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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

MARGUERITE COURTOT WITH GAUMOUT-MUTUAL

Vol. XV CHICAGO, APRIL 1, 1916 No. 14

WORLD FILM CORPORATION
PRESENTS

ROBERT WARWICK

IN

"The Supreme Sacrifice"

Founded on the novel "TO HIM THAT HATH" by Leroy Scott

¶ Affords Robert Warwick a magnificent opportunity to display his brilliant gifts of dramatic power and characterization. ¶ The story concerns itself with the heroic sacrifice of David Aldrich, a young author, (played by Mr Warwick), who sacrifices himself and endures a bitter term of years in prison to save the hallowed memory of his dearest friend, an East Side clergyman, who in a moment of desperation has embezzled the charity funds placed in his care to satisfy the extortionate demands of a woman with whom he had become entangled years before.

EQUITABLE MOTION PICTURES CORP'N
PRESENTS

CHARLES CHERRY

IN

"Passers By"

By C. Haddon Chambers

¶C. Haddon Chambers, the celebrated author of "Passers-By" has written many successful plays; but none that has attained the international fame accorded to this wonderfully powerful and brilliant piece of literary art. ¶ The story interests with its novelty, thrills with its dramatic climaxes, and impresses with the masterly way in which the author handles the deeper currents of modern life.

MILLIONS INVESTED

¶Means proportionate profit to the exhibitor. The World and Equitable Film Corporations could not afford the immense expenditure involved by starring in great features such notable artists as Clara Kimball Young, Robert Warwick, Alice Brady, Kitty Gordon, Georga Baban, House Peters, Edwin August, Charles Cherry, Frank Sheriden, Holbrook Blinn, Muriel Ostriche, Carlyle Blackwell, Bruce McRae, Gerda Holmes, and a host of others unless they could be sure of substantial returns on the investment represented.

¶The only way to make sure of this reasonable profit is to produce photo-plays that are "sure-fire" money-makers, not a "hit or miss" program. It follows therefore, as sure as night trails day, that the prosperity of these two great corporations, is bound up with the exhibitors success. If we are to exist, we must give the exhibitor features that will yield him big business. That's "Horse Sense" isn't it?

WORLD FILM CORPORATION
130 WEST 46th STREET
NEW YORK
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VITAGRAPH

EDNA MAY

in

"SALVATION JOAN"

A few years ago Edna May dazzled the world
As "The Belle of New York"

Since then she has been worshipped by the poor
of the London Slums who have named her
"The White Orchid."

Soon she will be loved by millions of Americans
as "Salvation Joan."

THIS SEVEN PART BLUE RIBBON FEATURE
Will be Released Monday, April 10th
Through the V.L.S.E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

Scene from the Pathe-Arrow feature, "The Woman's Law," in which Florence Reed is featured.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, APRIL 1, 1916 No. 15

Film Recruits Soldiers

OTHER "BIG FOUR" EVENTS

'THE BATTLE CRY OF PEACE' promises to produce more recruits for the Canadian government than any other medium we have employed since the war began."

Above is the statement Major M. S. Boehn, chief recruiting officer for the Province of Ontario, made after he had witnessed a showing of the great American war film.

When the big "preparedness" spectacle was given its initial showing at the Strand theater in Toronto, all attendance records of the house were demolished. And since that time the V. L. S. E. feature has continued to draw immense audiences.

The reasons for this are easy to understand. When one considers the thrill which the big film caused through the very backbone of the American nation, which is at present enjoying the solid comforts of peace, it is little wonder that war-suffering Canada is stirred to its depths by the heart-seizing story and the lessons of unpreparedness contained in the tremendous picture. Interest in the scenes of the spectacle is not confined to the Canadian fathers, mothers and sisters whose sons and brothers and sweethearts are at this very moment in the trenches "somewhere in France," but every officer in all the branches of the government had driven home to him more forcibly than ever before the importance of his duties toward his country.

Although Canada has contributed valiantly of her youth to the English armies in Europe, separated from the actual conflict by the broad ocean, she realized only indirectly the horrors of actual combat and invasion. The graphic story and terrible scenes shown in "The Battle Cry of Peace" brought vividly to every Canadian's mind the actual meaning of war.

It is little wonder, then, that recruits, stirred as they had never been stirred before, flocked to the standard to swell the forces who are attempting to finish the war in Europe and protect the mother country.

Hitherto it has been the practice of the Canadian censors to eliminate from imported films scenes showing the American flag, but in "The Battle Cry" no such action was taken.

Prior to the public showing of the film at the Strand, the picture was exhibited privately before various members of the Canadian parliament, Toronto aldermen and army officers. Realizing the stimulation the great film would be to the sense of duty to one's country, Major Boehn delivered the following impressive speech at the conclusion of the private performance:

> I am willing to go on record as saying that 'The Battle Cry of Peace' promises to produce more recruits for the Canadian regiments than any other medium we have employed since the war began. Its appeal is simply invaluable for this purpose. Also, the marvelous manner in which the invasion of the United States is depicted leaves small room for doubt as to what would happen in Canada under similar circumstances. As a screen production it is magnificent, considered in the light of a tremendous and much needed lesson to those who fail to realize the dangers of modern warfare when waged by an unscrupulous enemy, and the necessity for checking a foe's offensive by every possible means; there is practically no limit to the influence it exercises.

Selig and Lubin on V. L. S. E.

IN THE next Selig feature film, scheduled for release on April 3, Bessie Eyton and Edith Johnson are starred, supported by Al Filson and a strong cast. The title is "The Cycle of Fate," and it is a five-part feature of which Marshall Neilan is author. The story is said to be alive with dramatic incidents, the scenes ranging from ocean, storm and shipwreck, to the world of the yeggman and the heart of a great city.

One of the screen's most successful character leads is Al Filson, who is seen in "The Cycle of Fate" with Miss Eyton and Miss Johnson. He has passed through a long course of apprenticeship for the screen in his work in vaudeville, during which he appeared in a number of George Cohan's sketches. He joined the Selig company in 1912, appearing in regular program plays. One of his distinct picture successes is seen in "The Cycle of Fate," in which he appears as Boss Kipper.

"The Golden Highway" is the splendid title of a new Lubin five-part feature, the release date for which has not yet been announced. This play will appear as a part of the regular V. L. S. E. program before long.

The author of this story with the golden name is Daniel Carson Goodman, who was also the creator of the scenarios for "Souls in Bondage," "The Gods of Fate" and "Life's Toll." His latest play tells of the possibility of finding the blue bird of happiness in spite of poverty and trials.

Rialto Opens With "Ne'er Do Well"

THE Rialto, Brooklyn's newest and largest motion picture house, opened its doors last week. The leading attraction of the program for the first four days was "The Ne'er-Do-Well," Selig's ten-reel picturization of Rex Beach's novel, released through V. L. S. E. Messrs. David V. Picker and Whitman Bennett are interested in the Rialto, which was constructed at a cost of $125,000. The new theater is designed on strictly modern lines and stands in an exclusive resi-

dential portion of the Flatbush section. The policy of the house is modeled on that of the Broadway Strand theater, the program containing vocal and instrumental numbers. A large orchestra adds much to the attractiveness of the program.

Robert Roberts, the well-known "legitimate" star, officiates as manager of the Rialto.

During the latter part of the week "The Hero of Submarine D-2," a Vitagraph feature by Reverend Cyrus Townsend Brady, will be presented.

New "Big Four" Men

C. L. KENDALL, formerly of the Universal booking service, Cincinnati, is now a member of the V. L. S. E. forces of that city in a similar capacity. Announcement is also made of the promotion of L. H. Watrous of the Toronto sales forces, to the position of manager of the Montreal sub-office, succeeding Mr. McCullum. Manager W. C. Gookin has named R. O. Caveness to cover the territory over which Mr. Watrous formerly held jurisdiction.

J. A. Conant has been transferred from the Cincinnati sales department to that of the Cleveland office, and Marx S. Nathan, formerly of the Kleine feature service, is now a member of the Washington sub-office of Philadelphia.

George T. Pardy has joined the publicity staff of the V. L. S. E. at the New York headquarters. Mr. Pardy is well-known in the journalistic world, having worked in an editorial capacity on newspapers in Chicago, New Orleans and New York.

The Nation's Fourth Industry!

Although America is famed the world over for its industries, and its business interests have developed several new "wonders of the world," nothing in the globe's history of commercial development has equalled the swift progress of the moving picture industry.

Born scarcely fifteen years ago, and really active for but the past five years, motion pictures have performed the remarkable feat of achieving *fourth place* among the industries of the United States. This statement is based on official reports from the government at Washington.

Few people can really realize just what a "fourth industry" means—the enormous amount of capital involved, the tremendous activities, the vital hold of pictures upon the masses, the number of people which the business supports. Motography will print, as soon as the detailed statistics from Washington are available, the complete report concerning the film industry and its relation to the other big commercial interests of the country.

Film Shows "Real" Reporter

The newspaper reporter as characterized in drama or photoplay is frequently criticized as not conforming to the real type. Many times the criticism is warranted, as, for example, when an author sends his reporter into the throne of the King of Folderolario to punch the noses of a score of armed retainers and, with the oppressed princess in his arms, dive out of a window on the seventh floor of the castle into the moat below and so forth. Clay M. Greene, the famous playwright, on the other hand, has just given a practical demonstration of his ability to permit a photoplay reporter to act like a human being. Mr. Greene has just produced for the Lubin Company a three-act photoplay, "A Voice in the Night," in which dainty Helen Greene is featured. The principal male character in the drama is that of a newspaper reporter and was entrusted to Arthur Matthews a careful delineator of types. Without detailing the plot, it is sufficient to mention that the climax of "A Voice in the Night" is achieved when the reporter is forced to decide between conscience and duty to his city editor. When the photoplay was reviewed in the projection room of the Lubin studios some one remarked that a real reporter would have decided otherwise.

Call Chaplin from Trenches

"Read today in Paris papers that you have signed Chaplin. Kindly arrange to have first new picture sent to 'the boys in the trenches.' "

The above message, signed by Donald M. Gunn, C. Q. M. S., "16th Royal Scots," was received recently by the Mutual Film Corporation in its New York office. The message came in the form of a cablegram from "somewhere in France."

At the left is a scene from "Joyce's Strategy," a current Essanay featuring Joyce Fair, the new child star. The other picture is a glimpse of Essanay's "I Will Repay."

What Theater Men Are Doing

AN OPEN FORUM

The New "Madison" of Detroit

By John H. Kunsky,

One of the Largest Exhibitors in the United States.

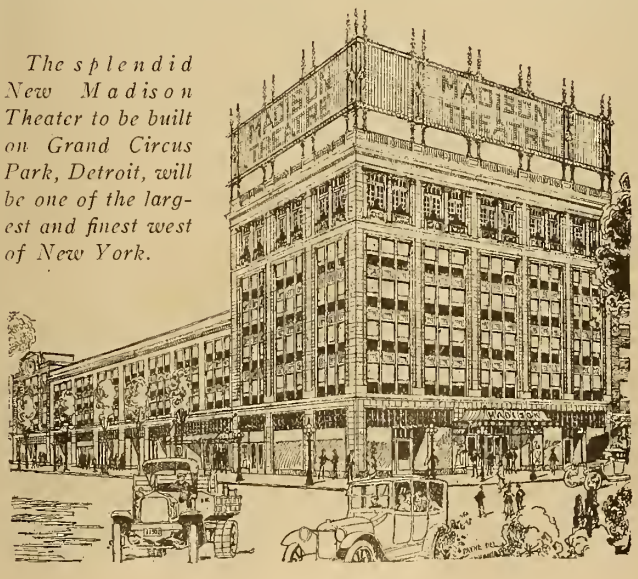
I AM about to erect a theater which will rank as Detroit's largest amusement palace and the most luxurious west of New York City.

This newest acquisition to Detroit's theater colony will be known as the Madison, and will occupy a site on the most prominent corner of Grand Circus Park and Broadway. This location is acknowledged as one of the most valuable pieces of real estate in Detroit, and is recognized as the heart of the new business district which already contains the new Statler and Tuller hotels, the Washington theater and several skyscrapers.

John H. Kunsky.

Occupying a large section of ground, a fine five-story office building will be erected upon the Witherell street side, facing the park, and a three-story office and shop structure will occupy the Broadway frontage, thus surrounding the theater proper, which will be a huge affair, seating 3,600, and with a spacious and fully equipped stage as large as any in the West, thereby offering accommodations for the largest of dramatic and spectacular productions. The upper floors of the office building will be taken up entirely with the offices of the various enterprises controlled by me, which are at present quartered in spacious offices in the Dime Bank building, this additional space being required for my other interests.

They tell me my rise as a power in the theatrical firmament of Detroit and Michigan has been somewhat meteoric. I started with the most modest of capital in the days of the penny arcade, and am now counted the greatest operator of motion picture theaters in this section of the country and one of the prominent factors of the business in the United States.



The splendid New Madison Theater to be built on Grand Circus Park, Detroit, will be one of the largest and finest west of New York.

While engaged in the operation of penny arcades with the late A. Arthur Caille, an article in the *Scientific American* stating that a machine to reproduce life-size photographs in motion had been invented, caught my eye. I interested Mr. Caille, and we took the next train east, witnessed the invention demonstrated and purchased an entire outfit.

The Casino theater, probably the first moving picture theater in the world, was then built at 28 Monroe avenue. Then followed the construction of the successful old Majestic theater, and the Columbia and the Garden, all of which met with instant public favor.

George W. Trendle.

About this time I purchased Mr. Caille's interests and erected the Liberty theater, situated upon the site of the old Scotch Presbyterian church at Bates and Farmer streets, and the Alhambra, a beautiful residential theater. I next took over the Washington theater, up to that time known as a complete failure, and made it into a playhouse catering to capacity audiences seven days in a week. Last September I opened the Strand theater, at Grand River avenue and Fourteenth street, seating 1,500.

The new Madison, my latest venture, marks the greatest effort of my career. It is not a question of money, but quality, style and comfort. The plans call for a very superior and highly decorative structure with an entrance from Grand Circus Park, the lobby leading through to the theater being mostly of solid marble, enhanced by costly ornamental work of the finest design. Leading directly into the theater, this lobby will open into a beautiful foyer which will equal or excel anything in playhouse construction in the country. The huge theater will contain a roomy main floor and balcony and finely appointed reception rooms, smoking rooms and grand promenade. The color scheme will be green and pure white.

The exterior of the

building will be illuminated by a new system of indirect lighting which will throw out into bold relief at night the entire structure of white glazed terra cotta without the displaying of a single electric bulb. A huge electric sign will surmount the building. The top floor of the office building will contain a handsome suite of offices finished in pure Circassian walnut of massive design. The structure will have its own heating and lighting plant.

Even a higher class of photodrama and musical features will be presented at the Madison than is now shown in the Washington, Liberty, Alhambra, Garden, Strand and other theaters which I control. The great photodramatic productions which are now obliged to seek the dramatic theaters in Detroit in order to obtain sufficient revenue from the box office to make a profit will be offered. A pipe organ costing $50,000 will be installed, and a fine symphony orchestra of twenty-five.

No small factor in the successful culmination of this important realty deal is George W. Trendle, corporation lawyer, and my legal adviser, who witnesses in this the successful outcome of over two years' constant endeavor to bring matters to a head, and whose personal remuneration in the securing of the leases and the necessary financing amounts well up into the thousands.

The Schmied-Sisman Company of Detroit has been awarded the building contract.

C. Howard Crane, also of Detroit, and one of the most prominent theater architects in the United States, states that the Madison will represent his supreme effort in theater construction.

The loan on the property has been placed with the Tillotson & Wolcott Company of Detroit, Cleveland, Cincinnati and New York, who will doubtless offer these bonds to investors in the near future.

Spanish Theater for Capital City

By Theodore Franklin.

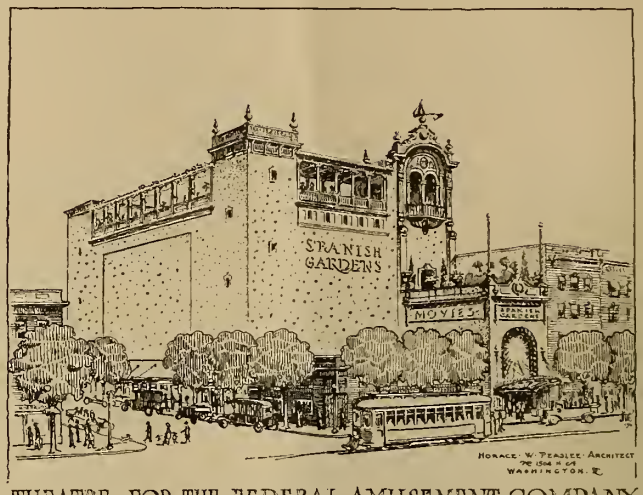
A new architect has entered the motion picture field in the person of Horace W. Peaslee, of Washington, D. C. He is a graduate of Cornell University, where he also served as fellow in architecture. He was also instructor in landscape design in the University of Illinois and is at present an active member of the Park Commission of Gardens and Ground of the Federal government, which has for its aim the beautifying of the Capitol City, He has traveled much in this country and in Europe, always with the eye of an architect and has gathered much material from these sources.

Mr. Peaslee is a believer in the bigness of things and the broadness of viewpoints, but he does not believe that capacity in a motion picture theater is best accomplished by mere open space. It would seem that his uppermost thought is beauty, and he states: "The public is always attracted by beauty and good taste."

Mr. Peaslee has just completed plans for his first motion picture theater—the Spanish Gardens—to be located on Fourteenth street near Irving, in the residential section of Washington.

Its cost, about $100,000, has somewhat startled amusement circles; but the Federal Amusement Company, which is responsible for the enterprise, announces that it meant to depart from the plain established lines of theater construction. G. L. Stabler and R. W. Power, the fiscal agents, are giving the architect full sway to execute his artistic ideas.

A noticeable feature of the Spanish Gardens is that it will follow a definite style of architecture—that of the Spanish Renaissance—which will be carried out even in exterior and interior decorations. On this point alone Mr. Peaslee deserves congratulation, as too many



THEATRE·FOR·THE·FEDERAL·AMUSEMENT·COMPANY

The harmony and restrained beauty of the new Spanish Gardens Theater of Washington, D. C., marks it as an epoch-maker in playhouse architecture.

of the motion picture theaters are a hopeless mass of stucco and an aimless combination of colors with no relation to the structural lines themselves, all of which grate harshly upon the eye and the sense of harmony.

The entrance lobby will be framed with a graceful marquise, rich in design and color. It will have a width of 30 feet and a depth of 50 feet, unobstructed by a ticket booth or by poster easels. The latter will be neatly encased in wall panels. The booth will be located under an ornamental staircase leading to the balcony and mezzanine tier. On the opposite side a moving stairway will afford another means of reaching the balcony as well as the open air promenade over the lobby. Here amid flowers and trellises refreshments will be served.

The auditorium will be 85 by 150 feet and will seat 2,500. In addition to comfortable seats and broad aisles, a spacious foyer will afford a promenade for patrons of the first floor. A similar privilege will be given the mezzanine patrons in a promenade created by the penetration of the underside of the balcony and the vaulted ceiling of the foyer. This is not only an unusual feature, but one which will add beauty to a neglected homely aspect in construction. The stage of the auditorium will be ample for a large orchestra and sets necessary to beautify the screen. Here also will be found a definite scheme in colors and designs harmonizing with the basic Spanish style.

Another novelty of this motion picture theater will be the introduction in Washington of a roof garden which will be a veritable picturesque Spanish retreat. Its roof will be the heavens, with the exception of the pavilion on the east side, which will be covered for the serving of refreshments. A raised promenade will run all around the air-garden ornamented on the north and south sides with an open pergola. The center of the garden will be reserved for seats only. The screen will be located on the west side, artistically framed, preserving the Spanish garden scheme. Everywhere will be beauty and ease and comfort, with flowers, and vines and harmonious colors. This roof garden, with its capacity of 2,000, may well be said to be situated a top of the

Capitol City, as it crowns Mt. Pleasant Hill. It will afford a pleasure house such as Washington has never known before.

His deep studies, his wide experience and extensive travel has especially equipped Mr. Peaslee to give to the motion picture something entirely different and this he certainly has accomplished in the Spanish Gardens. It is hoped that this will be the beginning of other novel and artistic structures for the patrons of motion pictures from this man of distinctive ideas.

"Of course, I'm fond of motion pictures," replied the architect, "and that's why I mean to put in the Spanish Gardens comforts and beauties I have noted neglected in the present houses. I am building a personal theater, so to speak, just such a one in which I myself want to enjoy the pictures and I feel sure I am voicing the sentiments of the majority of photoplay patrons."

The electrical display of the Spanish Gardens will be a novelty, something that will be seen for a long distance, yet not gaudy, as are so many theater signs.

Twelve Theater Commandments

By Charles St. Clair,
Manager of the Majestic Theater, Corsicana, Texas.

I know of no greater opportunity for the display of business ability and intelligence than that afforded in the management of a motion picture house.

The man who is looking for "an easy thing" is making a huge mistake by taking "a flier" in this game. If a man has some means, some business experience and a determination to work hard, yes, very hard, his chances for success are good. He must have staying power; he cannot afford to be easily discouraged, must make himself conversant with every little detail and be willing to stay eternally "on the job."

The personal equation is as great a factor in this business as in any other, and a manager must have a reputation for truthfulness and business integrity. By strict attention to business he must maintain the respect of the community in which he does business.

If the theater is situated where the people are in the habit of passing, and the population of the town is commensurate with the seating capacity of the theater and the manager does not succeed in keeping his house generally well filled, he is at fault somewhere and should not rest until he has discovered wherein he is at fault.

A manager must read avariciously and not only know all about his own program but its comparative value with that of his competitor.

The essentials to success in my estimation are: First, keep your house scrupulously clean. The lobby must be just as clean as the inside and good taste and care exercised in the display of clean posters and photographs.

Second, let dignity and courtesy be prominent at each performance.

Third, commence each day right "on the dot," not a minute too early nor a minute late. Your patrons will soon be on time if you are always on time.

Fourth, keep a careful watch on your operators and see that the pictures are always "in frame," that sufficient light is used to insure a clear picture, and that your operators do not slow down or speed up without your orders.

Fifth, see that no loafers stand around your box office and also that your ushers are neatly dressed and have clean hands, faces and linens.

Sixth, *avoid extravagant terms in advertising; tell your patrons the truth.*

Seventh, do not run too long a program; in my estimation six reels is a sufficiency for any one performance. I run a five-reel feature and one reel of either comedy, novelty or travel.

Eighth, see that the children and "smart alecks" behave themselves while in your theater so that the others can enjoy the whole of the performance.

Ninth, studiously avoid vulgar and unclean pictures as much as possible; better keep a "dark house" than wilfully offend *regular* patrons.

Tenth, vary your program as much as possible. Give your favorite star a rest. You will destroy the drawing power of any favorite by running them too frequently.

Eleventh, music in keeping with the picture I regard as of great importance and is essential to an enduring success. I am a musician myself and know immediately when my organist is "off color," and we work together to make *every* performance a finished one.

Twelfth, never cease taking pains; never cheapen your performance. As the crowds continue to come, rather show them your appreciation by putting forth even greater efforts to please.

These twelve commandments may be crudely expressed but in striving to follow them myself I think I can say without egotism that success is attending my efforts and that the public are beginning to realize my worth not only as a "show man" but as a citizen seeking at all times to provide good wholesome amusement and recreation for the city in which I live.

Has Modern Film House

By H. W. Nadal,
Manager of the Hill-Top theater, Louisville, Ky.

The Hill-Top is a suburban theater of Louisville with a seating capacity of five hundred. The cost of the theater was $24,000. It was opened one year ago last February and has a stage all equipped for vaudeville and musical comedies.

We are running a mixed program of pictures, including the Universal, Mutual and Pathe program; also the V-L-S-E and Blue Bird features and two well-known serials—Graft and The Girl in the Game.

The Hill-Top theater has a forty-foot frontage with a spacious lobby and foyer. We can stand up four hundred comfortably.

We use two Powers 6-A machines and a Wagner converter to give us direct current. We have a ninety-seven-foot throw and pride ourselves on the best projection in the city.

I was formerly connected with the well-known vaudeville team of Herbert and Willing, an act that played all the "big time" vaudeville theaters of the country.

Paramount Theater Shows Metro Picture

The Metro company and Madame Olga Petrova were honored by a rival concern this week.

The Broadway Theater management announced as a special feature they would present Metro's gifted

emotional artist in her last production, "The Soul Market." Heretofore the Broadway Theater has shown the Paramount program exclusively. "The Soul Market" is a five part wonderplay produced by the Popular Plays and Players for the Metro program.

In Theater Business Twenty-Six Years

J. M. Kaufman, manager and lessee of the Gallipolis theater of Gallipolis, Ohio, is considered one of the most representative exhibitors in that territory and he has always done his best to uphold the interests of the picture business. But we will let Mr. Kaufman talk for himself:

"Being one of the promoters of the Motion Picture Exhibitors' League of America, I have always expended the time and money necessary to be present at all their meetings and have fought with all my power for the interests of both exchange men and exhibitors.

"In conducting my theater I have always tried to give my patrons clean pictures, good music, fine picture projection and a fresh-aired, comfortable theater.

"I have been in the theater business twenty-six years and in the picture business since the movies were born. I have always tried to uphold the dignity of the film business by fighting the distribution of films by exchanges to exhibitors who ruin competition by running too many reels for the price of admission. In my opinion, about two reels for five cents and three to six reels for ten cents is the best safeguard for the future of the business. Of course the prices depend some on the productions."

"Yours very truly,
"J. M. Kaufman."

Courtesy His By-Word

By F. McCarthy,
Manager of the Strand theater, Beloit, Wis.

I believe that my success as an exhibitor in the motion picture world is due to the fact that I have at all times extended courtesy to my patrons. Their likes and wants have always been my first consideration. My dealings with the exchange men have always been pleasant because I do all in my power to make them so. I always aim to obtain the best program possible and suitable for my theater and have been successful at all times in this regard. Naturally, with the exchange men and brokers, I have always obtained results which are most pleasing both to myself and my patrons. I meet my bills promptly. This helps a great deal. I have been in the picture game for more than nine years, running the Lyric, Dixie and Strand theaters in Beloit during that length of time.

New Strand in Florida

The flower state has a fine new Strand all its own. It represents an investment of $90,000 by the Strand Amusement Company, the officers of which are Charles D. Cooley, president and general manager; Jerome A. Waterman, treasurer, and Pearce Noland, secretary.

This fine new Strand is located at Tampa, Fla., a city of about 40,000 inhabitants. The theater seats 850 and the shows are continuous. An orchestra discourses the music and the admission price is uniformly ten cents. A twelve by sixteen screen is used and the length of the throw is 85 feet.

Believes Better Pictures Pay

By G. W. Middleton,
Manager of the Colonial theater, Elmira, N. Y.

I will tell you why I am considered a successful exhibitor.

It is because we show the best pictures obtainable—Paramount—four days a week, with from three to five reels of Mutual. You know that the Paramount pictures show all the stars, and every one we show we have big business.

We have the oldest picture house in town. That is to say, the first one that was opened in Elmira.

We seat 1,500 people and never fail to stand them up every night.

We run the Colonial on strictly business principles, such as keeping the theater in A No. 1 order, and clean, opening and running on time (from 1 to 11 p. m.), advertising as it should be done, and many other such details.

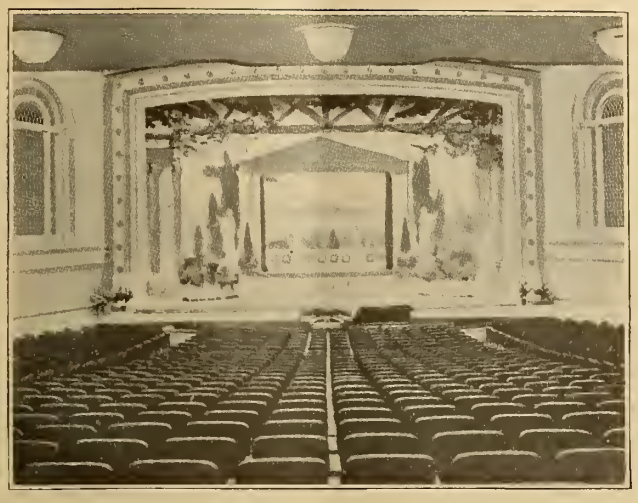
Our ushers and all attaches of the theater are uniformed. That makes a great difference in appearance and causes favorable comment.

Utica Has Fine Film House

The Avon theater, Utica, N. Y., seats 1,500 persons comfortably. William L. Proctor is the manager. He also is interested in the Rex theater, Nanticoke, Pa. The Avon theater was built about a year ago and has been enjoying good business. The admission prices are 5, 10, 15 and 25 cents. Five shows are given

The $90,000 Strand at Tampa, Florida.

Strand theater, Beloit, Wisconsin.



The Avon Theater of Utica, New York, William L. Procter, manager.

daily. There are eight reels to each performance. The bill is changed thrice weekly. The Avon's screen measures 13 by 18 feet. The length of the throw is 87½ feet. The orchestra is supplemented by a large organ. Seven or eight houses are listed as competitors of the Avon, which claims the largest business.

"Projection First," His Motto

By Ben H. Zerr,
Manager, Schuylkill Haven theater.

"Projection First" for results.

That's my motto, and it has paid me in many ways.

I use a mixed program of multiple-reel pictures and change the character of my program often.

I am in favor of an "open market."

My theater has a seating capacity of 432, which is to be enlarged to 900 in a few months.

"Peppina" Sets Broadway Mark

A remarkable letter has been received from Manager Langsfeld of the Broadway theater, New York City, by Adolph Zukor, president of the Famous Players Film Company, concerning the record established by Mary Pickford's appearance in the seven-part picture, "Poor Little Peppina," prior to the release of this film on the Paramount program.

Manager Langsfeld's letter follows:

Adolph Zukor, President,
Famous Players Film Co.,
New York City.

Dear Mr. Zukor:

On February 20, 1915, the Broadway theater changed its policy from vaudeville to Paramount pictures, featuring Mary Pickford in "Mistress Nell." February 20, 1916, we celebrated our first anniversary opening with Mary Pickford in "Poor Little Peppina,"

Never since the erection of the Broadway forty years ago did the crowds storm the lobby to try to gain admission as they did during the showing of this seven-reel production. It broke all records as a box office attraction. Thirty-eight thousand eight hundred and ninety-three persons paid admission to see Miss Pickford, the theater having a seating capacity of only fifteen hundred, thus compelling the people to stand for hours in line in the street before they could gain admittance to the theater.

The police reserves from Captain Bailey's precinct were called at three o'clock Sunday afternoon, two hours after opening, and were obliged to remain at the theater during the entire week. On several occasions it was necessary to call the reserves from other precincts.

Had we booked this production for two or three weeks instead of one, our box office receipts would have been as high the third week as the first, as there were thousands of people turned away who were unable to gain admittance even to the lobby, and since the closing of the picture here Saturday night we have had numerous inquiries asking where "Poor Little Peppina" could be seen in or around New York in the near future. Our only reason for not booking this production more than one week was that the Broadway has a standard policy of weekly changes.

When Miss Pickford left the theater at the closing performance on Saturday night, hundreds of people gathered around her motor car to express their highest opinion of the picture and the little idol of the screen.

Very respectfully yours,

Leon D. Langsfeld,
Manager.

Jacksonville Helps Producers

George E. Leonard, secretary of the Jacksonville (Fla.) Chamber of Commerce, has assured several big producers of motion pictures in New York that the Jacksonville organization will lend all the assistance in its power to make their temporary stay here profitable, and if they are contemplating the erection of a permanent studio here, to co-operate with them in every way. The action was taken some time ago by the commerce body, and Secretary Leonard again affirmed the policy of that organization a few days ago in a telegram to William Steiner, general manager of the Serial Film Corporation of New York, in answer to a message from the latter advising that a large company of Serial players would visit the Southern city in a day or so for a stay of several weeks.

Film Men to "Get Together"

Business meetings, under the auspices of the Motion Picture Board of Trade of America, at which every branch of the motion picture industry and its allied trades and professions will be represented, will be held as a feature of the First National Exposition of the Motion Picture Industries in Madison Square Garden from May 6 to 13, inclusive.

This will be the first time that the many distinct branches of industry, trade and professions allied with the film industry will be brought together in one building and at one time for an interchange of important business questions and trade problems.

Prisoners Challenge Ushers

The ushers' baseball team of the Strand Theater, New York City, has received a challenge from the Sing Sing team requesting a game early in the season. Last summer the Strand boys went to Sing Sing and defeated the prison team. After the game one of the prison team's players stepped up to the Strand team's catcher and said: "Say, for the love of Mike, go out and steal a watch or something. We need you up here."

The challenge has been accepted.

FANTASIES ARE POPULAR

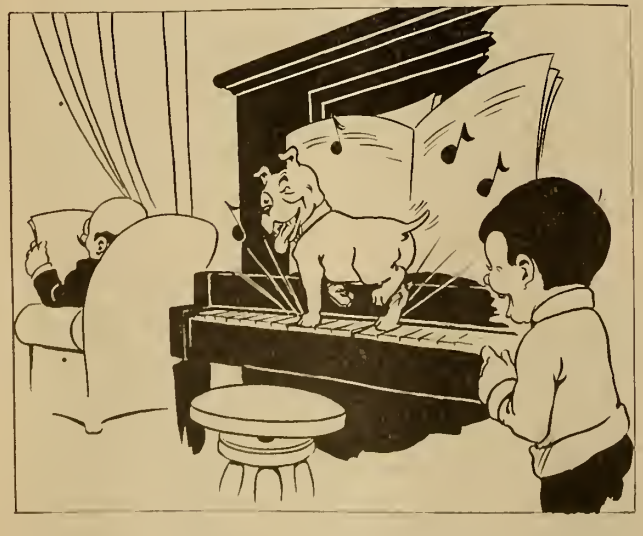
C. Allan Gilbert Shows Picture Silhouettes at Smoker of Prominent Artists—Other Paramount Pictograph News

The picture silhouette-fantasies and alive cartoons from the Paramount Gilbert-Bray studios are enjoying continued popularity with the fan and the trade.

C. Allan Gilbert, the well-known artist who origi-

Notables "dressed up" for camera silhouettes. They are, from left to right, C. Allan Gilbert, creator of Paramount Pictographs, James Montgomery Flagg, Owen Johnson, James Forbes, Mrs. James Montgomery Flagg, Mrs. Owen Johnson, Irving Cobb, Margaret Mayo and Edgar Selyn.

nated the movie silhouettes, recently entertained the group of prominent artists gathered at the Illustrators' smoker in New York. Mr. Gilbert showed his contemporaries a number of shadow fantasies, including "The Murder and the Muse" and "Inbad the Sailor." There were present such prominent personages as Charles Dana Gibson and his wife, Mr. and Mrs. James Montgomery Flagg, Mr. and Mrs. Owen Johnson, Irving Cobb and James Forbes. A number of motion picture men also attended. Portions of the



A "striking" scene from "Bobby Gets a Substitute," a live cartoon soon to appear among the Paramount releases.

pictures shown at the smoker are included in the Paramount Pictograph release called "In the Shadows."

The next delightful delirium of shadows to issue from the Gilbert-Bray studios will be "Inbad the Sailor Gets Into Deep Water." It will be released on the Paramount program on March 23. This silhouette dream deals with the adventures of Inbad as a result of his flirtation with a mermaid. He fights mammoth sea monsters who grow jealous of him, and admits that he licked them. He is, however, swallowed by a whale but is disgorged, Jonah-like, and lives to tell his tale.

Cartoons that come to life have now won a permanent place of popularity upon the screen. One of the cleverest which has recently appeared will be "Bobby Bumps Gets a Substitute." This pen-skit is the work of Earl Hurd. It will be released by Paramount on March 30.

A cartoon bound to have a wide influence on public opinion in connection with unpreparedness and "watchful waiting" is the new Paramount pictograph, "A Mo-no-syl-lab-ic So-lil-o-quy," from the Bray studios. It tells the story of Uncle Sam's patience, which is so colossal that he is twice blown into the air by enemies' bombs. The gasoline of his temper is finally set off by the spark of his ire, however, and he proceeds to thrash his opponent.

Sunday Closing Film Censored

A governor's daughter "saved the day" in Lubin's "Skirts and Cinders." During the staging of the photoplay, Director McKim discovered that through some misunderstanding, the role of the young society belle was vacant, with no one available for the part. In a quandry for a moment, he picked up a Washington society journal from a table where it was serving as "props" for the scene. On the front page was a photograph of Miss Helen Cox, daughter of the governor of Ohio, and the information that the young woman in question was stopping at a local hotel. Acting on the impulse of the moment, Director McKim telephoned Miss Cox, and after considerable urging, induced her to invoke the aid of a taxi in rusing to the studio to complete the cast. She did.

Claridge Films Get Courtleigh

William Courtleigh, who has been starred in the current Lyceum theater, New York success, "The Heart of Wetona," is the star in the Claridge Films, Inc., production, "The Birth of Character." Mr. Courtleigh has a successful record on the speaking stage. He has appeared under such managements, it is said, as Charles Frohman, David Belasco, Cohan & Harris, Liebler & Company, the Shuberts and William A. Brady. New York state, including Greater New York, and northern New Jersey rights to this picture have been sold to the highest bidder, who has arranged to conduct a publicity campaign in behalf of the feature film.

Metro Pictures Win Prize

The Metro Pictures Service of Chicago won first prize for their exhibit at Indiana State Exhibitors' convention, held at the Severin Hotel, Indianapolis, March 2 and 3, they being the only exchange outside of the state of Indiana that were represented. Comment was made on the excellent arrangement of the exhibit and the stars that Metro had present, including Mary Miles Minter, and a feature of the exhibit was the Metro car that stood in front of the hotel, which traveled over the poorest roads imaginable, blazing the trail for this convention. The car was drawn by Messrs. Weiss and Weinshenker. About 482 miles were covered in three days.

As It Looks From Here

NOW is the time to boost for the national convention of exhibitors to be held in Chicago from July 11 to 15. Chicago theater men are meeting often to make arrangements for the welcoming of fellow exhibitors from all over the country and the success of the convention is assured.

* * *

ANSWERS to Mr. Brisbane's speech at the Hotel Astor recently, continue to be received from manufacturers and theater men. Whether it is important to pay much attention to spoutings of this sort is more or less of a question.

* * *

THE Pan-American conference at Buenos Aires from April 13 to 15 should cement the friendship of all countries on the western hemisphere. A representative delegation is on the way to South America and motion picture men are watching anxiously for a settlement of the copyright difficulties in Latin-American countries. William G. McAdoo, secretary of treasury, is chairman of the U. S. section of the International High Commission and he has been memorialized on the question of a better production on copyrights in Latin-American states by Paul C. Cromelin of the Cosmofotofilm Company. Mr. Cromelin has made a deep study of copyright conditions in South America.

* * *

THERE has been considerable discussion recently regarding the length of films. It is conceded that feature films will be developed to a higher standard than at the present. There is no reason to believe that the short film, which made the motion picture business in the beginning, will die. Short stories of strength, heart interest and real purpose will live forever. The chief trouble in the business has been that when a producer found an unusual short story he was tempted to pad it into a feature, with the result that the picture lost its value in being strung out. Many features recently released might have had a stronger appeal had they been held to what has been called a natural length.

* * *

AS long as film men continue to use the word "legitimate" in speaking of the stage, it will be difficult to impress upon the minds of the general public that we believe in ourselves. Fred J. Herrington, head of the Exhibitors' League, recently remarked that the word "legitimate" should be barred from motion picture publications. "Too often does this word get into print," said Mr. Herrington. "I always have considered my theater legitimate—just as legitimate as the speaking stage."

* * *

LEADING Chicago motion picture men are working hard to make Actors' Fund Day a success. It is likely that close to two hundred theaters on May 15 will give a percentage of receipts to raise the $100,000 pledged by Chicago to help obtain the half million dollars desired.

* * *

THEATER men throughout the Northwest are working hard to put over a monster convention in the armory at Minneapolis, May 2, 3, 4 and 5. The Civic and Commercial Association of Minneapolis is taking an active interest and it is requested that as many exhibitors from Minnesota, Wisconsin, North and South Dakota, the upper Michigan peninsula, Iowa, Nebraska, Wyoming, Montana, Idaho, Oregon and Washington attend. There are 6,000 exhibitors in this territory and the committees are arranging to receive a majority of them.

* * *

AT the meeting of the board of directors of the Motion Picture Board of Trade, New York city, the candidacy of David Horsley for congress was endorsed. Mr. Horsley should have all the support possible and this action of the board of trade is an example that should be followed by other organizations in the industry.

* * *

AS an evidence of the interest being taken in the exhibitors' forum which is being published in Motography every week, we are receiving every day samples of the magazines theater men are using. Some of these, of course, have been furnished through the advertising department of various manufacturers but many are unique publicity schemes from the brains of the exhibitors.

* * *

A. POWELL, manager of the Rex theater, Chicago, is doing some clever advertising work, especially with his features. His new theater seems to be prospering as a result of this sort of work.

* * *

CHAS. H. RYAN, manager of the Garfield Theater, Chicago, is using the Triangle features every Wednesday and Sunday; Selig Tribune furnishing the news pictures. Mr. Ryan is in the open market for other features. He gets out an attractive little pocket folder on his feature programs.

* * *

MEL. YOUNG, publishing the *Photoplay Weekly,* a little folder in the interests of the New Glove Theater, Gloversville, N. Y., announces in his paper two months of features. He is using Paramount, Equitable and Mutual releases.

* * *

THE Empress Theater at Owensboro, Ky., is putting out a timetable for the benefit of patrons. This is the way it works out on one day, as reprinted from the timetable:

TIME PICTURES START:

The Pathe News is first on the program at 1:45 p. m. This is followed by "The Strange Case of Mary Page" at 2. "The Secret Seven" starts at 2:30. Then in the order of the above, the pictures start for the remainder of the day at: 3:15, 3:30, 4, 4:40, 4:55, 5:25, 6:05, 6:20, 6:45, 7:30, 7:45, 8:15, 8:55, 9:10, concluding the show with the starting of "The Secret Seven" at 9:40.

CHOOSE ANY OF THE ABOVE HOURS TO PUT YOU AT THE BEGINNING OF A PICTURE.

Other exhibitors might do well to follow the example set by the Empress manager.

* * *

THE Royal Theater, Ashland, Wis., owned by Abe Latz, Louis Latz and Leon Schwager, is publishing a paying program of eight pages.

* * *

ONE of the most attractive house organs we have received is the *Majestic Monthly,* published by the Majestic Theater in Columbus, Ohio. Max Stearn, the owner, and James Maddox, manager, seem to have the right idea in reaching their patrons with something they

will read. Paramount programs are being featured. They report a circulation of 15,000.

* * *

ANOTHER live theater magazine is being distributed by Saxe Brothers for the purpose of booming the Strand Theater, Minneapolis, which is managed by James A. Keough. This little magazine has 32 pages, is 6x9 inches in size and is edited by J. Stuart Woodhouse. It contains considerable local advertising and should be very popular with Minneapolis theatergoers.

* * *

A. W. WALKER, editor *Orpheum Weekly Herald,* Aberdeen, S. D., is continuing to keep the Orpheum Theater alive in the minds of his people in that territory. His Herald is a live little paper, well edited and attractively typed. He is booming road shows and motion pictures.

* * *

ANOTHER paper on the order of the Walker House Organ is the "Movie Fan," published in the interest of the Majestic Theater, Grand Junction, Colo. This is issued every two days.

* * *

JESSE J. GOLDBURG paid a flying visit to Chicago on a mission somewhat shrouded in mystery. He was in the city only three hours, during which he called up MOTOGRAPHY to pay his respects. He recently severed his connection with the Ocean Film Corporation. He has not announced his plans for the future, excepting to say that he has made no connection with any other concern and has not planned definitely his future operations, preferring to await developments which he foresees will cause radical changes in the manufacturing of photoplays, particularly features. "I have not determined as to whether I will proceed to produce features on my own account or make connections with a going concern," he said. "For the present I am sitting tight and awaiting developments, devising plans, however, that may be put to practical uses no matter what my connections may be in the future." Mr. Goldburg is properly reputed to possess an unusually thorough knowledge of every branch of the motion picture business, having inaugurated a large number of the systems now employed by manufacturers in their studios and laboratories. Until he settles upon his future activities Mr. Goldburg will continue to make his offices in the Candler building, New York.

MRS. AGNES EGAN COBB of Claridge Films, Inc., called at the office of MOTOGRAPHY to tell what she has been doing around the country, booming the features in which she is interested. Mrs. Cobb is the optimist she always has been.

* * *

J. S. LUSTIG of Stern & Lustig, owners of the Starland theater, 2624 North Broadway, Los Angeles, Cal., sends word that business conditions in Los Angeles are improving.

* * *

JACQUES KOPFSTEIN, director of publicity for Ivan Film productions, reports that "Any Man's Wife," an original photoplay on which he has been working for nearly a year, is almost ready for production. This feature, which he declares will be in eight or nine reels, will be made by the Pacemaker Feature Film Corporation and released on a state rights plan.

* * *

THE Ohio censors refused to allow close-up views of Francisco Villa to be shown, according to a report from the Selig-Tribune editorial forces. The showing of Villa's pictures in theaters during the present crisis would serve to arouse bad feeling, the board held. Fortunately for those interested in the news of the day, the censors have nothing to do with the Ohio newspapers.

New Roles for Sothern

When the Vitagraph company announced that it had succeeded in gaining the consent of E. H. Sothern to appear in motion pictures, the theatrical world was profoundly interested in the news. In all his years as a joint interpreter with Julia Marlowe of Shakespearian roles, Mr. Sothern had never expressed his opinion of the motion picture field as one worthy of serious reflection, but it was a well-known fact among those of the dramatic profession that Mr. Sothern had turned down several fabulous offers of his services. The surprise caused by Mr. Sothern's decision to enter motion pictures was heightened when Commodore Blackton of the Vitagraph company announced that Mr. Sothern would not appear in Shakespearian roles, but that he would appear opposite Anita Stewart, Edith Storey and Lillian Walker in three features dealing with modern life.

Current Triangle Features. At the left: Frank Keenan's return to Ince in "The Stepping Stone." On the right: De Wolf Hopper in the new Fine Arts "Sunshine Dad."

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Volume XV CHICAGO, APRIL 1, 1916 Number 14

Mergers and Rumors of Mergers

COMBINATION seems to be the rule of big business. That the film business would presently prove to be no exception we have said before this. Last November (the 27th, to be precise) we ventured to guess that there might be some merging of film makers before long.

Those we had vaguely in mind at that time have developed nothing so far; but there are at least rumors of others that promise considerable magnitude.

The outward semblance, at least, of combination is already seen in the composition of the large releasing companies now operating. That some, if not all, of these co-operative alliances are about to form inter-combinations, perhaps placing a large majority of all film brands under one corporation management, is the development that rumor threatens with possibly less than her usual dubiety.

Showmen's money is no longer the capital of the film industry. The millions demanded by gigantic projects have long been brought in from the Wall streets of the world—and those financial thoroughfares have not been displeased with their adventures. The newest and biggest get-together effort, if it materializes, will draw upon the resources of the same sort of banking and financial interests that have furnished the munitions of commerce for the development of the railroads, the steel mills, and other mastodonic enterprises of civilization.

With a capitalization estimated at anywhere up to fifty millions of dollars, a combination of the sort we are considering might include a fairly large proportion of the present producing strength of the industry. It may be likely, however, that the situation will develop two separate combinations, leaving for the future the question of merging them into one vast organization. If two charters are called for, it is probable that one will be essentially a Pacific Coast product, at least as to its tangible property, while the other will center in New York and embrace eastern properties.

The report that the contemplated holding company would attempt to operate its own immense chain of theaters may have some basis in fact, but we are inclined to skepticism until further details are announced. Combination has already progressed farther in the exhibiting field than it has in the manufacturing. MOTOGRAPHY'S latest circulation report reveals some remarkable conditions, showing that nearly eight thousand theaters are owned and controlled by a select coterie of less than fifteen hundred of this country's showmen, while the rest of our approximately ten thousand paid subscribers have possession of the other twelve thousand or more permanent picture theaters. These figures, of course, do not take into account the large number of once-a-week shows in halls and opera houses, most of which also appear on our lists.

We have records showing that it is not unusual for fifty or even sixty theaters to combine in a single chain under one management, while combinations of ten or a dozen theaters are common. It is evident, therefore, that the exhibitor has beaten the producer to the merger game.

Whether even the biggest manufacturing combination, with enormous capital, can enter

the exhibiting field in competition with these big theater chains, or would care to do so, is a question on which we would not care to prophesy. The manufacturer who enters into retail competition with his customers invites, of course, a lot of opposition, and is likely to lose considerable independent business.

So far as operating exchanges goes (also one of the activities connected by report with the new consolidation), that is an industry which can as well be handled by the manufacturers as by any others.

No one will deny the maker of pictures the privilege of distributing his own product; but some will refuse to concede him the privilege of exhibiting them to the public, unless he desires to drive the independent exhibitor out.

Manufacturing combinations of one kind and another are bound to occur this year, whether those about which rumors are flying materialize or not. Considerable good should come of judiciously arranged mergers. The multiplication of producers has brought the usual business problems to some of them. What many imagined a veritable bonanza has proved to be like any other healthy business—profitable when efficiently managed, unprofitable otherwise. Assets of undoubted worth which have not yet paid interest may be made to yield not only profits, but products valuable to the world, under the master hand of a successful corporation organizer.

Competition, "The Life of Trade"

COMPETITION among exhibitors may be the life of trade, but too often it is the death of profits. The fellow who opens a new theater in a block already supplied with one or two good ones may be "not afraid of competition," but be assured, the competition is generally afraid of him.

They know exactly what the location is worth; probably he doesn't, or he wouldn't emit the unafraid talk.

Mere nerve in horning in on another exhibitor's location no longer pays profits. If the older house is any good at all, no new one can hope to take all its business away, though it probably will get enough so that both of them gradually starve to death.

A good many commercial atrocities are committed under the protection of the good old proverb that competition is the life of trade, and the belief that a strong man fears nothing—not even a competitor. There is generally enough trade to go around among the exhibitors who are good enough to deserve it. Sometimes—not always, by any means—two houses in a block will both fare better than either would alone. As a general principle, however, building a second theater because the first one, a hundred yards away, is making good, is poor business.

We used to start new theaters to catch the sidewalk hold-out lines of the old ones. Not any more.

A national chain of theaters, like the United Cigar Stores Company, would estimate in advance, with absolute accuracy, the future trade at any location. There would be no interference and each theater would get its share. All together they would absorb the local show business to the saturation point—because trade of that kind is an absolute mathematical quantity.

There is no guesswork about it, except among the amateurs and untrained men of small business.

It should be possible for men who are potential competitors to get together and divide up a territory to the advantage not only of themselves, but of the public as well. The problem is a little difficult among strangers, each solely responsible for his own business. It is so difficult, indeed, that it is a good deal easier to take a chance and lose the whole investment, besides spoiling the other fellow's business.

It is one of the logical functions of an exhibitor's association to handle this problem. Unfortunately, no trade association is anywhere near perfect. But the waste and havoc of injudicious competition is so great that every one planning a new theater should weigh the situation carefully before picking a location which will make his own and his neighbor's fight for existence so much harder.

First Aid to Theater Men

BY S. L. ROTHAPFEL

AGAIN I must plead with my readers to be more specific. I want to help all I can. I want to pass on to others what has been told to me and what I have learned by experience, so please help me by avoiding generalities whenever possible.

Question number six which I propose to answer first in this article is a difficult nut to crack. Here is a reader who says he wants to open a theater and he asks me how. Yet he does not tell me the size of the city or town. He does not tell me whether his site is in a residential or a shopping district. In fact, he does not tell me he has a site. How much simpler had he written: "I am about to open a theater in a rich residential section on a corner where two car lines cross. On one corner is a drug store which includes a postal station and a telegraph office; on another is a grocery store; on another is a saloon and cafe and the fourth is the site I have purchased. There are several other stores close by. These are patronized by residents within ten blocks of the corner. It seems like a live location, especially for night shows. I want to build a theater. Help me."

With that information I might have helped. However, I will do my best with the question as he has submitted it:

6.—I am about to open a theater in a distant city. What is the best way to go about it?

First I want to warn this adventurer, if he is one, and has had no previous experience, to study the city or town fire and safety regulations. Then, too, he should become familiar with the requirements of the National Board of Underwriters regarding the wiring and fireproofing of the operator's booth. In certain cities there are further regulations regarding the booth which every theater man should know. Also the prospective builder should learn if there are laws governing the arrangement of seats. Now, all these details are important and while the architect should know them, it is well for the owner to study these features beforehand. In my experience in the show business I have learned that a lawyer in time saves nine, and it is much easier and cheaper to build than to rebuild.

It seems safe to assume that the present day would-be theater owner will build a modern house rather than remodel a store, so unless I am questioned along these lines I am not going to give my views on the opening of a store theater.

In planning your house keep in mind always the safety and comfort of the patrons. Arrange for plenty of exits, wide aisles, sufficient leg room between seats, gently sloping inclines rather than steps and proper lighting arrangements. In many cities there are ordinances regarding steps. I believe stairs are dangerous and unnecessary. There is always a possibility of fire or panic, no matter how fireproof the theater is, and every possible safeguard against catastrophe should be provided. It has been found that the most comfortable slope for the main floor is a rise of one foot in the vertical to eight horizontally.

The slope in theaters in which the orchestra is on the stage and the screen is elevated need not be as extreme as in the theater in which the orchestra is in a pit and the screen is placed close to the stage apron.

When seats are ordered it should be specified whether they are for a sloping or a level floor. They should be arranged so that each seat holder gets a clear view of the screen without effort.

Find out if there is an ordinance requiring the last row seats to be on a level with the sidewalk. Some cities have such requirements on the statute books.

The size of doors and the fastenings usually are regulated by city ordinances. But whatever they are, for the protection of patrons they should swing outward.

Formerly the operating booth was located over the entrance passage but experience has taught me that the best projection is from the rear of the main floor. The booth should be absolutely fireproof and large enough to accommodate the operators comfortably.

Two scenes from Lubin's striking new multiple reel feature, "The Fires of St. John," in which Nance O'Neil is starred and which is being directed by Edgar Lewis. The picture will contain some extraordinary night effects. These were made at Thomasville, Georgia.

The temper of the men employed in these booths has much to do with the projection and they should have plenty of elbow room and breathing space. In the early days the operator climbed a ladder to get to the booth but now he gets in "on the level."

In up-to-date theaters the booths are built large enough so that the apparatus for the inspection and winding of film can be done in the booth. Formerly this had to be done outside, so that in some theaters a second booth was built. Probably in some cities these ordinances still are enforced but now it seems unnecessary.

Lighting has much to do with the attractiveness of a house. The comfort of the patrons should be considered first. It should be possible at all times for a patron to find his seat easily. Clever lighting arrangements have been provided in some of the newer theaters, descriptions of which are being printed in each issue of Motography. And that inspires me to make note of what benefit I get from reading Motography.

I believe every theater man and would-be theater man would do well to study the department headed: "What Theater Men Are Doing." This forum has been instituted for an exchange of ideas and several stories have been printed recently which should answer many of the questions I am asked to answer.

Now for the artistic side of it. We will take it for granted that the adventurer has got his house open. What is he going to do with it?

First he should see to it that his shows are clean and worth while. Then he must take especial pains with his advertising—newspaper, poster and electric sign. These subjects I shall take up later, so I will pass them over now.

Then after he has his patrons past the front gate he should welcome them. Courtesy is my watchword. It should be yours. Now the patrons are in the huose. What do they get—pictures or a show? I have a question to answer on the presentation of pictures. So I will wait a while before going into this subject. But to the builder this is important. Look ahead and study the demands of your patrons. They want a show. See that they get it.

Don't stop at getting the patrons in. Keep them in and keep them coming back.

WORLD "STAR" ROSTER UP

List of Permanent Principals, Male and Female, Made Public; Many Good Releases Coming in the Near Future

The roster of permanent stars, male and female, as it now stands, has been definitely settled upon by the World Film Corporation and the Equitable Motion Pictures Corporation, of course allowing for future activities and the consummation of negotiations now pending.

The activities of the dual program, which under the new policy of two distinct and widely different subjects a week, requires a great array of talent and the announcement of the permanent players of all classifications has been deferred by the heads of the companies until now. It was thought many new stars and noted players would be added to the cast list controlled by the two organizations, but as is the case in transactions of this kind, delays are unavoidable.

Robert Warwick, whose work for years as a stage player, established him as a star of the first magnitude, is a permanent World Film star with four of the biggest successes the screen has known behind him and a multitude of elaborate and ambitious productions ahead.

Gail Kane, who appeared to such excellent advantage in "The Labyrinth," and who recently completed her second Equitable picture, "Her God," will be seen about five times a year on the program.

Alice Brady, daughter of William A. Brady and well established as a star of the spoken stage and the screen, last seen in "The Woman in 47," will characterize the World Program about every three months.

Mollie King, one of the best known of the younger dramatic and musical personalities and seen to remarkable advantage in "A Woman's Power," is at work on "The Call of Love," and will feature the World Film Program about every four months.

Carlyle Blackwell is permanently allied with Equitable and will feature the releasing program about five times a year.

Muriel Ostriche, who created a field for herself by her work in "Mortmain," "A Daughter of the Sea," and "A Circus Romance," is the Equitable ingenue piece-de-resistance. Dainty, diminutive and attractive of face and form, productions in which she has appeared have had extremely satisfactory return engagements, wide distribution and more than pleased, from every standpoint.

Ethel Clayton will probably appear from six to eight weeks apart on both World and Equitable.

Arthur Ashley is the "heavy man" of the Equitable concern and is now playing opposite Alice Brady in "The Grubstaker."

Clara Kimball Young, one of the World Film Corporation's principal stars for the past eighteen months, will be seen next in "The Feast of Life" and will be seen right along at regular intervals on either the World or Equitable releasing program.

Clara Whipple, recently seen in "The Question," "The Daughter of the Sea," and at present appearing opposite John Mason in "The Reapers," has the distinction of having played no less than four hundred different parts during her professional career.

Frances Nelson, who was featured in "Love's Crucible" and who is now playing opposite Robert Warwick in "Human Driftwood" and who will be featured with Mr. Warwick in that production, is a long-term member of the World Film roster of noted players and will be seen, from time to time, either co-starring with some prominent male star or featured by herself in pictures in which her particular type of beauty is requisite.

Holbrook Blinn, one of the most foremost actors of his type on the American stage and one of the most important of theatrical figures, whose wonderful creative ability at the Princess Theater established him as a producing as well as acting genius, continues with World Film and will be seen shortly in "The Unpardonable Sin," a virile dramatic document that suits Mr. Blinn's characteristics perfectly. Mr. Blinn will characterize the World Program about every ten weeks.

Leon D. Netter, who for the past four years has been connected with Sol L. Lesser's western exchanges, has arrived in New York and will probably associate himself with one of Mr. Lesser's eastern interests.

Theater Competition—An Example

BY THOMAS O. MONK

Washington Correspondent for Motography.

THE Savoy theater, Washington, D. C., located in the center of the uptown residential section, is furnishing its patrons with a statement as to its operations for the year 1915 which deserves careful attention. It outlines the plans of the management for increasing the capacity of the theater, and states that "a great popular misapprehension exists on the part of the public as to the money made out of exhibiting motion pictures." It also refers indirectly to the new theater which is to be erected on the corner of the block above by the Federal Amusement Company with an indoor capacity of 2,500 and a roof garden with a capacity of 2,000 as stated in Motography of March 18, with the statement that by competition another house would not only destroy the business of the Savoy, but be doomed to failure itself. The statement of the Savoy brings to the front the proposition that in some instances competition may reach a stage where concentrated in one locality it is fatal, but that if the same money were invested in another section or community it would yield substantial returns.

This is the statement of the management of the Savoy:

> The management of the Savoy theater is glad to announce that plans have been approved by the district authorities for the enlargement of the Savoy during the coming summer in order to provide additional and better accommodations for its patrons, and to make it possible to show the highest class photoplays at all times under the best possible conditions and at the lowest possible prices.
>
> We intend to add 240 more seats to the main floor of the theater, and 300 mezzanine seats, making a total of 540 additional seats. These mezzanine seats will be something unique and unusual in a motion picture theater, and will add largely to the beauty of the house as well as the comfort of our patrons. The rear end of the theater will be extended and a large stage with beautiful decorations will be added.
>
> These additional improvements will be made, not out of the profits of the company, but by adding additional capital, and will be in keeping with the present appearance of our theater, and as economical as possible. The lobby will be widened so as to give us a frontage of seventy-five feet on Fourteenth street.
>
> The enlargement of our theater is not to be made on account of our inability to accommodate all of our patrons, but is desirable in order to make our patrons more comfortable, and to accommodate all of them, even if they should all come at the same hour. These additional seats will give us a capacity of about 1,400, which is the same as the capacity of our Open-Air Park; so that during the summer season if a sudden shower should come up during the performance in the park we can quickly transfer the entire audience into the main theater building.
>
> A great popular misapprehension exists on the part of the public as to the money made out of exhibiting motion pictures. When the unstable character of the investment is considered, it is seen to be largely speculative. A fire, or an accident, or the opening of an opposition house, may in a night wipe out the investment and cause large loss. The business depends upon the good will and support of the public, and the management of this theater desires to do all in its power to deserve this good will and support.
>
> As will be seen from the sworn financial statement of this theater, which we herewith publish, during the past twelve months ending December 31, 1915, the total admissions to the theater were $46,688.91, or a daily average in receipts of only $127.91. Our expenses for the year ending December 31, 1915, were $41,484.42, leaving a net profit of $5,204.49. Our daily average expense being $113.65, and our daily average attendance 1,270 admissions at 10 cents each.
>
> From this you can readily see that the competition of another house would not only destroy our business, but is doomed to failure itself, because a daily loss of only 145 ten cent admissions to this theater would wipe our entirely all profit made last year.
>
> It may become necessary to establish a fixed price of 15 cents for admission to most of our high-price shows in order to enable us to give our patrons the best, not only in photoplays, but in music as well. With an enlarged theater, good music, and showing selected

Genuine Scotch folk were employed in the elaborate Scotch Castle scene in Pallas' "Davy Crockett." They are seen in the illustration at the left. In the right hand picture are Mrs. Herbert Standing (standing) and Mrs. Wyndham Standing, her daughter-in-law, descendants from an ancient Scotch family.

films only, the patrons of this house will, it is believed, support the price of admission necessary to furnish you with a high-class entertainment.

In order that the public may know that we are frank with it, and are entitled to its continued support, we, herewith, publish our annual financial sworn statement for the 12 months ending December 31, 1915, and hope all of our patrons will study it carefully:

ANNUAL STATEMENT—SAVOY THEATER AND PARK

For year ending December 31, 1915.

Gross Income		Deductions	
Total Admissions	$46,688.91	Operating Expenses (films, labor, light, repairs, etc.)	$32,509.58
		Rent	1,500.00
		Salaries	3,700.00
		Interest on Investment	2,400.00
		Interest on Loan	345.00
		Taxes	1,029.84
	$46,688.91		$41,484.42

Income from Admissions	$46,688.91
Total Expense	$41,484,42
Net Profit	$ 5,204.49

I, M. B. Swanson, Treasurer of the Savoy Theater Company, duly sworn, deposes and says that the above statement is true to his best knowledge and belief.

M. B. Swanson,
Treasurer.

Sworn to and subscribed before me this eighth day of March, 1916.

W. Hayden Collins,
Notary Public, D. C.

With a large investment at stake in the enterprise, and the constant care necessary to give the public its return for its money, it will be admitted after reading this statement, that there is no more than a living at best in the motion picture exhibiting business in Mt. Pleasant.

Take the facts home. Think them over. Co-operate with us and let us together make the Savoy the most desirable pleasure resort for the people living on the hill.

Tell your friends.

Savoy Theater Company, Inc.
March 10, 1916. 14th Street and Columbia Road.

This statement should be of interest to every other theater man. Perhaps there are those who can help solve the Savoy problem.

George Beban in "Pasquale"

George Beban, the well-known portrayer of Italian characters, now is busily engaged in the production of

"A speech, Charlie!" says Pasquale. An early glimpse of "Pasquale," now being filmed at the Morosco studios. This picture stars George Beban, the remarkable actor of "The Alien"

his initial photo-play subject for the Oliver Morosco Photoplay Company, "Pasquale," an original play, written by himself in collaboration with Lawrence McClosky.

"Pasquale" affords Mr. Beban an exceptional screen vehicle in which he will bring out to particular advantage the quaint character of the poor Italian such as we see in every-day life along Mulberry street, New York City. The subject also will have bearing upon the present war in Europe and various actual scenes of battle involving the Italian army, with others showing the manoeuvers of a fleet of Zeppelins are included in the production.

Scene from "The Folly of Sin," the next release of the Great Northern Film Company, 110 West Fortieth street, New York. This five-part picture is said to be magnificently staged and wondrously enacted, the leading roles being interpreted by Miss Joan Peterson and Messrs. Wieth and Tolway.

Seek Snow; Halted by It

In the midst of a snow storm, Nance O'Neil, Edgar Lewis and a company of sixty-five Lubin photoplayers and camera men left Broad street station, Philadelphia, the other day on a special train for Wilkes-Barre, to secure some snow backgrounds. These were required by Mr. Lewis for one exterior scene in the prologue of "The Fires of St. John," a five-act photo-play feature by the Lubin company. The making of this scene will complete the photo-play in accordance with the adage that the last shall be first. Several weeks ago the company had to journey in a special train to Thomasville, Ga., to secure the foliage background for several scenes. On returning to Philadelphia, Mr. Lewis, while at work on other portions of the picture, has been praying for a snow storm as required by the script for the prologue. Despairing of any assistance from the local weather man the company left for Wilkes-Barre, in the vicinity of which city Mr. Lewis was advised there was an abundance of beautiful snow for even a Dr. Cook picture.

Miss Eyton to Show New Gowns

In the Selig comedy, "A Strange Adventure," Bessie Eyton plays the role of a princess in a mythical kingdom. She is co-starred with Jack Pickford and will wear two gowns which Selig directors assert will set feminine hearts aflutter. Both were designed by Miss Eyton. It is said that Miss Eyton also is taking a lively interest in the designing of costumes for "The Crisis," in which she is to be starred by Selig.

It's All About Charlie's Pay

COUNTRY STIRRED BY MUTUAL AGREEMENT

EVERY time the old saw, "There's nothing new under the sun," is exploded by the bomb of an actual occurrence the country gives pause for a moment and takes a brief close-up of what the old world has been up to to bring about such a disturbance of the ordinary run of things.

And then there rises a lot of interesting discussion, analysis and expression of opinion.

This time it's the cumbersome salary of a little shuffling comedian.

Charlie's reported contract with the Mutual company for an annual $670,000 has struck America "where it lives"—in the pocketbook—and has perhaps done more than any other recent *event movie* to shock the public into something of a realization of what an important and vigorous child the five-year-old picture industry has become. The opinions and comment have been new and extremely interesting.

Even the ministers took the matter up. The Reverend Roderick E. Heath of the Warren Avenue Baptist church of Boston based a sermon on the question. He said in part:

"We have been startled rightly by Chaplin's salary. If he had lived in Puritan times he would have been burned as a witch. But he is doing good because he is provoking laughter and bringing sunshine into souls.

"I admit that Chaplin must be a genius. He is only twenty-six but will earn $13,000 a week while some of us find it hard to earn $1,000 a year."

"Charlie Chaplin makes more people laugh than anything—man or animal—in the universe," says the Washington Times. Would you guess it from this solemn likeness?

The press, of course, as the screen upon which public opinion is always registered, produced the bulk of the comment. German, Scandinavian, Yiddish and French newspapers are numbered among those who spoke of Charlie's coming deluge of money and there were few small towns whose paper did not respond to the thrill.

Here are some of the comments from various prominent newspapers:

"As the motion picture has grown from zero to an industry representing half a billion dollars and ranking fifth among the industries of the United States in the past ten years," says the Washington *Times*, "it is but reasonable to suppose that the rate of pay for one of the most popular of the money makers in the industry would skyrocket in about the same way. It is perhaps a fact that Charlie Chaplin amuses more human beings than anything, man or animal, in the world—not excepting the mother-in-law joke."

The Pittsburgh *Chronicle* spoke as follows, editorially:

"The report that the new contract, just signed by a motion picture comedian, calls for a salary of about $650,000 a year, will be sure to evoke the customary comparisons with the meagre financial rewards in other fields of endeavor. It will be pointed out that the highest salaried official in the United States, the president, receives only $75,000 a year. The inadequate compensation of clergymen and professors will be cited.

"These criticisms will not be entirely fair and logical, for they will be founded on the assumption that the services of ministers and professors and other exponents of spiritual and intellectual things can be measured in dollars and cents. A piece of property in downtown Pittsburgh is worth $10,000 a front foot because so many thonsand of persons pass it every day. A piece of property on an adjoining street is worth $5,000 a front foot because half as many people pass it every day. A certain moving picture comedian is worth $13,000 a week, or whatever he gets, because so many millions of people will pay their money to see him every week. Those of less drawing power are awarded proportionately. One may be sure that these actors do not get more than they are worth to their employers."

"It may not be clever to kick a man into an ornamental pond or to stagger him with a rubber brick," stated the Cleveland *Plaindealer*, "but the man who can make tears of laughter roll down the cheeks of countless millions must have something about himself or his particular brand of humor which is an asset.

"Charlie Chaplin's clowning is not foolish and it is not vulgar. Those who decry him and his honest (and apparently successful) efforts to chase away the blues might expend their time and energy much more profitably in other directions."

"Every film company in the land strained in an effort to land the only Charlie for the season of 1916," says the Buffalo *Courier* of March 1. "None got anywhere near him but the Mutual. At the zenith of his fame, the funniest man in the world picked out that company as the fitting vehicle for his talents.

"Chaplin has monkeyed with several companies before he finally was landed. Really, the gentleman seems to know he is worth money and proceeds to ask it."

From the Brooklyn *Eagle*: "One big western exhibitor remarked at the recent trade ball at Madison Square Gardens that in one large city he owned three big houses that were losing money at the rate of $100,000 a year. Try as he would, the deficit continued. He said that he had tested service without much difference in results. Great organs played by master musicians; good orchestra; big comfortable houses, uniformed attendants and expensive pictures were not sufficient. But—a Chaplin subject always did the trick, which is a twenty-times exhibitor's answer to the question, 'Why $13,000 a week to a player in motion pictures?' "

Said the New York *Morning Tribune:*

"Unless the word of the press agent is to be doubted, Charlie Chaplin—the Harry Lauder of the movies—will take $670,000 out of circulation in the next twelve months. The deal was engineered for the fortunate youth of screendom by his brother, Syd, who is Charlie's business manager, promoter and fiscal agent when not heading his own slap-stick comedy company. Articles were signed in Mr. J. R. Freuler's office Saturday night to the tune of a turning camera crank. Cooper-Hewitts crackled, red fire glared and smoke pots puffed."

The *Tribune* of Providence, Rhode Island, said:

"Charlie Chaplin, the movie star, went on record Saturday afternoon as the highest paid man in the universe, when he signed a contract with the Mutual Film Corporation of New York for $670,000 for a single year's service.

"This means that every hour that goes by in the life of Chaplin brings him $77.55 and that he is earning a five-cent piece at the rate of every two seconds.

"The closing of this contract ends the most spirited battle for a public entertainer in the history of the theatrical world. At least half a dozen of the largest film corporations in the country have been fighting for three weeks to land the film comedian who has taken the country by storm."

NEW VITAGRAPH RELEASES

Unusually Interesting Program Prepared for Release During the Week of March 27, Headed by "Two-Edged Sword"

An unusually interesting program is announced by the Vitagraph company for release during the week of March 27. The headliner is the four-part Blue Ribbon feature, "The Two-Edged Sword." A strong supporting list of pictures consists of "Mr. Jack Inspects Paris," the latest of the "Escapades of Mr. Jack," with Frank Daniels; "Three Johns," a single reel comedy; "Freddie Foils the Floaters," another of the "Freddie" series of single part comedies; and the three-part Broadway star feature, "Out of the Quagmire," a gripping political drama, complete the bill. In "The Two Edged Sword," Edith Storey and Evart Overton find an excellent medium for the display of their wonderful talent. The story tells of Dorothy, the wife of Gordon Allen, a novelist who is too engrossed in his work to devote much time to his wife. During a visit to a friend in the country Dorothy meets Jed, a big hearted, innocent country lad. She is piqued when she sees that Jed is not attracted by her beauty, and determines to use her coquetry on him. She allows him to believe her unmarried. After some time the desired result is obtained, and Jed, for whom women never held charms, finds himself enchanted by her wiles. One day, during Jed's absence, her husband arrives and, seeing her in a hammock, kisses her, just as Jed appears on the scene. A fight follows, and Dorothy is forced to unmask and show up in her true colors. Jed is heartbroken, Gordon refuses forgiveness, and Jed's sister, Mary, realizing that the shock has had a terrible effect on him, determines to be revenged. When Jed, unable to withstand the anguish of a broken heart, kills himself, Mary's resolve is strengthened.

Ten years later Mary, now a grown woman, manages to secure a position in the Allen home, as secretary to Gordon. She deliberately makes love to him and is found in his arms by Dorothy. Then, as a shock, comes to the realization that she really loves him. The keen sword of vengeance has swung both ways. In bitterness against the world and Dorothy in particular she leaves for her country home.

While attending the annual auto races in that section, Dorothy is injured by a swerving car and is carried to Mary's house. While there she hears Gordon reiterate his love for Mary. She also learns that she was the cause of Jed's death. Over Jed's grave Mary reunites Dorothy and Gordon, who go away leaving her sobbing bitterly.

Edith Storey and Evart Overton have the able assistance of Josephine Earle, Robert Gaillard, Logan Paul, Marion Henry and Mrs. Nellie Anderon. George D. Baker directed the action. It will be released on March 27.

Vitagraph Has Press Staff

To meet the constantly increasing demands made by the unusual number of feature films now being released by the Vitagraph company a special department has been organized to distribute press material and magazine stories. The new organization is known as the News Service Department and the intentions are to have it live up to its title in every sense of the word. The efforts of the News Service Department will not be directed toward obtaining Vitagraph publicity, but will aim to render service to all publications, enabling the latter to cater to the needs of their readers in a more attractive manner.

The Vitagraph News-Service staff. From left to right these story-sleuths are Dee Selwyn, Raymond Gallagher, James W. Beckman, Garratt Cupp, Frank Koch and Tom Bret.

Five Stars in Three Lasky Films

Five popular stars in three big productions is what the Jesse L. Lasky Feature Play Company announces for releases in the month of April. This combination is unlike any individual producing company has offered to the public in one month. The stars in the three plays will be Wallace Reid and Cleo Ridgely in "The Love Mask," Victor Moore supported by Anita King in an automobile thriller entitled "The Race," and Marie Doro, in her first appearance as a Lasky star in a photoplay entitled "The Heart of Nora Flynn."

Film Men Reply to Brisbane

EDITOR'S ORATORY STIRS INDUSTRY

THE speech by Arthur Brisbane, editor of the New York *Evening Journal,* at the banquet of the Motion Picture Board of Trade held in New York on March 12, has proved to be an oratorical bomb.

The explosion of the "great editor's" words stirred up some lively reactions on the part of film men, and at the same time laid bare the speaker's surprising ignorance of the picture industry. Mr. Brisbane's speech was printed in full in last week's issue of Motography, and at the same time the replies made the same evening by Commodore Blackton, J. Robert Rubin, counsel for the Motion Picture Exhibitors' League, and Leon J. Rubinstein, director of publicity for the Thanhouser Film Corporation.

We print herewith some of the keenest of the "come-backs" made by film men since the date of the banquet, an editorial which appeared in the New York *American* on March 14, and Mr. Brisbane's answer to the latter.

Censorship's Political Aspect

By Cranston Brenton,

Chairman of the National Board of Censorship.

MR. ARTHUR BRISBANE is, however, always so well informed, it is surprising that, at a gathering called together in opposition to the legalized censoring of motion pictures, he should have charged the producers, who had invited him as their guest of honor, with an absence of intelligence in every phase of their business except that of making money, should have attributed even their financial success to the "stupidity and lack of intellectual development of the human race," and should have emphasized his utter indifference to the whole question of the legalized censoring of their films.

The National Board, of which I am chairman, is unqualifiedly opposed to all forms of legal censorship—federal, state and local—because it believes such censorship to be undemocratic and to threaten the fundamental principles of free speech and free expression. It feels qualified to object, through its extensive opportunities of observation, to legalized censorship because of the inherent dangers in allowing the output of the fourth or fifth largest industry in America to be controlled by a group of three or four censors appointed by any political party and open to the sinister influences that such offices invite, and it knows that no such group could possibly view efficiently the National production of motion pictures that taxes the best attention of its 225 members and the activities of its paid staff.

Mr. Brisbane's one contribution to the opposition to legalized censorship, voiced in his speech, was based on the dangers of possible political control.

The National Board, in this connection, would call attention to the work of politics in Oklahoma at the time when Al Jennings was a candidate for governor of that state. The story of his life, called "Beating Back," in which he told the history of his outlaw career and his return to the life of an honest citizen, which had appeared in serial form in a prominent publication, had been "filmed" for the screen. This moving picture was circulated in the state as part of his campaign propaganda, with the result that many voters were won to his support, and popular belief in his integrity created. Thereupon, a bill was introduced into the Oklahoma legislature looking toward the prohibition in that state of any film which dealt with "the history of a notorious criminal, such as a bandit or gunman." The evidence is that this bill was introduced at the behest of the political party whose interests Mr. Jennings was opposing, with the obvious object of defeating his campaign.

Another interesting question is presented by the case of the temperance film, "John Barleycorn," which, according to the Philadelphia *Press,* a prominent member of a legalized censorship board, who admittedly represents large liquor interests, attempted to keep from the motion picture screens of his state.

These incidents should be sufficient to demonstrate the evils of legalized censorship, and yet similar illustrations of the unfortunate effect of politics on motion picture censoring might be multiplied from many sources, and these will obviously increase if legalized censorship is generally adopted.

As chairman of the National Board, I am very glad to record my opposition to legalized, pre-publicity censorship, particularly as I might, because of a possible misunderstanding of the term "censorship" in the title of our board, have been considered the one arch offender against whom the dinner was given in protest.

Brisbane's Opinion Not Valuable

By John H. Freuler,

President of the Mutual Film Corporation.

HE reminded me very much of the woman who appeared before the House Committee on Education, during the recent federal censorship hearings in Washington.

This dear lady, after uttering a long tirade against motion pictures, was asked if she had ever seen a motion picture.

"No," she answered, "but I have heard about them and I know they're awful!"

Mr. Brisbane, who so vastly entertained us with his views on motion picture censorship, admits that he has only seen three pictures, and that he saw these under the stress of social obligation.

And still it is a repeated statement in Mr. Brisbane's own editorials that they reach, I forget how many millions of persons every day. The same people for whom he is writing advice on every subject from baby food to war, are patrons of the motion pictures. Probably it is true that the motion picture is the greatest amusement and exerts the greatest influence in the lives of the people who read Mr. Brisbane's editorials.

Mr. Brisbane, supposedly with his fingers on the pulse of the people, eloquently admits that he has seen only three motion pictures. He owes it to himself, and to the millions of persons for whom he writes, to find out something about active photography.

He said, among other things: "I don't care in the least whether the motion picture is censored or not. Its success is based upon the stupidity and lack of intellectual development of the human race."

His opinions on the picture are about as valuable

as would be the opinions concerning newspapers from a man who could not read or write. If censorship of the newspaper were suggested to such a man, he probably would say, "Yes, sure they should be censored. They print awful things about murders, runaway wives, bad girls and burglars." This man, of course, would be talking on hearsay.

It is of interest, however, to note that Mr. Brisbane expressed the opinion, in his remarks at the Astor, that the news releases and pictures depicting scenes from history should not be subject to censorship.

Among other amusing things, he indicated that he felt the motion picture industry ought to produce such matter as the life of George Washington and Abraham Lincoln, and similar subjects.

Since Mr. Brisbane has seen only three pictures, he has probably overlooked the fact that all these, and scores more, were produced and released in 1906, 1907 and 1908.

I would not spend so much valuable time talking about one man's opinions on the motion picture if he didn't happen to occupy a position of such importance and responsibility to the public. When Arthur Brisbane can be so misinformed or so uninformed about the motion picture, we should be little surprised that there is so much support for censorship, or much public indifference to the primary human rights involved. Perhaps the public may be excused, but Arthur Brisbane ought to know better—and more.

As an authority, and as a writer of many subjects, I admire both Mr. Brisbane's expressions and his style, but for him as a motion picture critic, I somehow do not feel the same warmth. His duty to the public should compel him to at least patiently consider the motion picture.

"He Spoke His Valedictory"

By Arthur James,
Publicity Chairman Motion Picture Board of Trade

WHEN Mr. Brisbane said that motion pictures owe their success to the stupidity and lack of intellectual development of the human race he spoke as an editor whose success has been builded on precisely that foundation. I fancy, therefore, he intended to compliment the motion picture makers for being as wise as himself, and Mr. Brisbane could not imagine a higher compliment.

It must have been that Mr. Brisbane, feeling as he himself said, the years coming upon him, spoke his valedictory and bequeathed his mantle as "the greatest editor in the world" to his younger successor, the motion picture.

All his life Mr. Brisbane has been a brilliant performer. Experience and self training have brought his remarkable powers so sensitive to command that they operate instantly, even at the impetus of a whim. Mr. Brisbane has for many years been a highly organized mental machine that operated from a switchboard. He could turn on the current at will and the result has always been brilliant.

It is not fair to expect that with such development and such brilliancy there should also be profound conviction or deep sincerity.

It is not necessary to discuss Mr. Brisbane's abysmal un-information of motion pictures. He himself admits it and his words proved that this particular part of his speech was entirely sincere.

The only fear was that Mr. Brisbane might use his great editorial powers to give aid to the enemy—the censor. This fear has since been dissipated by the sound editorial spanking administered by Mr. Hearst's direction (no other could have ordered it) in the New York American the second day after the dinner.

Hearst Editorial Contradicts

From the New York *American*

IT is unfortunate that a newspaper man speaking at the Motion Picture Board of Trade should have shown so little appreciation of the rights, privileges and opportunities of the moving picture business, of his own business and of the public.

We believe, and we believe very earnestly, that the freedom of the printed press will not long be secure from attack if the freedom of the pictorial press is not stoutly defended against censorship.

It does not make a particle of difference whether the movies are educational or merely entertaining, whether they present "Hamlet" or Charlie Chaplin, whether they only bore an audience with dreary stuff that is supposed to create an intellectual atmosphere, or whether they make a lot of persons laugh and forget their toil and cares—still the movies are exactly what we have styled them, the pictorial press.

Now, the one essential point to bear in mind is that it makes no difference whether we believe a newspaper to be a cheap and shallow medium of sentimental slush and worked-over rags and tags of superficial information and copybook maxims, or whether we consider it a product of thought and real scholarship. Still that newspaper *is entitled to the right of free publication, uncensored by anybody,* and answerable only to the laws which prohibit libel and impropriety.

And that is exactly the rightful position of the moving picture press, and every one of us should unite in maintaining that position with all possible effort.

The proposed Federal moving picture censorship, like all State moving picture censorships, is an assault upon the constitutional guarantee of the liberty of printing and publication.

It is a serious and dangerous assault and should be manfully and strenuously resisted by every printed publication in the country and by every citizen who believes in free speech and the other guarantees of republican government.

THE DISTURBER'S DEFENSE

THE only "reply to the replies" which Mr. Brisbane has made to date is his answer to the above editorial in which he paradoxically states that motion pictures will become the greatest educating and political force in the United States. Here is a part of Mr. Brisbane's "defense":

> **I do not agree that the moving picture stands as yet on a level with the newspaper. Later it may be as far above the newspaper as the Hoe press is above the cuneiform inscription.**
>
> **As it stands today the moving picture, to my mind is less like the newspaper and more like the printed book, the picture or the play.**
>
> **Nobody questions the right to censor an indecent book, or prohibit the exhibition of an indecent picture or play.**
>
> **Nobody, in my individual opinion, should object to censorship of non-political pictures that move any more than to censorship of pictures that stand still.**
>
> **While the moving picture remains a picture, a book, a play or merely an entertaining story, it should be criticized and controlled by law, as ordinary pictures, books and plays are controlled.**

When the moving picture becomes, as it will, the greatest educating, political and criticizing force in the United States it will take its place beside and above the daily newspaper. Then it will be the duty of the people of the United States to decide whether or not the constitutional freedom and guarantees given by the people, and not by individuals, to the newspaper shall apply equally to the moving picture.

As a reporter and editor I have studied for many years efforts to entertain and instruct the people.

The decent moving picture will prove profitable and the censorship will not play an important part—as long as the moving picture remains merely an amusement.

Soon the moving picture will be made to tell the story of the corrupt politician or financial organization—then undoubtedly the people will say that such pictures must not be censored.

For the present, censorship by the government—which, by the way, is only threatened—does not seem to me a great menace to the welfare of the people, as I told the moving picture people, who were good enough to invite me to talk to them without telling me in advance what I must say.

Farrar's "Maria Rosa" Coming

Geraldine Farrar, who is probably America's most popular grand opera prima donna, is soon to appear upon the screens of the nation in her third Lasky photoplay, "Maria Rosa."

This is a story of unquenchable Spanish love, and is said to allow Miss Farrar even a greater play of emotion than her great "Carmen," for which she is famed both upon the grand opera stage and upon Lasky screens. "Maria Rosa" is sometimes spoken of as the

Dramatic scene from Geraldine Farrar's next Lasky feature. Wallace Reid plays opposite.

play which won a husband for the popular diva. Lou-Tellegen, her husband, formerly Sarah Bernhardt's leading man, was acting for the Lasky cameras at the time Miss Farrar began "Maria." He had played the production on the stage and gave Director DeMille and Miss Farrarr the benefit of his knowledge. It was during these discussions that the two artists became well acquainted, with the resulting romance.

"Maria Rosa" is estimated by some to be even more striking a play than either of the singer's other screen dramas—"Carmen" or "Temptation." Opposite Miss Farrarr Wallace Reid plays with the same power as characterized his work in the famous gypsy play. Pedro de Cordoba, Ernest Joy and Anita King form part of the splendid support.

JOIN JUNGLE FILM COMPANY

Lillian Brown Leighton, Character Comedienne and Scenario Writer, and Ralph McComas, Comedian, Join Feature Concern

Lillian Brown Leighton, character comedienne and scenario writer, and Ralph McComas, comedian, have become affiliated with the E. and R. Jungle Film Company, producers of comedies featuring the chimpanzee team, Napoleon and Sally.

Miss Leighton has behind her several years of experience on the stock and vaudeville stage, while previous to her debut before the footlights she owned and published a weekly newspaper. Miss Leighton's last motion picture engagement was with the Selig company, where she remained for five years playing all varieties of parts from drama to comedy.

Although Miss Leighton has had little experience in playing with animals; she has become thoroughly acquainted with Napoleon and Sally. She has studied their accomplishments and is now fully equipped to act with and write for them. Some of her recent pictures with the E. and R. Jungle Film Company are "Stung," "Father's Baby," and "In Dutch."

Ralph McComas, who tips the scales at two hundred and ninety, is a true comedian in every sense. Business routine occupied the earlier years of his young life, but his astonishing rotundity soon earned him an offer from a vaudeville agency. He spent six months on the road and then joined the Universal-Joker company under Allen Curtis' direction. After a short period with Fred Mace he joined the Selig forces and appeared as Chubby Green in the series, "The Chronicles of Bloom Center." With the E. and R. Jungle Film Company he has also appeared in "Stung," "Father's Baby," and "In Dutch," and has met with great success in each of these releases.

The E. and R. Jungle Film Company has disposed of the rights on its one-a-week product to the following states and territories: Greater New York, New York state and northern New Jersey, to Greene's Features, 110 West Fortieth street, New York city; Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, E. W. Lynch Enterprises, Boston and Worcester, Mass.; eastern Pennsylvania, Maryland, Delaware, District of Columbia, southern New Jersey and Virginia, Electric Theater Supply Company, Philadelphia, Pa.; Kansas, Missouri, Nebraska and Iowa, Monarch Feature Film Company, Kansas City, Mo.; western Pennsylvania, West Virginia, Liberty Film Renting Company, Pittsburgh, Pa.

Schayer Switches

E. Richard Schayer, formerly publicity promoter for the World-Equitable Film Corporation, resigned last week to align himself in a similar capacity with Lewis J. Selzneck, president and general manager of the Clara Kimball Young Film Corporation. Mr. Schayer was formerly a press representative for the late Henry B. Harris, Henry W. Savage and Klaw & Erlanger, and at other times a correspondent for the New York *World* and *Herald*. At the time of his entering the motion picture field as a publicity man, Mr. Schayer had just returned from nine months' service with the British army in the field as a correspondent for the Wheeler Syndicate and the American Magazine.

Building a Musical Program

BY ALFRED DE MANBY

PROVIDING atmosphere for a picture play by means of music is at once a science and an art. It is more than merely accompanying the pictures or entertaining the audience. The music must aid in interpreting the play; it must aid in directing the mood of the audience.

This does not mean that you need an elaborate orchestra to give the best setting to the pictures in your theater. A good musical program does not depend on the number of musical instruments nor yet on the skill of the players. It depends primarily on the imagination of the director. The man who builds up and directs the music must have a sense of drama, a knowledge of pictures and of an audience, and he must have an unlimited repertoire.

While these requirements may sound very alarming, for in one sense they cannot be acquired, still they can be cultivated, and with a little study an intelligent director can learn to arrange an attractive musical atmosphere for his picture.

The things we have discovered in studying pictures, music and audiences at the Knickerbocker theater, New York and the Colonial theater, Chicago, are applicable to the most simple theater. The first thing the director must remember is that the object of his program is to provide atmosphere for the pictures. The plays then are his first consideration. When I first see the pictures for the week, I study each play with an unprejudiced mind. I analyze its effect on me. Then in arranging my music I take into consideration its mood, its purpose, settings and type of characters. Then, besides the question of selecting the numbers, I must decide how they are to be played.

To illustrate from the music of "The Habit of Happiness," we used the strains of "My Hero" to express the admiration felt for "Sunny," but as Douglas Fairbanks was a gay, vigorous hero, with no trace of sentiment, we played the music briskly, gayly. An entirely different effect could be gained with the same music for another hero. Another illustration from the same play was our use of "What's the Matter With Father?" played in a minor key to introduce Jonathan Pepper while he lived in "the house of gloom." Then when he was cured, was "all right," we played the same music loudly in a major key.

That music does have a decided influence on the audience's enjoyment of a picture was shown recently when we presented an educational feature, "The Film Hunters." It was a beautiful thing, pictures taken of an exploration party in the Columbia National Forest. The last scene was a sunset view, and after we had shown the picture a few times the inspiration came to me to accompany it with "The End of a Perfect Day." Then the audience realized that they liked the adventure and applauded most enthusiastically, which they had not done before.

As important as the setting for each picture is the arrangement of the entire program. Every number on the Colonial program means something. It has been selected for some reason, and it holds that particular place for some reason. Even its title is taken into consideration.

In selecting the solo numbers, I consider not only their beauty, but their relation to what precedes and follows them. They serve as a transition, and this must be a shifting of mood, not a sharp contrast. For while one mood must not be sustained too long, I consider too abrupt a contrast equally bad. After a sad scene, the audience does not wish to laugh at once, and after laughing it will not be serious too soon. Therefore these transition numbers. And in these solo numbers, I try to keep the performer in the background, to give the emphasis to the mood of the music.

These numbers serve excellently to put the audience into the mood for the coming attraction, although they do not always realize what is being done. For instance, when we showed "The Moral Fabric" I needed to introduce a serious play after the bright "Colonial Weekly." To put them in the mood for the beginning scenes, I had one violinist, off stage, play softly strains from "The Mystery of Love." And after the play, which ends sadly, we had a light number, but not too gay, to prepare the people for the humor of a Keystone comedy.

It is a fascinating task, setting pictures to music, and it is interesting to watch the effect motion pictures will have on musical composition. It has opened a new field of musical thought, and already the Triangle company accompanies many of its feature pictures with music specially written. There will always be free scope for the imagination of the director who can build his program to sway the audience in the varying moods of a photodrama.

(Editor's Note: Mr. De Manby is a musical director and singer of note and has been especially successful in his work as artistic director of the Colonial Theater, Chicago.)

EXPORT "DIAMOND FROM SKY"

American's Thirty-Reel Feature Sent to Foreign Lands to Answer Great Demand for Thriller

The American Film Company's thirty-chapter photo-play, "The Diamond from the Sky," picturized from story and scenario by Roy L. McCardell, has proven so popular in the United States that a foreign demand has been created. Sixty-one reels of positive film and an equal amount of negative film constitute the recent shipment to foreign lands. This required twenty-one galvanized iron fire-proof cases. Attached end to end, the 122 reels would span a distance of twenty-five miles. The duty to be paid on this export shipment represents a liberal fortune, and is a forceful indication of the great demand for this thrilling photo-novel, which was produced at the studios of the American Film Company at Santa Barbara, Cal.

The three latest David Horsley productions are peculiarly adapted to sex. In "Vengeance is Mine" and "A Law Unto Himself," all of the important parts, except one, fell to men. In "The Love Liar," however, the reverse applied. All important parts except two were taken by women.

Triangle Facilities Unsurpassed

BY H. E. AITKEN

President of the Triangle Film Corporation

DURING my five weeks' stay on the coast I made a careful investigation of the Triangle's facilities. I believe our capacities for preparation of the highest class motion picture play to be unsurpassed. The three directors, Griffith, Ince and Sennett, are in frequent conference with a view to the improvement of plays. I found them most enthusiastic over the outlook and I feel certain that the established quality of the Triangle product will still further improve from this time on.

Harry E. Aitken.

Thomas H. Ince, when I left, was busy superintending the removal of his activities from the former studios at Inceville to the new quarter-million-dollar plant at Culver City. Mr. Ince is making this transfer without any loss of time and at the present time he has eight companies at work producing Triangle plays. Among those to be seen in the near future will be found some of quite extraordinary interest. Several new big glass stages lend themselves excellently to the production of special effect, and furnish a positive insurance against the possibility of delayed production during the rainy season. The new Culver City studios were used for the first time about three weeks ago, and today all companies are working there. The Inceville plant is being used for special work to which it is adapted.

Under Mr. Ince's guidance H. B. Warner, the well known dramatic star, has enacted the principal role in several plays. I believe that one of these, "The Beggar of Cawnpore," will be acclaimed as the most artistic production seen in years.

At the Keystone comedy factory I found greater activity than at any time in the history of the Keystone product. Mr. Sennett is now working thirteen companies in Los Angeles, and these, with the company under the direction of Roscoe Arbuckle at Fort Lee, N. J., will be able to turn out the Keystone comedies at a rate never before equalled. The Keystone plant has also been enlarged and now occupies fully two square blocks. A new steel and concrete administration building has been erected, and added facilities for stage and field work supplied. The task of turning out two two-reel Keystone comedies a week is in itself a stupendous one, but I feel confident that there is enough margin of equipment to take care of this and a possible increase, should it become necessary. The individuality of the Keystone comedy, I can assure the motion picture industry, will be maintained and accentuated.

At the Fine Arts studio I found affairs in a most satisfactory condition. There too, added facilities have been supplied. The activity of Mr. Griffith in supervising the product of this studio is unquestionable. I found his energy manifest everywhere in speeding up production. Just before I left, Mr. Griffith, with his aides, had been doing some big battle scenes in which 2,500 people were employed. As an evidence of the perfection of organization I think it is interesting to state that in the course of handling these vast scenes there was but one fire call and 47 ambulance calls during the day. I mention this merely as an indication that the taking of high class motion pictures that will carry conviction to the spectator is not by any means a matter without risk, not alone to physical property, but to human life. The Fine Arts studio has in preparation some excellent material, and Mr. Fairbanks' new picture, "The Good Bad-Man" is a play distinctly different in character to anything this new picture star has attempted, and takes full advantage of his versatility.

At the present time I consider the whole production end of the Triangle Film Corporation in a most satisfactory state. I do not believe that any organization is better prepared to furnish the highest class material and this I think is a conservative statement, in the light of what I have witnessed in Los Angeles during my recent trip. The task of having had to supply nearly 1,500 separate and individual theaters with Triangle plays has been no small one, and when it is considered that the list is growing at a rate that makes it reasonably certain that we will be supplying 10,000 within the year, I feel that we have indeed reached a most satisfactory situation in the twenty weeks that we have been supplying Triangle films to exhibitors throughout the country.

Press Host to Film Stars

The Chicago Press Writer's Club, on Saturday, March 25, in the Gray Room of the Hotel Sherman, will entertain motion picture stars and others at a banquet. Headed by Mrs. Maude Moore Clement, a well known Chicago literary worker, the Entertainment Committee has issued invitations to Colin Campbell, Thomas Santschi, Miss Bessie Eyton, Miss Eugenie Besserer, and other Selig directors and stars, who are at present in Chicago working on "The Crisis." Gilson Willets, the famous author of motion picture stories, has also been invited to attend and speak. It is said that the Press Writers Club has issued over a hundred invitations. The club is composed of all classes of workers in the Chicago literary field and is rapidly growing.

For the first time in the history of Loew's West End theater, in New York City, it was found necessary to open the second balcony. The occasion was the Pathe Gold Rooster play "New York." Miss Florence Reed, the star of the production, was present at the opening and the picture was such a huge success that Mr. Loew decided to use it for the opening of his new Brooklyn theater, the Regent.

A PERFECT BABY

Little Eileen Geraghty of New York Makes Full Score in the "Better Babies" Campaign and "Stars" in Paramount Pictographs

Paramount Pictographs continue to play a very vital role in the campaign for "Better Babies" being waged by the national government, woman's clubs and different state and city officials.

The latest *coup* accomplished by Paramount is to show in pictures the one perfect baby that has been discovered in New York. Her name is Eileen—an appropriate name for a little Venus, is it not?—and she is just three years old. Her last name is Geraghty. She is one hundred per cent perfect and thus the envy of all the mothers who have seen and heard of her, and they will be many when Eileen has completed her

This is the way Venus looked when she was small. Little Eileen Geraghty, of New York, who won a perfect score in the physical test for three-year-olds, in the "Better Babies" campaign. Paramount is showing her pictures.

run before the thousands who will view her as "star" in the Paramount "Baby" Pictograph which shows parents how to measure a baby.

It is explained in the pictures that parents should weigh their children regularly and keep records of the weights. Weekly weighings are advisable for the first six months of the baby's life; twice monthly for the rest of the first year, and monthly during the period of the second year. Delicate children should be weighed more frequently, as the weight is the best index of their health.

Paramount strongly maintains that healthy children are the most valuable asset of a nation and that they have entered into this humanitarian movement for healthier children because it is of vital importance to the progress of the human race.

Films Aid "Baby Week"

The following letter has been received by the Editor of MOTOGRAPHY:

Publication of our request for information regarding motion pictures for Baby Week brought helpful responses from several directions.

Will you please give publicity to the fact that many cities will celebrate Baby Week at a later date than March 4-11. Moreover, there is developing greater desire to use motion picture films all through the year, indoors and outdoors, according to the season.

Films are sought not alone relating to the interest of babies, but those treating on various health topics and all phases of social welfare, civic betterment, municipal activities, and the work of institutions and organizations.

Kindly request producers as well as all informed individuals to send us information regarding films likely to be of service.

E. G. ROUTZAHN.

Department of Surveys and Exhibits, 130 East 22nd Street, New York City.

CALIFORNIA PLAN WINS

Alexander Beyfuss Declares Company's Policy in Making Few Pictures of Highest Quality Is Assured of Success

Alexander Beyfuss, vice-president and general manager of the California Motion Picture Corporation, has returned to San Francisco, after a month's stay in New York looking after his company's initial release of its "better-than-program" pictures. Before departing, Mr. Beyfuss concluded the sale of the various territorial rights throughout the United States of "The Unwritten Law," in which Beatriz Michelena is starred, and gave out the following statement:

"We are convinced that the state rights method of distributing is the big and absolutely the only way for our policy, that of producing five or six pictures a year superior to those released by the programs. In this connection, we note with interest, a resolution adopted at the fourth annual convention of the New York State Motion Picture Exhibitors' League, in session at Albany a week ago, to the effect that the 'Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of the producers, and we favor a system of open booking.'

"We want to impress once more that we have had no quarrel with the program, but merely wish to go on record that the state rights or open distributing policy is the only way for a concern like ours, with a policy of producing but a few exceptionally good pictures a year, and that we could not release our product on the program basis and exist.

"In disposing of 'The Unwritten Law' by state rights, we have conducted our negotiations strictly on a business basis. Our state rights facts and figures were not the result of hasty conclusions, but were based on careful investigations conducted for the past year. In certain territories, our prices, we found after a thorough examination of present conditions to be too high, a condition which we were readily willing to admit and adjust by lower quotations, in order that the buyer might still enjoy his reasonable profit. During our investigations we found that at this time, because of the great number of feature pictures purchased each month, conditions were at the lowest ebb as far as prices are concerned, this condition making, however, a keener demand for the really good pictures, for which good prices always can be obtained.

"Another feature which the state rights buyers appreciated was the fact that we did not use offers submitted to us as a leverage to bid the price up on other prospective buyers. Wherever two purchasers in the same territory offered a similar price, the sale was made to the one whom we considered the most responsible financially. His ability to place our plays in the best theaters also was considered."

Metro Gets Lockwood and Allison

STARS BEGIN SERIES OF FEATURES

HAROLD LOCKWOOD and May Allison have signed extended contracts with Fred J. Balshofer to appear exclusively in photoplays to be produced by the Quality Pictures Corporation, which will be released on the Metro program.

Mr. Balshofer will direct the Lockwood-Allison feature productions, and will be assisted in this work by Howard Truesdell. The first production already is well under way and several unusual and distinctive stories have been obtained which are admirably suited to the talents of these two popular stars.

Mr. Lockwood and Miss Allison recently came to New York from Santa Barbara, California, where they were engaged in making feature productions for the American-Mutual. It was rumored that they had eloped and were married, but this was emphatically denied. According to Mr. Lockwood and Miss Allison, the rumor had its foundation either in the

Harold Lockwood and May Allison, the new Metro stars, in the Maine woods.

brain of some practical joker or else of someone who wished to injure them, when they made their presence known in New York. Before appearing on the American-Mutual program Mr. Lockwood and Miss Allison were among the foremost stars engaged by the Famous Players.

The addition of Mr. Lockwood and Miss Allison to the list of stars offered on the Metro program will cause distinct satisfaction among photoplay lovers. While Metro has already a long list of stage and screen stars presenting a greater diversity of talent, than any feature producing company, still there was a place left for just such a combination as Mr. Lockwood and Miss Allison. They are a distinct addition even to the program which already has such eminent stars as Ethel Barrymore, Emily Stevens, Martha Hedman, Francis X. Bushman, Beverly Bayne, Mme. Petrova, Mabel Taliaferro, Mary Miles Minter, Mr. and Mrs. Sidney Drew, Julius Steger, Marguerite Snow, Hamilton Revelle, Lionel Barrymore, William Faversham, Valli Valli, and other well-known artists.

Mr. Balshofer has exercised especial care to select scenarios for Mr. Lockwood and Miss Allison in which youth, romance, adventure and a spirit of the great outdoors predominates. It is in such productions, that this couple have always excelled and which have won for them thousands of admirers in every quarter of the globe. Mr. Lockwood is one of the most fearless artists now acting before the camera and takes a keen delight in doing so-called "stunts" of the most dangerous character. He has been injured repeatedly for his daring, but never discouraged.

Ethel Barrymore, the gifted dramatic star, who is appearing exclusively on the screen in Metro wonderplays, will next be seen on the Metro program in "The Kiss of Hate," a stirring five-part feature produced by the Columbia Pictures Corporation under the direction of William Nigh, dealing with the persecution of the Jews in Russia. This production will mark Miss Barrymore's greatest achievement in the silent drama, and in many respects the greatest dramatic effort of her career on either stage or screen. The story was written by Mme. De Grissac especially for Miss Barrymore and gives the gifted star the fullest opportunity to display her distinctive dramatic talent and magnetic personal charm which have made her name a household word among American audiences.

Miss Barrymore is surrounded by an exceptionally strong supporting cast including H. Cooper Cliffe, the eminent English dramatic actor. Mr. Cliffe was seen in support of Miss Barrymore in her previous Metro offering, "The Final Judgment," which critics declared to be one of the best features produced last year. Others in the cast include Niles Welch, William L. Abingdon, Robert Elliott, Martin J. Faust, William Boyd, Roy Applegate, Frank Montgomery, Ilean Hume, Daniel Sullivan and other well known artists of the screen and stage.

William Nigh, one of the foremost directors now producing for Metro, is producing the Barrymore feature, assisted by David Thompson. Mr. Nigh has many Metro achievements to his credit including "A Yellow Streak," in which Lionel Barrymore is starred, "Emmy of Stork's Nest," with Mary Miles Minter, and "Her Debt of Honor," in which he appeared himself, sharing the honors with Valli Valli.

Miss Barrymore is one of the highest salaried stars now appearing in motion pictures. She is under contract with Metro for three years to appear in at least four feature productions a year during that period. She is to receive $40,000 for each feature, which brings her contract to a total of $480,000.

Sidney Drew, the new Metro star, who, with his wife, is engaged in making one-reel comedies for the Metro program, brought the indignation of a score of people upon his head recently when he advertised for a goat to be used in one of his comedies. The day following the publication of the advertisement eight young men and boys were at the studio with goats they hoped to hire out for the picture. Mr. Drew had

neglected to state the hour for interviewing goat owners, and the boys were there three hours ahead of him. The studio is on the sixth floor and the goats, when not held in leash, had the time of their young lives upsetting everything in sight. The stage hands and property men were up in arms, but there was nothing to do but wait for Mr. Drew. When he arrived and faced the problem of making a selection an agent for the Society for the Prevention of Cruelty to Animals came in and announced that he would not permit a goat being kept a captive in the studio. So Mr. Drew was obliged to substitute a bock beer sign.

During the making of their first Metro picture Miss Allison and Mr. Lockwood met with a unique experience in the Maine woods. Their hotel was destroyed while the stars and twenty other members of the Quality company were working in the forest. and the whole company was obliged to return to New York in their "working clothes," which in this case consisted of such apparel as mackinaws and lumber-jack socks. Needless to say they attracted a good deal of attention when they arrived at the Grand Central station and percolated to their hotels.

CRISP FORMERLY SOLDIER

Briton Who Created Much Favorable Comment in Clune Photo-Drama "Ramona" Has Varied Career

Donald Crisp, who created much favorable comment by his work in the Clune photo-drama, "Ramona," is a native of London, England. He was born there July 27, 1885.

His father was James Crisp, a Scotchman, who never ceased to roll his "r's" like a drum, nor to be proud of the sturdy Covenanter stock from which he sprang. For twenty-eight years the elder Crisp was chief veterinary surgeon at Buckingham Palace. His standing in the community is attested by his membership in the London County Council and his place as head of the Royal Humane Society of Great Britain. Young Donald got a rigorous Presbyterian training, but the solid grounding that he received in the theology of John Knox did not smother his spirit of adventure. His fourteenth year found him one of a party of five youthful companions from Kensington Gardens, setting out without parental consent to investigate the larger world.

The band had heard of the wonders of Paris, and started for that great city. For eighteen days they prolonged their escapade, and Crisp carries to this day the evidences of the trip. In Paris the young Britons got into a fight with Paris' most dreaded outlaws, the Apaches, and while they emerged from the melee victorious, they took back to England a choice collection of stab wounds and at least some of the money which the apaches sought to take from them.

At seventeen years Crisp was a soldier in the Boer war in South Africa. For two years he served with the King's Regiment, the Tenth Hussars, and a seven-bar medal, which is among his treasures, records the fact that he was in the battles of Ladysmith, Kimberly, Blomefontein and other big engagements.

Crisp was a singer at the great St. Paul's Cathedral in London for three years, and many a time looked down in the little body of Queen Victoria as he caroled his music in the famous sanctuary as a boy soprano. It was Crisp's voice which brought him to America. He came to New York without definite plans for the future. Luck brought him the chance to appear at a benefit engagement for the San Francisco sufferers, held at the Knickerbocker theater. John C. Fisher at once engaged Crisp for a company he was organizing to sing light opera in Havana for three months.

Following this engagement Crisp went with the company all through Mexico and back into the United States. Subsequently he became stage manager for Cohan and Harris in the musical productions, "The Little Millionaire," "The Yankee Prince" and "Fifty Miles from Boston."

It was while engaged with this firm that his attention was attracted to what was then known as the "jumping pictures." That was six years ago. The Biograph company was the only American concern attempting to develop a serious art out of the new invention. The salaries were small and the artists were chiefly people from the stage. They filled their regular theater engagements at night and worked in the pictures during the day. Among the pioneers, along with Crisp, were Mary Pickford, Arthur Johnson, Henry Walthall, Mabel Normand, Mack Sennett, Sidney Drew, D. W. Griffith, Owen Moore, Billy Quirk and others.

Forrest Stanley on the concrete and armored roof of the Pallas studio inspecting the new negative storage vault plans.

Fox April Releases

Four widely dissimilar William Fox productions are to be released in April. "A Modern Thelma," April 3, features Vivian Martin and Harry Hilliard in a romantic story of Norway. "Blue Blood and Red," April 10, is the first outdoor, western play Fox has produced. Raoul Walsh has directed the play, featuring George Walsh and Doris Pawn. James A. Marcus appears as a ranch owner. "Blazing Love," April 17, is Virginia Pearson's first Fox picture. In it she commits suicide. The last drama, "A Man of Sorrow," April 24, features William Farnum. It is based on the stage success, "Hoodman Blind," and deals with the drink problem.

French and English representatives of the Gaumont company have arrived in New York City and will look over the properties of the American Gaumont with a view to establishing new studios at Flushing. The Paris representative is M. Leon Gaumont himself. The Englishman is Reginald Bronhead, an official of the England branch.

Pictures Before Politics

HORSLEY MAKES STATEMENT

NOTWITHSTANDING the fact that David Horsley, the well-known producer of Mutual films, is about to sail into the race for the nomination to Congress from the tenth district of California, he is still very much on the job in the production of film features which uphold the standard set for years by the big producer. Two five-reelers and a one-reel comedy released from the Horsley studios in four days are the proof of that fact.

Crane Wilbur.

Mr. Horsley's candidacy for Congress has stirred up a great deal of discussion in the picture industry and of especial interest is the statement he issued from Los Angeles last week as to his reasons for entering the race for a position as understudy to Uncle Sam:

"I believe that the importance of the motion picture industry, not only throughout the country but particularly in Los Angeles, justifies the putting forth of a candidate identified with the wonderful growth of the business in Southern California.

"The motion picture industry has grown since 1909 from the spending of a few hundred dollars per week to over half a million dollars per week in the city of Los Angeles alone, and hostile legislation, which was proposed at Washington during the past two months, has seriously threatened the permanence of the picture business, and the manufacturers of the country were put to enormous expense and inconvenience to fight this proposed legislation.

"And while the motion picture industry is the fifth in importance and investment in the country, there was not a single representative or senator at Washington who knew anything about the picture business at first hand, and they were very nearly led to the passage of the Hughes bill, which would have seriously jeopardized the investment of every manufacturer, exchange and theater in the United States.

"In order to safeguard the film industry the idea of electing a congressman was broached, and the logical place to elect him from seemed to be this city, as more than eighty per cent of the world's pictures are made here. Over thirty million dollars were spent in Los Angeles in 1915 in the making of motion pictures, and at the present rate of expenditure and growth, over forty million dollars will be spent during this year.

"This is a matter which involves the interests, not only of those employed in actually making the pictures, but it affects owners of real estate and business houses who supply the wants not only of the companies but of their employes."

Milton H. Fahrney.

It will be seen from this frank statement by Mr. Horsley that he is fully alive to the effects of censorship on the film business in all its phases and his ideas are in line with the opinions of those most closely conversant with the national film situation. There can be no logical doubt but that a representative in the United States House would be one of the biggest guns the film industry could possibly bring to bear upon the question of censorship. Such a representation would also serve as a constant safeguard for the unhampered development throughout the ENTIRE country of the photoplay business of the future.

In view of that it is well that every person connected directly or indirectly with the industry in Southern California be urged to turn out in support of Mr. Horsley's candidacy.

To get back to the statement made in the first paragraph of this story, the activities in the Los Angeles Horsley studios continues at the usual rapid pace—or perhaps more so. It is evident that Mr. Horsley does not intend that his debut into politics shall interfere with his business.

Among the mutual releases on the program between March 24 and 27 Horsley productions will hold a prominent place. During those four days three productions will issue from the Horsley film factories.

The first of these pictures to be distributed is to be the one-reel Cub comedy, "On the Rampage," released March 24. The shining light of the film will be George Ovey in his original character of Jerry. The latter's frantic and ludicrous efforts to break into society form the meat of this comedy repast. In order to accomplish his diabolical purpose Jerry fearlessly impersonates a nobleman. The surprising and snappy situations resulting are best left to the imagination.

"The Hidden Law," a Mutual masterpicture of the de luxe edition, will be released on March 25. This production features Margaret Gibson and William Clifford. The plot visualizes a story based on the law of reckoning. Thodosia Harris, who is responsible for the scenario, has constructed vivid characters alive with human interest and has laid the action in unusally interesting environments. The scenes of the first part of the play are taken from the intimate phases of stage

life; the latter half of the film takes the spectator into the wilds of the west. The Bostock animals give some very decided touches of realism to this release. Miss Gibson and Mr. Clifford are happily cast and they are amply supported by such competent players as Frederick Montaige, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams.

The third of the releases mentioned is "The Love Liar." This is said to be the biggest production coming to date from the Horsley studios. Weeks of time were spent in its making and every detail is alive with the unusual.

An extraordinary amount of time and money was spent to make this production one of the supreme examples of the photoplay. It is the creation of Crane Wilbur. His principal character is a noted violinist, an eccentric and extremely temperamental man who believes himself in love with every pretty face that crosses his soulful gaze. He unconsciously tells so many "love lies" that he comes to believe them himself, which of course results in his speedy undoing.

Crane Wilbur himself plays the feature-personage of the lover of lies. His co-players leave nothing to be desired, for they are Lucy Payton, Mae Gaston, Nan Christy and Ella Golden.

The Cub comedy brand of Horsley has been in existence for but seven months, but in that time the films have won a place next the funny-bones of exhibitors and fans alike. Everyone connected with the brand is deserving of generous credit, but the lion's share perhaps should go to Milton H. Fahrney, who has directed these new one-reel subjects and who, with Mr. Horsley, has gathered the present Cub organization. It was Mr. Fahrney, too, who dug George Ovey up out of the twilight and placed him in the middle of the comedy spot light.

Mr. Fahrney's performances with the Cubs are not to be wondered at when his wide experience is considered. He began in pictures in 1908 when he joined the Edison company as author and director. He had served previously along the same lines on the speaking stage. In 1909 he was engaged by Mr. Horsley to continue his work along his comedy lines. He has had free play for his ideas and the success of the "Cubs" has proved his unusual abilities in producing comedies that register grins on the faces of all those who chance to view them on the screen. A fine example of this will be found in "Jerry's Big Game," which is to be seen for the first time during the month of March.

It is interesting to note that George Ovey is featured in all of the four Cub comedies which Horsley will release on the Mutual program during the month of April. The first of these to come along will be "The Winning Punch."

Of the two five-reel subjects which Horsley will release during April, "The Leopard's Bride" will appear first—on April 15. The scene is laid in India and Theodosia Harris has injected a lot of novelty into the plot. Margaret Gibson, noted for her beauty, will play the leading woman, and William Clifford will furnish the male part of the heroing. Bostock's leopards also have feature parts in the film.

The second five-reel Horsley for April is "The Conscience of John David." Its release date is April 24. Crane Wilbur is the featured personage and he is also the author of the play, which is based upon a pathological theme.

HUGHES BILL IN DANGER

Proposed Censorship Measure Likely to Be Sidetracked for Other Legislation and Be Put Over to Next Session

THE House Committee on Education has had several meetings during the week at which the new Hughes censorship bill was considered, but the draft was not completed and the indications now are that it will not be ready until the end of the month. The determination of the House and Senate leaders to speed up legislation with the object of bringing the present session to a close by July 1 if possible may result in the whole question of censorship going over until the session which begins December next. This is the short session of the 64th or the present Congress, and it expires by constitutional limitation on March 4, 1917.

It is believed that if the Hughes bill is reported and the indications are that it will stir up prolonged debate, it will be sidetracked in order that the appropriation bills and other necessary legislation can be considered and passed. Chairman Hughes announces him firm determination to have the censorship bill reported at as early a date as possible and to urge its consideration and passage in the House at the present session.

The Committee on Education has been furnished by J. W. Binder with a membership list of the Motion Picture Board of Trade. This information was requested by Chairman Hughes in connection with information he is collecting for inclusion in his report on the censorship bill relative to the attitude of motion picture manufacturers, distributors and exchange men on censorship. Mr. Binder has declared that about four per cent of the industry favored the censorship proposition and 96 per cent were against it and favored the Towner bill. Following is a copy of the statement furnished by Mr. Binder:

CLASS 1

American Correspondent Film Co.
American Film Co., Inc.
International Film Service, Inc.
Lubin Mfg. Co.
Pathe Freres.
Universal Film Mfg. Co.
Vitagraph Co. of America.

CLASS 2

Bell & Howell Co.
J. E. Brulatour.
Eastman Kodak Co.
Morgan Lithograph Co.
Nicholas Power Co.
Crystal Film Co.
John A. Eckert & Co.
Ewald Bros.
Standard Lithograph Co.

CLASS 3.

Fox Film Corporation.
Metro Pictures Corporation.
Mutual Film Corporation.
V. L. S. E., Inc.
Universal Film Mfg. Co.
Victor Film Service.
Central Film Service.
All Star Feature Distributors.
Continental Feature Film Corporation.
Laemmle Film Service.

CLASS 5

14 exhibitors.

CLASS 6.

This class is composed of individual memberships. Any

employe of any branch of the motion picture industry is eligible. The membership of this class numbers 268.

Mr. Binder also has furnished a statement in connection with the production of pictures in January and February, the information contained therein evidently having been obtained from the National Board of Censorship, as the figures for January are identical with figures sent to the committee by the National Board and published in Motography, March 11. This statement given below concludes as follows:

The Metro Pictures Corporation, which was originally quoted as in favor of this legislation, has since repudiated the statement quoted, and is today actively opposed.

The Metro Pictures Corporation was quoted in connection with censorship legislation as set forth on page 286 of Motography of February 5, in the report of the proceedings before the House Committee on Education on the Hughes bill, Arthur S. Friend, attorney for the Lasky Company and others, reading a letter signed by C. A. Rowland, president of the Metro Pictures Corporation, and addressed to W. W. Hodkinson, president of the Paramount Pictures Corporation. This is the statement furnished by Mr. Binder:

PRODUCTION OF PICTURES

January, 1916

Total number of subjects produced	340
Total number of reels produced	780

February, 1916.

Total number of subjects produced	309
Total number of reels produced	736

PRODUCTION BY PARAMOUNT GROUP

January, 1916

	Subjects	Reels
Equitable Film Corporation	4	20
World Film Corporation	4	20
Famous Players	3	15
Jesse Lasky	2	10

February, 1916

	Subjects	Reels
Equitable Film Corporation	4	20
World Film Corporation	5	25
Famous Players	4	20
Jesse Lasky	2	10

It will be seen from the above that the concerns which are favoring this censorship legislation, produced in the months shown above (and these are representative average months) less than 5% of the total output of motion pictures for these months.

The Metro Pictures Corporation, which was originally quoted as in favor of this legislation, has since repudiated the statement quoted, and is today actively opposed.

AMERICAN BUSY ON FEATURES

New Master Pictures, De Luxe Edition, Shorter Dramas and "Beauty" Comedies on List of Activities

Activities at the studios of the American (Mutual) company in Santa Barbara are concentrated on the production of some excellent Mutual Masterpictures, De Luxe Edition, shorter dramas and "Beauty" comedies.

Having just completed a thrilling three-reel drama by Karl Coolidge, entitled "Four Months," Director Carl LeViness has started upon another play by the same author. This is entitled "The Lesson" and shows the remoulding influence of love upon a young butterfly girl, who marries a farmer simply to inherit money she could not have otherwise. Vivian Rich, Alfred Vosburgh and George Perilat are in the leading roles.

Director Thomas Ricketts is busy in the production of "The Pendulum of Chance," a story by Anthony Coldeway. The drama pictures graphically the fact that the business efficiency which completely overlooks the personal element may be carried so far that it defeats its own ends. A financial crash brings about a deeper understanding between a hard working husband ad a frivolous wife. Lizette Throne and Edward Coxen have the leading roles, while George Field has the rather thankless task of playing the heavy.

Helene Rosson, E. Forrest Taylor, Harry Von Meter, Louise Lester and Harry McCabe are still working on the attractive Masterpicture, De Luxe Edition, "April," a story of mountain folk, which is being produced under the direction of Donald Macdonald. Good contrast in characterization is obtained by placing a young man of the "blue grass" region in the half primitive mountain country among the mountain folk, where he loses his heart to "April," a wild flower of the district. Helene Rosson has an opportunity for charming work in the role of the maid.

William Russell is directing, as well as playing the leading role, in a five reel feature, entitled "The Secret Mating," a picture in which the "Eternal Triangle" gives way to a four cornered affair. Hylda Hollis, Charlotte Burton and Harry Keenan support Mr. Russell.

Art Acord, Nita Davis, Dick Le Reno and Lawrence Payton are being featured in a delightful three-reel drama which Director William Bertram is producing at the American Mutual studios, entitled "Under Azure Skies." Cattle rustlers, struggles, and a deep underlying touch of romance makes this western picture out of the ordinary and intensely human.

CLERGY HIT THEDA BARA

Cincinnati Ministers Request Mayor to Curb Certain Films Which They Describe as Objectionable; Take Slap at Musical Shows

Cincinnati clergymen contend that certain photo-plays in which Theda Bara appears should be suppressed.

Other films now being shown in the Ohio metropolis also are described by the pastors as objectionable.

Among those who have requested Mayor Puchta and Safety Director Friedlander to take action against these films are the Rev. John F. Herget, representing the Federation of Protestant Churches, Philip Herget of the Federation of Catholic Societies and F. P. Rowe, secretary of the Western Society for the Suppression of Vice.

Dr. Herget previously had conferred with Post-Office Inspector-in-Charge, Col. William McHenry, who promised that he would make a thorough investigation. The representatives of the organizations protested against the use of runways for chorus girls in theaters. They also asked that the exhibition of two motion pictures, "The Serpent" and "Forbidden Fruit" be stopped. They presented letters of complaint from prominent Cincinnatians about the literature they had received relating to a musical comedy known as "The World of Pleasure."

Dr. Herget made the charge that the orders of the State Board of Censors for eliminations in films have been in many instances disregarded in Cincinnati, and he criticized the state board for not being more effectual in enforcing its orders. He pointed out, however,

that the State Board of Censors was handicapped in not having a corps of inspectors to follow up its work and declared that it was therefore the duty of the local public safety authorities to see that the orders were enforced where their attention was called to violations as he had done in several instances.

SELZNICK MAKES STATEMENT

Clara Kimball Young and Manager Give Out Facts Regarding Plans of the New C. K. Y. Film Corporation

In order to give the trade a factful understanding of the situation of the recently organized Clara Kimball Young Film Corporation, the star and Lewis J. Selznick, president and general manager of the company, have issued over their signatures a clarifying statement, the gist of which follows:

"Miss Young's contract with the World Film Corporation will terminate the fifteenth of July, 1916. Miss Young will then immediately begin work in her own studio on the first production in which she is to be presented by the Clara Kimball Young Film Corporation. This will be released in October.

"Our plans have been perfected for the maintenance of a completely equipped studio of our own, and the production of our pictures will be pursued without reference to or connection with any other organization in the film business. The Clara Kimball Young Film Corporation is not affiliated with any other film organization and we urge all our friends in the business to pay no heed to any utterances or announcements concerning Miss Young and her activities subsequent to July 15, except those statements having their source in the Clara Kimball Young Film Corporation offices.

"Miss Young desires further to make it clear that she has no intention of accepting any of the numerous and flattering vaudeville and theatrical offers she has received.

"We wish to emphasize the fact that our output will be marketed and controlled exclusively by our organization and that exhibitors desiring to avail themselves of our service will make application direct."

"WAR-TORN POLAND" READY

Arrangements Completed for Exhibition of Feature Film—Production Is More Than 6,000 Feet in Length

Arrangements have been practically completed for the exhibition of the feature film, "War-torn Poland."

The production is over 6,000 feet in length and is said to present a more complete series of war pictures than any production ever released in the United States. While a majority of the scenes are laid in devastated Poland, yet the feature film shows the general war conditions in Europe in startling fashion.

"War-torn Poland" presents exciting scenes along the Italian battlefront; at Saloniki, Greece, now occupied by the Allies; gripping news pictorials from the French, Belgian, Turkish and Russian firing lines, etc.

Many of the rulers of the countries at war, together with world-famous generals and others, now in the public eye, are presented in their varied fields of activity. The king of the Belgians, the president of France, Emperor William, General Von Hindenberg, and General Joffre posed for this film as did King George of England and numerous commanding and staff officers at the battle front.

There are also close-up, intimate views of Paderewski, the great Pole, who has labored for so long in the service of his unfortunate countrymen across the sea. Paderewski is seen together with Gov. Dunne, of Illinois. Paderewski is also shown appealing to forty thousand of his fellow countrymen and others in the United States, to aid in relief work for the starving in Poland.

While "War-torn Poland" in six sensational and instructive reels, will no doubt be released through a regular service, arrangements are nearing completion for this feature film to be shown under the auspices of the largest Polish newspapers in the United States. Many requests for exclusive territorial rights are also being received and are carefully considered.

A large percentage of the proceeds from the exhibition of "War-torn Poland" will be devoted to the Polish relief fund which is utilized for furnishing the necessities of life and comforts to the unfortunates of a war-stricken country.

HILLER TO SOUTH AMERICA

President of Claridge Films, Inc., to Visit Latin Nations with View of Establishing Branch in Buenos Aires

L. L. Hiller, president of the Claridge Films, Inc., is planning to leave within two weeks for South America was a view to establishing a branch of his company in the South American metropolis, Buenos Aires. Many inquiries for rights to the Claridge Films productions have come to their office and instead of having the films handled through the customary channels, Mr. Hiller thinks it best to look over the ground with a view toward establishing a South American office for the Claridge Films. Although she planned on leaving several weeks ago, Mrs. Agnes Egan Cobb, general manager of the Claridge Films, left last week on her trip, as far west as St. Louis. Because of the many western and foreign buyers in town, Mrs. Cobb has been delayed in starting from time to time. She will visit the various exchanges which have bought the rights of the Claridge Films' first two releases for their territories. Robert T. Haines in "The Heart of New York" and the William Courtleigh production "The Birth of Character." The Claridge Company reports unprecedented results in these features, and within a few days the third release of Claridge Films will be announced.

Marshall Neilan in Chicago

Marshall Neilan has been summoned from the Selig Pacific studios to play the part of "Colfax" in the production of "The Crisis" being made at the Selig plant in the Windy City. Mr. Neilan just completed his work in the Red Seal play, "The Cycle of Fate," and this will be released on the V-L-S-E about April third.

The cast working in Chicago on "The Crisis" includes—besides Mr. Neilan—George Fawcett, Thomas Santschi, Bessie Eyton, Eugenie Besserer and Leo Pierson. A month's time will be used in filming scenes at Vicksburg, Mississippi, and on the historical grounds surrounding St. Louis.

Current Releases Reviewed

"The Girl and the Game"

Signal Serial Chapter 13, "A Fight for a Fortune" Reviewed by Genevieve Harris

THE various complications in this episode are well arranged, and the usual measure of excitement and danger has been put into this chapter of "The Girl and the Game." Seagrue is now attempting to regain possession of Superstition mine, which he sold under the impression that it was worthless. It proved still productive, and his trickery is now directed toward cheating Rhinelander out of the property.

Spike, the convict, who is so interestingly played by Director J. P. McGowan, again appears. He had been returned to the penitentiary a few chapters ago, charged with being one of the gang who murdered Helen's father. When this installment begins, the true murderer has confessed and Spike is to be released from jail. Rhinelander and Helen go to Las Vegas, Rhinelander to pay the quarterly installment to Seagrue for the mine, Helen to meet Spike on his release.

But Seagrue, consistently a villian, has laid a deep plot to separate Rhinelander from the money before the payment can be paid. He hired two crooks to rob Rhinelander. The men set about their business, and then things happen at the usual rate of speed.

The men exchange bags with Rhinelander, thus getting possession of the money. Rhinelander does not discover his

loss until he is in Seagrue's office. But soon after their theft, the crooks are captured by the police as suspicious characters and taken to jail. Rhinelander telephones to Helen and Spike, asking them to bring securities from the bank. It is after banking hours, but with their usual resourcefulness they get the funds anyway. They are caught, however, and taken to the police station. Rhinelander's recognition wins them their freedom, just as the two crooks are freed because of lack of evidence against them. As the men leave, Rhinelander recognizes his bag, which they are still carrying. The men rush into a car of a freight train, and Helen follows them on a passenger train. She leaps from the top of this to the freight car, and gets the precious bag from the robbers. Spike and Rhinelander, following in an automobile, come to her rescue, and the crooks are defeated. Rhinelander then can pay Seagrue.

"Snow Stuff"

Three Reel "Mustang" Comedy Released March 24 Reviewed by Genevieve Harris

THIS "Buck Parvin and the Movies" story is a delightful offering. It is beautiful, as are almost all plays of the "Mustang" brand; it is very interesting; it is genuinely funny. What more can an audience wish for? The roles are handled very well, as in the previous stories. Art Acord plays Buck Parvin. Larry Peyton is Monty, the director of the company, Ashton Dearholt is Jack La Rue, the leading man, and Dixie Stratton is Myrtle Manners, leading lady. Joe Massey is the property man.

Monty's company are in Truckee for "snow stuff." Eskimo costumes, dog teams and sleds are in the picture, and

Monty is so busy he has no time even to go skating. Then the western manager of the film corporation arrives on the scene, investigating. George Clancy enacts the role of the director excellently. He is a most important personage, but to the company is very much of a nuisance, always in the way. He spoils scenes, and is well snubbed by the whole company. He is especially disagreeable to Myrtle Manners, leading lady, with whom he falls in love. When he takes occasion to show Monty how a love scene should be acted, and in it tries to kiss Myrtle, she gives him a push which sends him over the cliff into an icy stream below.

When the director finally gets back east, much the worse for his experiences in "snow stuff," he insists that the whole company be fired. Seligman, the president, refuses to discharge Monty, but agrees to let Myrtle out. Then the completed film arrives from the west, and is run off in the projection room. Seligman cannot understand the manager's objection to Monty's company, as he watches the excellent views, until on the screen is flashed the manager's encounter with Myrtle and his plunge into the river. After that, Seligman, delighted at the girl's spirit, disgusted with the director, "wouldn't fire Manners under any circumstances," but he can get along without the manager.

William Bertram directed the play. Charles James, Hardy Gibson and Perry Banks complete the cast. The subtitles from the Van Loan story are as effective as the scenes and add greatly to the humor. Clever subtitles, like these, are a delight. In short, the whole play is an entertainment any exhibitor may be glad to offer his patrons.

"The Havoc"

Essanay V. L. S. E. Featuring Gladys Hanson Reviewed by Genevieve Harris

TO MAKE a five reel film drama from this play by H. S. Sheldon in which the interest lies in three characters was not an easy task. There is little movement in the play. The development of the story is in the minds of the three people, and faithfully to portray the emotions without words and with little action was a test of acting for Miss Hanson, Lewis Stone and Bryant Washburn. They proved themselves equal to the task, and the characters of the woman, her husband and the other man stand out vividly. The players are to be commended highly on the consistency of their characterizations as a whole and on the many fine touches.

The play is sad, a story of wrong-doing, of weakness, of heartlessness. The theme chosen is one of the variations of the "triangle" situation and is a true, detailed study of three types of characters. Though interesting, it is not very cheerful, and one comes to the conclusion that the three were a particu-

larly unfortunate combination; almost that marrying a villain under any circumstances is a sad mistake.

Much attention has been given the settings, which are good. The story begins in the offices of a rich corporation in whose employ are Richard Craig (Lewis Stone), a cold, hard man of business, and Paul Hessert (Bryant Washburn), a young man who is both weak and deceitful. Craig is interested in Hessert, believing he is capable of better things. Craig marries his secretary, Kate, a quiet young woman, not in love with him but who hopes to be happy when married. There is a pretty dissolve which shows her remembrance of her parents' happy home life, a memory which influences her decision to marry Craig.

Craig hopes to help Hessert by bringing the young man into their home. Then, as Kate has not been happy with Craig, she falls in love with the younger man. Craig is blind to the situation; Hessert is a villain; Kate is unhappy and reads a novel called "The Downfall of Nora," which seems to have an unfortunate influence on her. Instead of reading a page of this book we are shown a dissolve picturing a scene from it. This is cleverly done, for the highly romantic little scene is a good contrast to the more realistic scenes depicting Kate's own life.

Then Craig discovers the disloyalty of his wife and his friend. There is a long subtitle in which he points out what their punishment will be for the havoc they have wrought. Kate is divorced and marries Hessert. They have an unhappy time, as predicted, and at last, after five years, Hessert proves a thief and must escape. Kate at last shows a spark of spirit,

tells him to go away, and she returns to Craig's office, again as his secretary, to earn a living for herself and her child. The play ends, therefore, where it began.

Subtitles could have been used to better advantage in this play. There are many scenes of conversation which would have been clarified by short, but effective subtitles.

"In the Shuffle"

Three Act "Flying A" Drama Released March 28 Reviewed by Genevieve Harris

THIS play is a preachment against gambling, but in presenting the lesson, more gambling and drinking scenes are shown than are absolutely necessary. A number of these could be eliminated with benefit to the play. But after these first scenes, in "Bluff" Stuart's gambling resort, the play takes a more pleasant turn when Sharlee Evans' a nurse, is introduced. Winnifred Greenwood is very delightful in this role.

Edward Coxen is Bill Ensor, the silent partner of "Bluff" Stuart, the owner of a gambling resort. He wins the enmity of "The Kid," a youth of weak character whom he will not allow to gamble. There is an encounter in the resort, and Bill is wounded. He is taken to a hospital and there meets Sharlee Evans, a nurse. A romance is begun and goes well until, after Bill is released from the hospital, "The Kid," who is Sharlee's brother, sees them together and tells his sister who Bill is. Then Sharlee sends him away, telling him, as shown in a dissolve, the havoc which the gambling vice wrought in her family, of her father's ruin and her brother's tendencies. Bill decides to give up his interest in the resort and to save "The Kid."

He tells the boy of the part "Bluff" Stuart played in his father's ruin, and the boy decides to break away from his dangerous habits. Then there is a dramaitc episode in which Stuart is killed and "The Kid" is accused of the murder. He

is cleared, in the end, and Bill and he go west, to begin anew. The last scene shows them in the mountains, awaiting a visit from Sharlee and her mother.

Thomas Ricketts directed the play, which holds the interest throughout. The suspense is well arranged. There are many pretty scenes. George Field plays "Bluff" Stuart, while William Marshall is "The Kid." The roles are well acted.

"Her Great Price"

A Rolfe-Metro Drama Featuring Mabel Taliaferro, Released March 20. Reviewed by George W. Graves

WITH a story of excellent quality and all the fine setting that can be supplied by production on a big scale, Mabel Taliaferro has in this picture all the opportunity she could desire to display her wonderful art. And this art is the kind that the gradually refining taste of the motion picture public is clamoring for in more distinct tones with the passing of each week. "Her Great Price" is wholly true to the name "wonder-play," the name which is so often seen on Metro announcements. It is a triumph at all points—acting, plot and direction.

Miss Taliaferro's entrance into the motion picture arena is altogether an impressive one. All the exquisiteness of her person and supreme acting register perfectly on the screen and her grip upon the spectator is magnetic. In one of the visualized reminiscences of the leading character's past life, some perfect child impersonation is done by the star, showing her ability to portray child characteristics exactly. The observer is nearly fooled into believing that a child actress

is playing the part, so entire is the change from a downhearted young woman to a vivacious and betattered youngster.

The romance was written by Florence Auer and

scenarioized by June Mathis. Its theme takes a number of novel turns and the style of presentation is also unconventional. The staging and photography is up to the high standards that one is accustomed to see in Metro pictures. A studio set with all its appointments savor strongly of Washington Square Bohemianism, and the cameraman's ingenuity shows itself in novel views of night fireworks.

Supporting Miss Taliaferro are Henry Mortimer, Richard Barbee, George Fauncefort, William Cahill, Jeanette Horton and Ruth Chester. Edwin Carewe directed.

The story mostly concerns the experiences of Agnes Lambert, a discouraged young novelist who has been befriended by three young men who live in an artist's studio. As the result of a despondent fit she is about to poison herself when a wealthy friend of "The Trinity" enters the room. As the girl will accept help in no other way, Leighton makes a strange proposal to her. He agrees to pay her $50,000 if she will have her life insured for that amount in his favor. It is understood that, if at the end of a year she is still discouraged with life, she can then carry out her former intention.

Agnes immediately starts to enjoy the luxuries of life and during the succeeding months becomes very much attached to Leighton, with whom she studies sculpture. "The Trinity" believes that the fortune has come as an inheritance. In her younger days Agnes had been taken into the home of a rich lady who cared for her as a daughter. This happiness was broken off abruptly, however, when Ruth, the snobbish daughter, caused her to be sent away.

Now Agnes learns that Leighton is engaged to Ruth and she goes to her in a triumphant mood to make her give him up. But, in the midst of a volley of scornful words, Agnes discovers that Ruth has become blind—the result of an accident, and goes away in shame.

Agnes begs Leighton to marry the girl he is engaged to and show himself to be strong and noble. It is now Ruth's turn to show her real character. She implores Leighton to let her do the first big thing she has ever done in her life. Leighton, now free, tries at once to get in touch with Agnes, but too late, for she, despondent, has carried out her bargain.

"Dollars and the Woman"

A Lubin-V. L. S. E. Six-Part Drama Released March 20. Reviewed by George W. Graves

TOM MOORE and Ethel Clayton are at their best in "Dollars and The Woman," the latest Lubin offering for the V. L. S. E. program. The acting of both is as convincing and vivid as the story which they enact. There is no attempt at forced acceleration in the action; it moves along at a smooth and even gait and holds the interest through to the finish. It is possible enough that the story could be told in five reels, but it is delightful as it stands. Albert Payson Terhune is the author.

The director's touch is felt throughout the play in the way of good settings, cleverly arranged situations, etc. The picture was produced by Joseph Kaufman. Others who are

well suited to the requirements of the cast are Crauford Kent, Bartley McCullum and Herbert Fortier.

When Dan Hilyer sells one of his patents for seven thousand dollars he and his young wife start to enjoy life on a large scale, and a few months finds them with only a few hundred left. Meanwhile Dan is frantically trying to market his latest invention. After many disappointments he learns that by going West he can sell his copper smelting machine. Madge draws the money for transportation out of the bank but her bag is cleverly clipped off by a thief. Desperate, she goes to her old lover, Arthur Crewe, for aid. What the latter says infuriates Madge, but she takes the money as a loan.

While Dan is away, Madge gives birth to a child, all the expenses of a private room in the hospital and a trained nurse—although Madge does not know it—being paid for by Crewe, who has repented of his attitude toward the girl. During her husband's absence, Madge has suffered the pangs of poverty and when he returns, a rich man, she has the insane desire to economize on everything—which leads to some few quarrels.

But the big quarrel is precipitated when Dan learns that Crewe has paid for his wife's extra comforts at the hospital, and, knowing the man's reputation, surmises that his wife has agreed to "pay." When this furious quarrel is about to culminate in separation, Crewe arrives and vouches for the noble character of Agnes. Then a baby's voice is heard in the next room and as the little family comes together in happiness, Crewe, a changed man, walks from the house.

"The Waifs"

Jane Grey in Triangle-Kay Bee Modern Drama Reviewed by Thomas C. Kennedy

THERE are many things about which one can say a good word in "The Waifs," the Kay Bee production directed by Scott Sidney from the story by J. G. Hawks. There is a prologue telling how the young divinity student, on the day

of his ordination, for the first time drinks an alcoholic beverage, becomes intoxicated and at once gives way to his inherited weakness for drink. Aside from the moral this teaches to people who think inducing others to take their first drink a delightful sport, this prologue, in the light of later events, is not in its entirety necessary. Not much time is given to it and it would not be mentioned only for the fact that the developments in this part of the picture while within the bounds of probability are not convincing.

After Rayburn's enslavement by Demon Rum is established, there is a lapse and we next see him in rags and frequenting low drinking places. At this point a remarkably interesting story is begun; one which has much of the human element in it. The story in many instances suggests a real understanding of human nature and an ability to realistically depict it in a screen drama, on the part of the author. In other words the play is convincing. "The Waifs" strikes one as being a story of real people who think and act accordingly. It seems as though the author after imagining his characters permitted them to do their own bidding, and for that very reason "The Waifs" is a strong play.

The minister, after his downfall, is started on the road to respectability and righteousness by a girl of the slums, who falls in love with him. She is most unselfish in her willingness to help Rayburn and when he rises above his failing and pitiable condition he fully realizes his debt to her. Consequently he does the manly thing and asks her to marry

him, but she sacrifices her own feelings, for she is deeply in love with him, and refuses because she knows he is actuated by honor and not love. The girl is aware that Rayburn is in love with the Bishop's daughter, so she returns to the slums, not with whimperings and lamentations but bravely, though perhaps inwardly bitter.

The synopsis above shows that more or less familiar material is treated in a novel manner. There is a pleasing absence of sticky sentimentality which is so often resorted to in solving the problems of a story of this kind, and of which there is entirely too much in photoplays. The girl's last scene with her "man," a character of the slums, is a particularly fine one. Here Mr. Sidney's splendid direction reaches the height of its effectiveness.

Jane Grey's performance as Rags merits the most enthusiastic praise. Sounding phrases and adjectives denoting rare artistry could be fearlessly used in speaking of Miss Grey as Rags. William Desmond is a sincere and convincing Rayburn and Robert Kortman an excellent Bat, the bar tender.

"The Supreme Temptation"

Vitagraph-V. L. S. E. Offering Released March 20 Reviewed by Thomas C. Kennedy

IMPRESSIVE settings and artistic interpretations by the cast bring out the good qualities embodied in this melodrama directed by Harry Davenport. The story was probably written by one who appreciates the fact that most audiences are won by a picture containing strong melodramatic situations, and it is evident that more attention was given to devising such episodes than to the attainment of smooth and efficacious construction.

This Blue Ribbon feature takes its title from a scene showing a physician confronted with the opportunity to blot out his inky past, which in turn threatens his future, by committing murder with little fear of his act becoming known to the world. Following his victory over such temptation he is at the point of taking his own life, which opportune and external circumstances prevent him from doing. In the case of these situations conviction grows pale and concessions must be made. When this is done the scenes take on the appearance and influence of dramatic properties.

There is no dearth of good material in the story, for tried and true photoplay principles are used, but surely it could have received more skillful treatment by the scenarioist. "The Supreme Temptation" is interesting. It contains elements which make for successful reception by the picture going public, which, when all is said and done, is about all the exhibitor is interested in.

Antonio Moreno gives his usual effective performance. He is Herbert Dubois, the physician who marries a grisette at a rather sporty party one night and regrets it the next morning. He arranges a separation and returns to America. After establishing himself and receiving word that Annette is dead he marries again, this time he is really in love.

It transpires that Annette only fell into a cataleptic state. She comes to America, where another cataleptic trance brings

her to the hospital as dead. Dubois, who is to perform an autopsy, makes the discovery. His present wife is about to become a mother so the temptation to kill the woman is supreme, but he conquers this base impulse. Annette's death from natural causes at the time of his son's birth leaves Dubois free to enjoy a happiness his conduct may or may not have entitled him to.

By virtue of his opportunities and his intelligent playing, the acting honors belong to Mr. Moreno. There is a large supporting cast made up of popular and efficient Vitagraph actors. Dorothy Kelly distinguishes herself in this able cast as Annette. Of the important characters Annette is the only one the author has made deserving of the spectator's sympathy, and even this character fails to move one to any great extent.

"Driftwood"

Raver Film Corporation Offers Forceful Society Drama. Reviewed by Thomas C. Kennedy

IN ADAPTING "Driftwood," by Owen Davis, to the screen the Ocean Film Corporation attained remarkable success and this five reel drama, which is offered by the Raver Corporation, seems destined to prove an extraordinary box office attraction. "Driftwood" has the much courted punch. The scenario prepared by Anthony Kelly and Marshal Farnum's direction brings the author's tense situations to the screen with all their dramatic power intact.

This picture has numerous situations which really grip the spectator. The inclination on the part of the cast to overact them even fails to make these dramatic structures shaky or in the least top-heavy. The shortcomings, few as there are, become inconsequential, entirely so, in the high and impressive character of the story's ability to hold the spectator interested

always and thrilled frequently. As a picture drama dealing with the sex question vividly yet unoffensively and containing brisk action and highly dramatic situations, "Driftwood" has few equals.

"Driftwood" tells the story of a girl who agrees to marry the son of a wealthy man secretly. She elopes with him, but before they are married an auto accident in which Lawrence is severely injured causes the girl, who awaits him at the hotel, to believe that she has been deserted. Rather than return to her mother Helen seeks to earn her own living in the city. Upon his recovery Lawrence immediately visits Helen's mother and learning that she is not there determines to use every means to find her.

Two years later we see Lawrence in Canada and Alice, Helen's older sister, married to James Wayne, a moneyed and influential lawyer. Helen visits Wayne's office and because of her attractive appearance she is at once employed. In a short time he forces his attentions on her. Since earning her own living Helen has had many experiences such as this, and wearied by it all she accepts what seems to be the inevitable. Only a day or so later she and Lawrence meet again. Though he is ready to forgive and pleads with her to marry him, she refuses. When he gains the knowledge that Helen is his wife's own sister Wayne realizes the wrong he is guilty of and in a melodramatic scene he forces her to accept Lawrence's marriage proposal.

The settings are appropriate. The cameraman deserves mention along with the director. The photography and lighting in this picture are wonderful. Vera Michelena is the featured player. In support of this popular musical comedy actress there is a cast composed of Harry Spingler, Clarissa Selwynne, Charles Graham and Joseph Daly in the important roles.

"A Social Deception"

Selig Three-Reel Drama Released March 27. Reviewed by Genevieve Harris

THERE are a number of pretty scenes in this play, a good cast of characters and many exciting episodes, but for some reason, possibly the lack of subtitles in the right places, the story itself is not clear after the complications begin. The cast includes Harry Mestayer, Eugenie Besserer, James Bradbury, Grace Darmond, Wheeler Oakman, Al. W. Filson and Vivian Reed. T. N. Heffron is the director. As the title suggests, the frauds and deception of social life form the theme.

Grace Darmond is Violet Rensselear, whose father, played by James Bradbury, loses his fortune just as his daughter is returning from a convent school abroad. She is accompanied by Grace Elliot, a wealthy widow (Eugenie Besserer), who is in love with Blake Penderly (Wheeler Oakman). Violet and Blake are engaged, but when the young man learns that Violet has lost her fortune, he breaks the engagement and married Mrs. Elliot for her money. In America, Violet becomes a companion to Mrs. Roache Dunning, a social climber.

Page Carter, a wealthy western man, arrives in New York in search of his sister. He meets Violet accidentally and tempts her honesty by allowing her to find a purse full of money. Violet takes the money, but later tries to return it. Episodes from the life of the missing sister are shown,

and with the money Violet is able to help her. Later Violet and Carter meet, when Violet learns that Carter is a millionaire. She helps him to find his missing sister and in the end of the story marries him.

The evil hidden in conventional society is emphasized by many scenes. But the production would have been better if some of these had been eliminated and the story itself been made clearer. The cast is able, and the characters are clearly drawn, but their relationship with each other and the play is frequently confused.

"My Partner"

Screen Version of Bartley Campbell's Play Is Mutual Masterpicture. Reviewed by Thomas C. Kennedy

BURR McINTOSH returns to the screen as the big hearted Joe Saunders in a picturization of Bartley Campbell's play, "My Partner," a Mutual Masterpicture which should be popular; for the sympathetic appeal of the story shines through the dims and faults and crudities of its telling and atmosphere added to pleasant photographic effects gloss over the occasional defects in direction and interpretation.

There is a bigness to this theme and a quality to the situations, which, however compelling they are, deserved better treatment by the players and more skillful building by the author of the scenario and the director.

But, as stated before, if "My Partner" has weaknesses it

also contains numerous admirable things. To begin with its shortcomings are not what one could call fatal. There is a spirit of sincerity, which runs through the five reels as an undercurrent, and one is always conscious of it. Also one gets pleasurable entertainment from the nicely photographed settings with their pretty shadows and streams of light.

"My Partner" is a Western story playing in a mining town called Siskiyou. Joe Saunders is the favorite of all who live there. He has been in love with Mary Brandon, whose father keeps the hotel, this long time, but there is no definite understanding between them. One day a newcomer arrives in Siskiyou—an Easterner named Singleton. He is the recipient of the innocent taunts which greet all newcomers. Ned is ready for fight and he immediately wins the esteem of the men.

Saunders is so taken with Singleton that he invites him to become his partner in the work and reward, if any, of Saunders' claim. Singleton and Mary are mutually attracted, and love grows up between them. Ned for some unknown reason refuses to make good his promise to marry the girl. Saunders overhears her pleadings and hastily forces his partner to live up to his word.

Joe then divides their product of the mine and refuses to have more to do with Singleton. A jealous rival for Mary's hand stabs and kills Ned. The murder is charged up to Joe, but evidence of Scraggs' crime is discovered in time to save him. Mary is spared disgrace and the harsh words of an angered father by Joe's statement that she is his wife. The marriage ceremony is performed by the magistrate, Joe's friend, who tells the father that he married them some time ago but will do it again to calm what fears Brandon may have.

Mr. McIntosh is supported by Mary Mantell as Mary Brandon, Curtis Cooksy as Singleton, Goldwin Paton as Josiah Scraggs and Mathew Brandon is played by James Ryan.

"Little Meena's Romance"

Triangle-Fine Arts Production in Which Dorothy Gish Stars. Reviewed by Thomas C. Kennedy

THE producers of "Little Meena's Romance" have made a picture which approaches perfection in photoplay offerings of its kind. If "Little Meena's Romance" is not a perfect example of the camera's artistic possibilities at least it reaches a plane far above any picture dealing with a story of this class we have ever seen. Stars who have built success and popularity on their characterizations of Cinderella-like roles are continually exploited in stories which are so much star and so little anything else that it is little wonder that one would as soon as not avoid these sweet, simple pictures—the very ones which should have an especial attraction.

"Little Meena's Romance" is simple, it is sweet, and it has a star, one of great brilliance, in Dorothy Gish, and it tells a tale that will win the hearts of all who have the good fortune to see it. This picture is an exceptional one. It is one of those which happen only once in a while in

spite of the perseverance in the effort to produce hightly artistic screen plays by the many high class producing companies contributing to the market at present.

The story tells of a Pennsylvania girl who, true to nature's merciful aversion to the performance of things conventional, is in internals and externals at variance with her environment and the accepted principles of her forebears. According to her father women should wash and dust and bake, but never think. Meena, however, does think, she has individual ideas, and those ideas clash with the thoughts and deeds of her people.

Rudolph, a German count temporarily out of funds, comes to this country selling clothes wringers, which in these parts are a distinct novelty. Rudolph remains long enough to win Meena's heart and to form a deep attachment for her. Rudolph returns to the city when he receives his allowance. Later by coincidence Meena and Rudolph meet again and they carry on an innocent deception which gives zest to delightful romance.

One cannot go into the many details of story, its admirable material and clever construction, nor the details of direction which make this picture the excellent one it is. Paul Powell directed "Little Meena's Romance" and F. M. Pierson wrote the story. Both have done more than well. The play is logically developed and there are any number of

the finer touches which suggest the desired atmosphere of reality and charm.

Miss Gish gives a remarkable characterization as Meena. Meena is innocent but not ignorant, delicate but not weak, she is intelligent, so it only remained for Miss Gish to make her beautiful and magnetic of personality. This Miss Gish does, and more; she is a Pennsylvania Dutch girl in her every action. Owen Moore is Rudolph, Count Fredrich Von Ritz to be exact. Mr. Moore is capital, perhaps he gives a more artistic and effective performance as Rudolph than he ever did since he has been acting before the camera. There is a splendid supporting cast.

"The Fortunate Youth"

A Film Version of Wm. J. Locke's Novel Offered by Raver. Reviewed by Thomas C. Kennedy

SCREEN adaptations of Wm. J. Locke's novels have been done before. In one instance in the past an emphatic success was obtained and readers of Locke's works who are familiar with photoplays in general are still talking about the picture; for these people will tell you that in their opinion the novels confront the scenario writer with great difficulties. They will go so far as to say that Locke's novels do not meet the demands of the screen.

"The Fortunate Youth," a screen version of the novel of the same name, is a picture containing much that is admirable but at the same time one feels that the action before him was not intended for this manner of depiction. As the story sets forth the adventures of a certain character there is ever the danger of disconnected scenes, developments which are all effect and no cause, with the consequence that the action is physical rather than dramatic.

One can be pleasantly entertained by this picture for there is a sympathetic interest centered in Paul. But at no time does the play threaten to take the spectator anywhere in particular. "The Fortunate Youth" takes one through five reels of film containing rather pleasing scenes, well mounted and finely photographed, but that is about all.

The play begins with the marriage of Paul's parents. Kegs-

worthy takes to drink and mistreats his wife. He is imprisoned for beating her. Later, after reading in the newspaper that her husband is dead, Polly marries again. The man she marries is no better than Kegsworthy, so Paul's youth is one of abuse and misery. When he can stand it no longer he makes off with Barney Bill, the tinware pedler. With him Paul goes to London. From here on the story tells of his steady climb to success and his meeting again with his father, who instead of dying as the paper said, was released from prison, reformed and became rich.

Wilmuth Merkyl is Paul. The character of Barney Bill is more consistently developed and acted than even that of Paul, it seemed. John A. Smiley plays this part. Lilie Leslie as Polly and William Cohill as Silas Kegsworthy are pleasing. So, too, are Charles Graham in a repelling role and the boy who is cast as Paul, the youth. In this picture the Raver Film Corporation offers one which makes a wholesome appeal in spite of its dramatic shortcomings. It was produced by the Ocean Film Corporation.

Three Juvenile Company Comedies

Novel Program for Children. Reviewed by Thomas C. Kennedy

A PROGRAM for children, something which producers have been considering for some time, is to be offered by Paul H. Cromelin, organizer of the Juvenile Co. The concern's first three releases have been completed by James Fitz Patrick, who is the director of productions.

"A Chip Off the Old Block," "Chip's Elopement" and Chip's Backyard Barnstormers," which are the first three productions for release, while produced with the children's program in mind will also entertain adults, for Joseph Monahan, seven years of age, and his sister Janethel, who is eight, are remarkably clever actors and Director Fitz Patrick has provided his diminutive stars with fine working material. These pictures have a slight comedy plot and they are more amusing than many comedies offered for the entertainment of grown-ups we have seen.

Children's parents or guardians who accompany them to the theater showing any of the above mentioned "Chip" comedies at a special matinee or performance for children will have no cause for complaint as to the quality of amusement their charges are given, nor will they be likely to murmer on the ground that these child pictures bore them. On the contrary we are of the opinion that many guardians will suddenly discover that these picture shows are good for the children; it being understood that the guardians must act as chaperons.

In "A Chip Off the Old Block" the newsboy meets a pretty little girl just as he comes out of a theater where he had seen the famous Charles Chaplin. Later he has a dream in which he as Chaplin has some typical Chaplin adventures. The pretty girl figures in these. "Chip's Elopement" is also a dream. This picture is an account of his elopement with Janethel. He foils the villian and finally wins the blessing of his bride's pursuing father. In "Chip's Backyard Barn-

stormers" the newsboy, the girl he dreams about and other children in the neighborhood give a show. This picture is in two reels.

Master Monahan's impersonation of Charlie Chaplin is particularly good, and his sister is a fine team-mate. While looking at their pictures one often finds it difficult to believe that these are really children. There is nothing amateurish about Joseph Monahan's impersonation of the popular comedian, it is splendid and the more wonderful when one considers his age.

Mr. Fitz Patrick's keen sense of comedy values as well as an ability to procure desired effects is shown in these pictures. He possesses that strange faculty which puts children at their ease and makes them willing to do the things he tells them. He must; for the children who take part in the pictures all do their stunts with a natural abandon that makes their acting of the highest possible order, for the simple reason that it is not acting at all. Instead these children do just as they would if the camera and director were far away.

"The Red Circle"

"Judgment Day," the Fourteenth Episode of Pathe Story. Reviewed by Thomas C. Kennedy

"JUDGMENT Day" is the final episode of "The Red Circle," and it brings to a happy conclusion the romance of June Travis and the detective, Lamar. In the beginning of the release June resolves to fight off her impulses to commit crimes, even if they are benevolent ones, and she is reconciled with her foster mother at the trial at which she is found guilty but released on parole, all of which serves to make her future as the detective's wife take on a roseate hue.

As was the case with the previous chapters, "Judgment Day" calls for commendation. This continued story by Will M. Ritchey has had its full share of interesting phases, as continued stories go. The acting throughout the fourteen chapters has been most favorable and the production received effective treatment at the hands of Sherwood Macdonald.

A serial picture with so few dragged-in-by-the-heels situations as "The Red Circle" contained merits admiration. Pictures in general and serials in particular depend too much upon situations devised for the purpose of introducing some melodramatic stunt. Runaway automobiles and the like are supposed to thrill even if there is no reason advanced why the auto should plunge to destruction.

In the opening scenes of "Judgment Day" Lamar strives unavailingly to induce June to flee with him. She prefers to remain and stand trial even though the chances are all that she will be found guilty. Though Farwell, Tod Drew and George Grant, who have suffered a bit of deserved punishment through June's thefts, all prosecute her and she is found guilty, the court releases her in custody of her foster mother. And the closing scenes shows June and Lamar standing at the marriage altar.

Ruth Roland as the central character has held her acting up to a high quality from the beginning. Frank Mayo deserves praise for his work as Lamar and Corenne Grant displayed talent by her performance as June's nurse. Mollie McConnell and Gordon Sackville made their roles impressive.

"The Struggle"

A Five-Part Equitable-World Drama Released March 27. Reviewed by George W. Graves

A VERY great feature about the production of "The Struggle" is that it is not only elaborate, but genuine, many scenes being taken in the South American tropical forests. These add, more than any artificial setting ever could, to the romantic spirit of the play. The escape from the doomed ship by life-boat or any other available means is another piece of realism which is not wasted. One life-boat coming down end first from the davits and spilling its occupants into the sea is a vivid reminder of the Titanic disaster.

Frank Sheridan stars as Major James Carewe, an army post surgeon who loves Marjorie Caldwell. But Ames, the junior surgeon, supplants him in the girl's affections, and, attracted by the mere outward polish of the man, she marries Ames. It is not long before Ames shows himself to be weak and unprincipled. Both Carewe and Ames are transferred to Manila. The ship is wrecked and Carewe and Marjorie are cast up on a small island. While there Marjorie learns the true character of the man and they become deeply attached, so much so that after some months the two submit to rescue rather unwillingly.

In San Francisco they learn that Ames is missing but

his wife is still confident that he lives. Fate leads Carewe to the isle on which Ames, bereft of his memory, has been dwelling. After Ames has been brought home he undergoes an operation, only to find on the return of his memory that he is the victim of leprosy. Dashing to a window he then leaps to his death.

Frank Sheridan's acting has a distinct compelling force at all times. Ethel G. Terry is charming as Marjorie. Other important members of the cast are Arthur Ashley and Eileen Evans. John Ince is the director.

"Austria at War"

Views of the Austrian Army Offered by Raver Film Corporation. Reviewed by Thomas C. Kennedy

THE RAVER FILM CORPORATION is acting as distributing agent in this country for two reels of film giving views at the Austrian front which will be released under the title "Austria at War." These are the Austrian Government's official war pictures and they come to America with the personal endorsement of Emperor Franz Josef.

With the mode of warfare prevailing in the present European conflict it is impossible to procure pictures of actual battles in which both armies are seen at once. Moreover if one is looking at Austrian pictures one sees only the Austrian side of the question, and the same holds good if the pictures are French, or English or any of the other powers at war. Consequently the pictures shown in "Austria at War" are like many other war films offered to the American public in that when a view of a bombardment is given it looks a whole lot like so much target practice. We see the gun fired and that ends it. Except of course that pictures of the successfully bombarded communities are presented and we then wonder at the marvelous destructive powers of these guns.

The pictures are interesting, there is no doubt about that, but this is so because of what the pictures represent more than what they actually show. When soldiers march past the camera the spectator gives willing attention because he feels that these very men are on their way to do battle and perhaps lose their lives and not because he is shown anything new in the way of marching. Therefore it is essential that the pictures be authentic and reliable, because if the spectator reads that the marching men are on their way to the battlefield in a subtitle and he is not so sure of the picture's authenticity he may feel that for all he knows they may be on their way to the field kitchen, which is about the same in effect as the actress who over-acts a dramatic scene.

These pictures were taken under the supervision of two Austrian military officers. All the scenes were taken at the battle line. They show soldiers going through their daily routine, the wounded being cared for at a field hospital, where there appears to be remarkable efficiency, the firing of the big guns, the building of a wooden bridge across the San and innumerable other incidents, all well worth seeing, which occurred during the Austrian march on Lemberg. To see

the pictures is to be assured of their authenticity. The Raver Corporation has documents establishing the "Austria at War" film as the official pictures of the Austrian government. The papers bear the signature and seal of the Emperor Franz Josef.

"The Hand of Peril"

World-Paragon Drama in Five Reels Released March 27. Reviewed by George W. Graves

PRE-EMINENT in "The Hand of Peril" is its swift action —action everywhere and all the time. The story, which has a strong, palpable plot, is the product of Arthur Stringer's best efforts, while the direction is in the hands of Maurice Tourneur. The latter has introduced an interesting innovation in the way of settings by using what is practically an open cross-section of a house, with action transpiring on every floor.

Add to the above mentioned names that of House Peters and we have the three mainstays of the picture. He acts with the fervor of a natural-born detective the role of James Kestner, a government agent who is hot on the trail of

Frank Lambert and his band of counterfeiters. Among the latter is "Bull's Eye" Cherry, a girl who has been stolen from her parents and educated to a life of crime. This part is brilliantly carried by Doris Sawyer. Every member of the cast, those unmentioned so far being June Elridge, Ralph Delmore and Ray Pilcer, do exceedingly whole-hearted and telling work.

James Kestner finally gets his man single handed after a struggle in which wits and brawn are almost evenly mated on the part of each master of his profession, and the detective also succeeds in convincing "Bull's Eye" Cherry that her next move is to give up the crooked path.

"The Hand of Peril" has the proper suspense, mystery and plenty of that vitalizing "battle of wits" element without which a detective drama would fall flat.

"The Aryan"

Triangle-Kay Bee Drama Featuring William S. Hart Reviewed by Genevieve Harris

A PLAY as good as this is sometimes puzzling to review. One wonders just which phase of its building contributed most to the total excellence. In "The Aryan," although the story is unusual and the characters exceptionally strong, perhaps it is the effective way the material is presented which deserves particular attention.

The scenes which tell the story are beautifully photographed, and although they are realistic and the story itself is cruel, the atmosphere is so well sustained, and the play is so much a unit, that the drama gives the effect of a stirring poem. Two things are largely responsible for this, the beautiful subtitles, and the wonderful desert scenes.

The subtitles of Triangle productions have been worth attention for some time. At first they were pleasingly decorative; later they aided in interpreting the mood of the play. In this offering they surpass anything attempted before, in sustaining the atmosphere and interpreting character. Especially notable was the one introducing Mary Jane, which contained a drawing of the wistful, childlike face of the little girl. The text of the subtitles not only advanced the story, but when conversation was used, helped the characterization, and the skillful word pictures aided and completed the scenes.

The story of the play which C. Gardener Sullivan wrote, is essentially simple. A miner, Steve Denton, is leaving the desert with his wealth to return to his old home and his mother. He comes into the picture from the distance, out of the lonely desert. There is a short subtitle, his words to his horse. Just that, and his petting of the pony, and we know Steve Denton. William S. Hart plays the role of the miner effectively, artistically, throughout. There is short dissolve, his remembrance of his mother. Then, the next day, he arrives at the little border town, where at a gambling resort the keeper, with the aid of Trixie, a dancehall girl, well played by Louise Glaum, robs him of his fortune. More than that, they rob him of his faith in humanity, for he discovers that they not only tricked him through his chivalry, but that they held back a message from his dying mother so that he would not leave before his money was spent.

When he learns that his mother is dead, Steve kills the resort keeper, then goes back into the desert, forcing Trixie to go with him. There he becomes the head of a lawless, evil band of half breeds and Mexicans.

A caravan of farmers, their wives and children, coming to the mining district, is lost in the desert and in wandering comes to Steve's town. Although the people are dying of thirst, Steve refuses aid, particularly as there are women in the party. Recognizing the evil nature of the man, they go on hopelessly. Only a young girl of the party, believing that no white man would refuse aid to women, goes again to ask help from Steve.

The strong point of the play is the encounter between these two, the man who believes himself and everyone else evil, the girl who steadfastly believes in the man's goodness. Bessie Love, as the girl, Mary Jane, is wonderful. It is a role in which the actress must *be,* rather than *do,* and without a touch of artificiality or mannerism, Miss Love is Mary Jane.

The picture takes its name from the girl's belief a man of the Aryan race will protect a woman. And at the last, when she learns that this man will not help, she tells him that he is not a member of the white race. In the end, the man justifies her faith, and sacrifices his interest in the mine to save the voyagers. There are a number of very stirring speeches, setting forth the girl's belief in her race, but these are scarcely in character for the little waif. However, the success of her plea is convincing, for a white man could not betray a faith like hers. After saving the wanderers, the man goes back to the desert, an ending in keeping with the play.

"His Vindication"

An English Drama Presented by the Cosmofotofilm Company. Reviewed by Thomas C. Kennedy

CHARLES ROCK as the featured player in "His Vindication," the Cosmofotofilm Company's melodrama, gives a performance of marked skill and power. An English actor of note, Mr. Rock is certain to add to what prominence he holds with the people in this country by his acting in this drama by Mackay and Ord. There is force and conviction in his characterization of George Faulkner, the squire who is imprisoned for another's crime.

But this English production has more to recommend it than the brilliance of the star in portraying the central character. The most impressive acting by the featured player could never make a picture of such strong appeal as "His Vindication." There is a story which, though a bit weighty of plot, is told with directness and precision. It is British melodrama but it is almost certain of success with American screen patrons. From the outset the creation of interest and suspense is admirably sustained. There is, too, a sympathetic note.

The play opens in a tavern. Charles and his brother, George Faulkner, make the acquaintance of Captain Haverleigh. The latter introduces himself, explaining that he has met the brothers before. That night at a game of cards Haverleigh loses heavily to Charles. He plans to regain his money. By pretending to be drunk Haverleigh cleverly builds an alibi. His entrance into the Faulkner house ends tragically. Charles is killed in a struggle with him. There is a strong case of circumstantial evidence against George, and on this he is convicted and sentenced to a long term in prison.

A number of years pass. Edward, George's son, is now a young man, while his father is white haired and drawn from

the miserable life in prison. The son is sought by Haverleigh. Edward falls under the spell of the Captain's attractive personality.

Haverleigh, to suit his own purposes, prevails upon Edward to go through a bogus marriage ceremony with the inn-keeper's daughter, whom Edward professes to love. This plot is frustrated by the father, who, having escaped from prison, warns the girl when he learns of his son's low purpose. Haverleigh is exposed in a melodramatic scene at the Faulkner home and the end finds the deserving ones happy. The story was given a splendid production. The locations and interior sets live up to the high quality of foreign productions in this particular. The photography which reveals the well directed action and artistic backgrounds is particularly good.

"The Voice in the Night"

Lubin Three-Reel Drama Released March 30 Reviewed by Genevieve Harris

ONE of those exciting stories which reporters are supposed to discover in the day's work and because of their kind-heartedness refuse to publish forms the theme of this drama. The story fulfills very well its first mission, to interest. It is clear and plausible, and is dramatically presented.

Richard Powell, a newspaper reporter, is out in search of a "scoop." He notices a woman waiting in the park, and witnesses her meeting with a man. Then a masked man appears. The men struggle and the first man is killed. The woman escapes. Powell rushes to the slain man, and the masked man, after declaring that he acted in a good cause, escapes. When the police arrive Powell withholds his knowledge in the hope of being able to solve the mystery himself and give his paper a good "story." His only clue is the peculiar voice of the masked man.

Powell bets with his friend, a police sergeant, that he can find the man within ten days. Then he sets about solving the mystery. He learns from her photograph that the woman is the wife of the governor. Later he discovers the owner of the peculiar voice is the minister of the wealthy church the woman attends. Powell goes to the minister, and at the threat to expose him, the minister tells the story.

The governor's wife is his sister. Years ago she had eloped with Leach, the man who was killed. Later, disillusioned, she left him. Then she discovered that the marriage was faked. Several years later, she married the governor of the state, and was very happy until Leach again entered her life with threats of exposure. Then she appealed to her brother for aid, with the fatal meeting as a result. The bullet, however, was not fired by the minister but by Leach himself, in the struggle.

After hearing the story, Powell refuses to use his knowledge, and gives up his hope of a good "story" and the winning of his bet.

There is some very good photography in this picture. The cast of characters is well chosen and does very good work throughout. Arthur Matthews as the reporter, Francis Joyner as Leach, Helen Greene as the woman, Leslie Austen as her brother, have the most important parts.

"The Woman's Law"

Pathe Gold Rooster Play Produced by The Arrow and Reviewed by Thomas C. Kennedy

THE first Arrow Film Corporation production to be released on the Gold Rooster Program sets a high standard for that organization to live up to in their future Pathe feature releases. Taken from a standpoint of artistry in treatment, the judicious selection of players and expert camera work, one is forced to admit that the producers of "The Woman's Law" deserve a place among the foremost in the field today. One feels that here is a producing organization whose aim is the making of pictures such as will meet the approval of an intelligent, even an exacting public.

Florence Reed, whose two former appearances in Gold Rooster Plays make it unnecessary to comment upon the star of this picture, has a role providing opportunities for the style of acting for which she is recognized as one of the best who have come to the screen. Supporting Miss Reed are Duncan McRae and Phillip Hahn. Mr. McRae is a well known player and in this picture he brings into play all his skill and finish in the dual role of George Orcutt and Keith Edgerton, Orcutt's double.

The story, adapted from the novel by Maravene Thompson, tells of a woman who determines to go to any lengths to prevent the law from taking its course in punishing her unfaithful husband, for the sake of her son. Upon learning that Orcutt has killed a man, Gail at first intends to throw herself upon the mercy of her friend, the district attorney,

but she then realizes that duty comes first and that Kent is a man of honor. While on her way home she notices a man seated in the park who is the exact image of her husband.

Upon speaking to him she is at once aware that he is in a dazed condition and persuades him to come to her home. The unknown man is arrested as Orcutt. When he is pronounced insane he is committed to an asylum. Gail insists upon Orcutt's immediate departure from her home and life. The insane man steadily improves. When he recovers from his temporary derangement his memory of the past is gone and he believes himself George Orcutt. The story then concerns itself with the love which comes between the unknown and Gail, and its happy fulfillment when Orcutt is shot as a thief.

This story is admirably told. The scenario was written by A. S. Le Vino and Harvey Thew, and a scenario so finely constructed is not by any means the usual thing. We have seen stories fundamentally better by far than "The Woman's Law" which failed to impress merely because of the manner in which they were scenarioized. The story is not bad but certainly it is much better for the excellent treatment it has received. Every scene sustains the interest because every scene marks an advance in the story's movement toward a climax.

There is a good word for Director McGill, many in fact, if we are to give full recognition to the high quality of his work. Throughout the picture one can find few flaws chargeable to the director but there are many evidences of artistic conception and skilfull execution. The settings, in a word, are beautiful, while photographically "The Woman's Law" is an achievement.

Exhibitors Elect Officers

An election of officers was held by the Motion Picture Exhibitors' League of America, Local 1, on March 14, in the Wurlitzer theater building. The regular meeting was well attended and a large number of votes were cast. The following men were elected to hold office for the ensuing year, some serving for the second time:

Lee A. Ochs, president; M. Oestreicher, first vice-president; I. Hartstall, second vice-president; Benjamin Lyons, secretary and financial secretary; Louis F. Blumenthal, treasurer; Gus Koenigswald, sergeant-at-arms. Finance committee, Charles Haring, chairman; William Hilkemeier, Otto Lederer, Charles Steiner, S. Rhonheimer.

The league has leased the fourth floor of the Candler Theater Building Annex, at 218 West Forty-second street, where they are fitting up meeting rooms, executive chambers and private offices for the various committees.

News of the Week as Shown in Films

The "boys" at Fort Sheridan, Illinois, near Chicago, awaiting the order to entrain to Mexico. Selig-Tribune.

Looks like spring! Larry Doyle, "king of second basemen" of New York Giants, at early practice. Mutual Weekly.

A thousand dollars for a dress design. J. A. Pugh presenting prize to arguerite Johnson, after the Chicago dress-making contest. Universal Weekly.

Hattie is a dainty girl, but she enjoys playing "horse" in the snow with the keepers of Central Park, New York. Pathe News.

This picture, from the Pathe Weekly, gives an idea of how Villa and his men put the "——!" in Columbus, New Mex.

This is said to be a good sample of the troops Villa has gathered about him. Hearst-Vitagraph News Pictorial.

Recent Motion Picture Patents

BY DAVID S. HULFISH

PATENT Number 1,152,515. Fire Shutter. Issued to C. F. Jenkins, Washington, D. C. The shutter is before the film gate and carries an extra plate which protects the film gate when the shutter is not revolving at speed.

No. 1,152,620. Screen. Issued to John B. Flogerzi, assignor of part to John T. Smith, St. Paul, Minn. The screen cloth is varnished, then a fine metallic dust rubbed in, then a coat of powdered glass applied. The screen may be improved by a second coat of varnish, metallic powder and glass powder.

1,152,989. Intermittent Movement. Issued to P. J. Taylor, Cairo, Ill. The drive wheel is mounted loosely upon the intermittent shaft and is connected to the shaft by a spring which is kept wound by the movement of the drive wheel. The intermittent shaft and sprocket are held by cam teeth and the drive wheel has cams which shift the holding teeth to release the sprocket, the sprocket then being shifted quickly by the spring to the drive wheel. The suddenness of shift may be regulated obviously by regulating the tension of the spring from the drive wheel to the intermittent sprocket shaft.

1,153,163. Combination Lantern. Issued to C. F. Jenkins, Washington, D. C. In a lantern for slides and motion pictures, the lamp house swings through 90 degrees, the projection of the slide is made directly to the screen, and the projection of the motion picture is made through a reflecting prism. The prism is between the film window and the lens. The film has its edge to the screen. The shutter is between the film window and the lamp house.

1,153,164. Intermittent Movement. Issued to C. F. Jenkins, Washington, D. C. The claw system is used. The claws are mounted upon a carriage which rotates upon a vertical rod to carry the claws into the perforations, and then slides upon the rod to shift the film.

1,153,887. Film Feed. Issued to T. H. Blair, assignor to Whiting Mfg. Co., Northboro, Mass. (Application filed Nov. 29, 1909.) Rotating mechanism rotates the feed reel, the rotation being controlled by the tension of the film between the feed reel and the film gate, yet the pull of the film is not depended upon to turn the feed reel. The claims cover this feature broadly.

1,153,963. Film Cabinet. Issued to A. E. Sengstock, Detroit, Mich. Each reel has a separate lid. The lifting of the lid pulls a strap to lift the reel far enough to grasp.

1,154,233. Projector. Issued to H. B. Byron, assignor of parts to A. H. Adams, A. E. Pickard, and J. L. Jackson, Chicago, Ill. There is no intermittent film shift, and the film moves steadily. The beam of light passes through the film strip and then falls upon an inclined plate which rotates and which bears small rocking mirrors. The mirrors correct the motion of the film to produce a steady projected picture from the moving images. An inclined fixed mirror then reflects the beam of light to a horizontal direction through the lens to the screen.

1,154,835. Projector. Issued to W. Buersfeld, assignor to Carl Zeiss, Jena, Germany. The film moves continuously and a comparatively large wheel with a number of reflectors, each of three reflecting surfaces, compensates for the film motion to produce a steady picture on the screen.

1,154,952. Fire Shutter. Issued to J. T. Wells, assignor to Edwards Mfg. Co., Cincinnati, Ohio. A fire shutter is lifted by a worm thread mechanism upon the drive, the worm thread operating to lift the shutter only when the speed of the projector is sufficient for safety.

1,155,056. Color Projection. Issued to William Friese-Greene, assignor to Friese-Green Patents, Limited, London England. To balance the colors, in the Kinemacolor system of projection, the predominating color has a black blank substituted for a film image, at intervals, thus cutting out a little of the color to be subdued.

1,155,561. Screen. Issued to J. P. Gilbert, Rochester, N. Y. A theater drop curtain has a projection screen hung hinged upon it. During projection the top of the screen tips forward, but is drawn vertical when the curtain is to be lifted to the loft.

1,156,025. Rewinder. Issued to W. A. Akin, assignor of parts to C. F. Moyer and A. J. Bateman, Falconer, N. Y. Rewinding reels are arranged in a cabinet built beneath the table of the projecting machine.

1,156,824. Intermittent Movement. Issued to Oscar Schwimmer, Los Angeles, Calif. The claw system is used. A Pitman connection draws the claw down. A cam forces the claw into the perforations.

1,156,934. Framing Device. Issued to E. Schneider, New York, N. Y. (Application filed Oct. 22, 1907.) The film shift is upon a frame hinged to the base plate and shifted by a toothed rack and hand wheel. The claims are limited to the specific mechanism but are of interest because of the early date of filing.

1,158,011. Developer. Issued to C. J. Thatcher, New York, N. Y. A photographic developer consisting of hydroquinone, alkali carbonate and sodium hydrate.

1,158,587. Cinematograph Printer. Issued to J. E. Thornton, London, England. A large drum or wheel, with a circle of lights fixed near it, turns in a closed box. Pulleys and guides conduct film stock and negative to it, clamps on the wheel hold them rigidly, a current of air cools the printing chamber.

1,158,960; 1,158,961; 1,158,962; and 1,158,963. Plastic Products. Issued to W. A. Beatty, assignor to Geo. W. Beadle, New York, N. Y. One of the claims of the last of these patents will serve as an index to the nature of all—"A moving picture film substantially composed of a mixture of cellulose acetate and a condensation product of acetone and phenol in the form of a transparent ribbon and coated with a condensation product of a ketone, a phenol and an aldehyde.

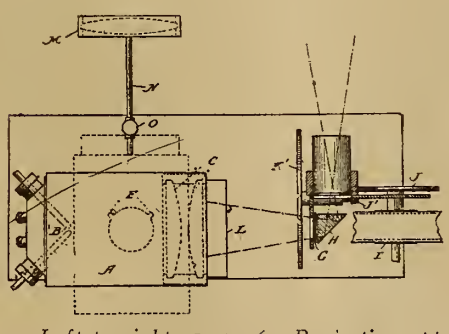
1,159,130. Spliced Film. Issued to J. Tessier, assignor to Lubin Manufacturing Co., Philadelphia, Pa. The joints in the film are made by a narrow lap between two adjacent pictures and a longer lap on the sprocket edges.

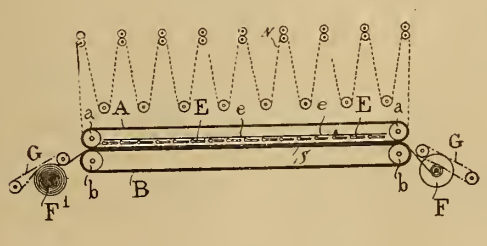
1,159,650. Cinematograph Printer. Issued to E. L. Crabb, assignor to The Bell & Howell Co., Chicago, Ill. Between the lamp and the film being printed is a sliding frame containing glass plates of different degrees of translucency. This frame is shifted to vary the amount of light admitted to the film.

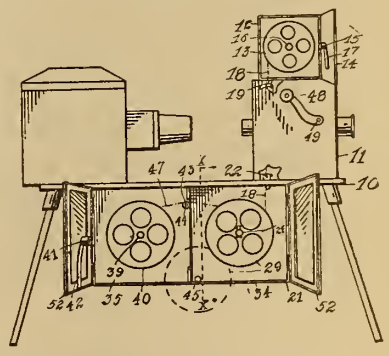
1,159,731 and 1,159,733. Finding and Focusing Device. Issued to Carl E. Akeley, New York, N. Y. An oblique reflector is moved into place behind the lens to reflect the image to a finder screen, then removed while taking pictures to permit the image to reach the film.

1,159,732. Film Magazine. Issued to Carl E. Akeley, New York, N. Y. The hub is a spiral spring which may be compressed as the film is wound upon it.

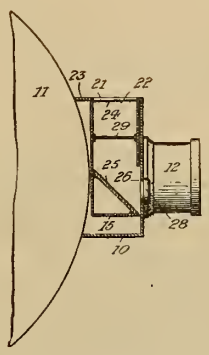
1,159,734. Panoramic Device. Issued to Carl E. Akeley, New York, N. Y. The camera is round and is adopted for movement in any direction. Vertical and horizontal toothed arcs and pinion wheels are

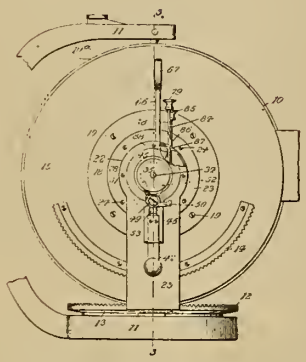


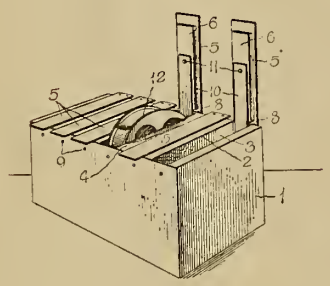


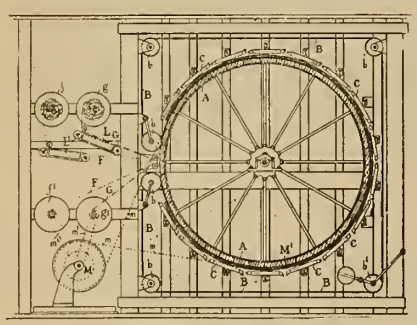


Left to right: 1,153,163. Projecting apparatus. 1,160,671. Apparatus for printing films. 1,156,025. Film re-winding mechanism.









Top to bottom: 1,159,731. Combined finding and focusing device for cameras. 1,159,734. Panoramic device. 1,153,963. Film cabinet, with separate lid for each reel. 1,158,587. Apparatus for printing films.

provided. By a friction clutch the drive crank may be connected to the pinion wheels and any desired amount of movement or any desired speed of movement may be obtained.

1,159,740. Cartoon Picture. Issued to John Randolph Bray, New York, N. Y. The outlines of the separate pictures are drawn upon separate sheets of translucent material; the surface shading is done upon the reverse surface of the sheet and show through the sheet when photographed.

1,159,796. Camera. Issued to J. A. Ramsey and C. P. Hulfurd, Los Angeles, Calif. The drive sprocket has its teeth undercut so that at the point of engaging the film the driving face of the tooth is substantially at right angles to the film.

1,159,924. Film. Issued to Leon Gaumont, Paris, France. The film has a transparent, non-inflammable body and a very thin collodion coating, allowing the film to be developed so rapidly that water does not have time to affect the body of the film.

1,159,981. Projection. Issued to Anton Mullner, Vienna, Austria. Two projection screens are provided for one projector, and the projector may be directed toward either.

1,160,495. Shutter. Issued to Burr H. Caldwell, Niagara Falls, N. Y. A barrel shutter is located in front of the projecting lens.

1,160,671. Cinematograph Printer. Issued to J. E. Thornton, Rochester, N. Y. For printing films at a very rapid rate, two traveling bands are provided, one of them translucent and the other cushion surface. The film and negative are clamped between them, and the form elements are moved rapidly in front of a row of lamps.

1,160,824. Shutter. Issued to F. A. Berg, Chicago, Ill. The shutter is of transparent, light-diffusing material (such as white paper pasted on a frame), and supplies a diffused light to the room during the dark interval of the screen, thus reducing the flicker in the theater.

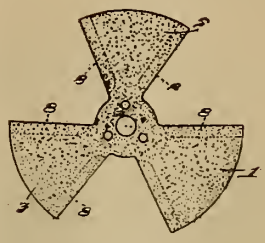
1,161,910. Printer for Color Pictures. The camera makes three color pictures near together on the film but the projector in this system requires a greater space between the images. The printer therefore maintains loops between the images printed on the positive film, thus separating the images of a set on the positive film while printing directly from a negative on which the images of a set are not separated.

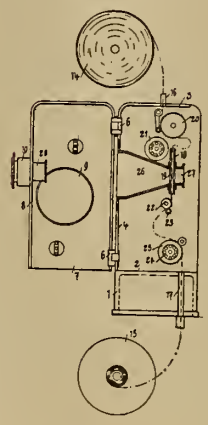
1,162,419. Camera. Issued to C. Van Deventer, Chicago. For discharging static electricity from a film, an electrical conductor is so placed that a charge on the film will induce a charge on the conductor, an earthed wire being provided for the discharge of the conductor.

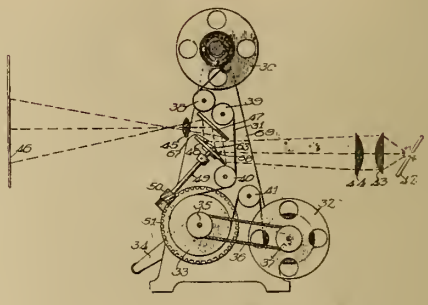
1,162,430. Projector. Issued to F. M. H. Wunderlich, Dresden-Lobtau, Germany. The shape of the casing is such as to give the film a maximum of protection from fire. The projecting lens is mounted upon the door portion of the casing, and projection is possible only when the door is properly closed.

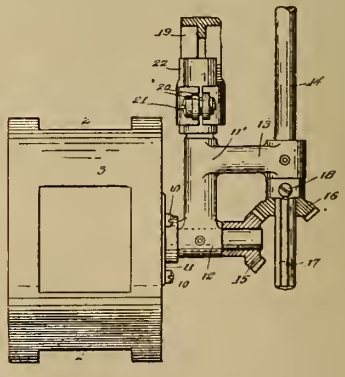
LOIS MEREDITH IS A LUCKY STAR

Lois Meredith, Balboa's newest star, is one of those fortunate girls to whom success has come in the heydey of her youth, without a struggle. It is not meant by this that she has not had to work. Far from it! She is the hardest sort of worker. But her career before the public has not been beset with the hardships that so many of those who have arrived like to talk about. Miss Meredith comes to the screen after an almost meteoric flight across the dramatic sky's most recent period. Born in Pittsburg, less than a score of years ago, Lois Meredith had the benefit of foreign travel at an impressionable age. Always eager to be busy, Lois Meredith while yet a schoolgirl reviewed the various fields of woman's activities and decided to be an actress. Suiting the action to the determination, she arranged to read for Henry W. Savage. He liked her manner so well that she was immediately cast for the original production of "Everywoman," as Modesty. On a recent trip east, H. M. Horkheimer, president and general manager of Balboa, chanced to see a photoplay









Top to bottom: 1,160,824. Shutter for motion picture machines. 1,162,430. Projector. 1,154,233. Projector. 1,160,495. Barrel shutter.

in which Lois Meredith was playing the lead. Her winsome personality and bright manner impressed the producer as having wonderful possibilities. When it came to signing a contract, it was found that on account of her youth, it was necessary for Miss Meredith's mother to sign to make the document legal.

The Erie theater, at 641 North Clark street, Chicago, is publishing a little program, edited by Ed. Perkins, the assistant manager. Mr. Perkins has had seven years' experience in the theatrical field, having been on the staff of the Columbia and Wilson theaters, Chicago.

Sifted From the Studioes

ATLANTIC COAST NOTES

Henry Otto is directing **King Baggot** in the Universal production of **Harold McGrath's** novel, "Half a Rogue."

Nance O'Nell and company of Lubin players are in Franklin, Pa., for scenes in "The Toilers," which **Edgar Lewis** is directing; a story by **Daniel Carson Goodman,** dealing with love, oil and money.

"Billie's Double" is a Lubin one-reel comedy featuring **Billie Reeves. Clay M. Greene** wrote the story, which **Earl Metcalfe** directed.

Ethel Clayton is featured in the six-reel Lubin play, "Dollars and the Woman," the scenario of which **Mark Swan** prepared from **Albert Payson Terhune's** story, "Dollars and Cents."

Frank Powell, director of the Equitable Film Corporation, has been elected a member of the Bayside Yacht Club of Bayside, L. I.

Jane Grey was hostess to a party at Loew's New York theater recently at a performance of "Man and His Angel." The guests were **Gail Kane, Robert Warwick, Alice Brady, Carlyle Blackwell, Frances Nelson, Gerda Holmes, Arthur Ashley, Mary Charleson, Mollie King, Holbrook Blinn, Doris Kenyon** and **Chester Barnett.**

Alice Brady will appear in the World Film Corporation's production of "The Quick or the Dead" after her appearance in a Broadway legitimate offering.

Gail Kane, after a short vacation when "Her God" was completed, is working in "The Other Sister," directed by **Frank Powell.**

Instead of numbers, the Metro-Rolfe dressing rooms for the principal players are designated by different stars, as Mars, Juno, Saturn, etc. **Mabel Taliaferro's** mother was much astonished, on her first visit, when told that her daughter was in "Jupiter."

For "The Hand of Peril," **Director Maurice Tourneur** had nine rooms of a house shown, with action occurring in each room simultaneously, thus avoiding "flash-back" scenes.

The Pathe players acting in the "Sahara Desert" scenes for **Director Jose's** "Light That Failed," nearly froze to death. The scenes were taken near Bridgeport, Conn., and the players were supposed to be overcome by the heat.

Baby Marie Osborne, featured in the Pathe production of "Little Mary Sunshine," is very fond of animals. She quite enjoyed her scenes with the bear in the dream scene for the play.

Pearl White's wardrobe for her role in "The Iron Claw" includes thirty-four gowns, thirteen suits, eleven cloaks and coats, innumerable hats and other accessories costing the Pathe Company about $25,000. Many of these costumes are worn only in one scene.

Rockcliffe Fellowes, who was featured with **Anna Q. Nilsson** in "The Regeneration," is again with the William Fox forces. He is working under the direction of **Frank Griffen.**

Vivian Martin is featured in "Blue Blood and Red," the William Fox western photodrama.

Richard Garrick, director of "The Quality of Faith" at the Gaumont Jacksonville studios, took the part of an extra in **Henry Vernot's** picture, "Feathertop."

Patsy De Forrest of the Lubin forces is suffering from chilblains, a result of playing with bare feet the role of "Trilby" in the new Davy Don comedy. Outdoor scenes were taken after a snowstorm.

The Mutual Weekly No. 63 shows the New York "Giants" training at Marlin Springs, Tex.

William Fox has received an invitation from the Jacksonville Chamber of Commerce to come to Florida as guest of the organization. Twenty-five thousand dollars, the letter states, has been subscribed for entertainment, which has rather alarmed **Mr. Fox.**

Four complete rooms, representing the interior of an ocean steamer, were built in New York and transported to Miami, Fla., for some of the big scenes in "The Struggle," which **John Ince** is directing for the Equitable Company. **Frank Sheridan** heads the cast.

Robert Warwick will be seen next in "Human Driftwood," with **Frances Nelson.** Scenes are being taken for the World Film Company in Miama, Fla.

The new studio of the Paragon Film Company at Fort Lee, N. J., is complete and houses five directors. **Maurice Tourneur** is the managing director.

Henry W. Pemberton plays the role of the rajah in the Gaumont production, "The Haunted Manor." He had to wear brown grease paint for almost a month, while the picture was being filmed in Jacksonville.

Lucille Taft has another society girl role in the Gaumont drama, "The Quality of Faith."

Virginia Parson has been asked to invest money in a new beauty cream which its inventor says is a cure for blotchy complexions, a cement for broken china, a sure cure for automobile tire punctures. It is also perfectly harmless.

Alma Hanlon, now appearing with **Theda Bara** in "Gold and The Woman," is the ninth generation of family engaged in entertaining the public. She is the grand-daughter of George Hanlon, famed as an acrobat half a century ago.

Theda Bara's "Confessions" are interesting the public very decidedly, judging from the letters they have called forth.

The release date for the Gaumont play, "The Haunted Manor," first set as March 20, is postponed until April. Iva Shepard is featured in the play.

Dorothy Bernard's hobby is the cultivation of roses. The finest fertilizer, she states, is a mixture of coffee grounds and soot.

Louise Huff, who played in Lubin, Famous Players and other feature films, will appear in "Blazing Love," the first William Fox play featuring **Virginia Pearson.**

Harry Hilliard is soon to appear with **Vivian Martin** in the William Fox play, "A Modern Thelma," scenes for which were taken in Georgia.

Doris Kenyon, who appeared opposite **George Beban** in "The Pawn of Fate," and with **Clara Kimball Young** in "The Feast of Life," although in pictures only

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	90	96
Biograph Co.	40	54
Famous Players Film Co..	70	103
General Film Corp., pref...	40	46½
Mutual Film Corp., pref...	41½	44
Mutual Film Corp., com...	41½	43½
No. Am. Film Corp., pref..	92	103
New York M. P. Corp.....	47	53½
Thanhouser Film Corp....	4	5 *
Triangle Film Corp.....	3	3½*
Universal Film Mfg. Co...	200	..
World Film Corp.....	1	1⅝*

*Par $5.00.

Mutual Film Corporation: The attitude on the part of the directors of this company, in issuing to all stockholders a statement—which, we understand, was properly audited by a certified public accountant—is certainly a step in the right direction. The Mutual Film Corporation and the various manufacturing concerns affiliated with this distributing organization, seem to be of one mind on this subject. The published statement of the Thanhouser in the leading financial journals of the country showed a far better condition than anyone except the directors had any notion of. The present report of the Mutual, as of January 18, 1916—after excluding good will item and proper depreciation—shows sufficient net assets to liquidate the entire preferred issue at par and the common stock at considerably above 70. It also discloses an undivided profit account sufficient to pay 7% for the entire year on the preferred and 7% on the common and still leave a surplus. The effect of this statement has already been felt as, outside of a few 5 and 10-share lots that can be picked up around 43½, there are no 100-share lots to be had under 50.

World Film Corporation: Trading in this stock is contracted to a very narrow volume and it is almost impossible to get buying orders at the present time.

Triangle Film Corporation: There has been a recession in the market value and trades have been registered at 3½. Next to the Knickerbocker theater in New York (the star institution of the Triangle circuit), the Colonial theater in Chicago reports banner business during the past week.

seven months, is soon to be starred in a production. Miss Kenyon, who is just eighteen years old, began her theatrical career in Victor Herbert's opera, "Princess Pat."

Mae Busch, tall Triangle-Keystone star.

Walter Miller, appearing in the Annette Kellermann picture in Jamaica, and **James Marcus,** working in the William Fox studios in Los Angeles, are playing a chess tournament by mail.

Alma Hanlon has discovered that the best way to remove mud from clothes is to scrape the spot with the edge of a penny.

Jane Lee, the six-year William Fox actress, caused much excitement in the studio recently by swallowing a safety pin.

George Beban, while playing for "The Pawn of Fate," herded sheep, milked cows, mended a dog's injured foot, was chased by a mad bull and stung by hornets.

John Reinhard wears a monocle in "Feathertop," and later appears as a scarecrow. He likes the scarecrow role best.

Charles W. Travis, Gaumont player, seldom uses make-up before the camera.

John Mackin takes the part of a strike leader in "The Quality of Faith."

Juliette Courtot, sister of **Marguerite Courtot,** has a small role in "Feathertop," "just for fun."

"Who Killed Simon Baird," with **Edna Wallace Hopper, Charles J. Rose** and **Muriel Ostriche,** will be released April first on the Equitable program.

Carlyle Blackwell, directed by **Ray Physioc,** is working in "The Shadow of a Doubt."

Bruce McRae and **Gerda Holmes** will appear on the World-Equitable program in **Richard Le Gallienne's** play, "The Chain Invisible," released April 10.

Rennold Wolf and **Channing Pollock** wrote the scenario of "Who Killed Simon Baird." **James Durkin** is directing the play.

"The Surrender," Equitable production featuring **Jane Grey,** will be released early in June.

Olive Trevor of New Orleans made her screen debut in Gaumont's "The Haunted Manor."

Albert Macklin is a skilled piano player, and gives impromptu concerts at the Gaumont studios.

Work on the William Fox picture, "Scandal," featuring **Bertha Kalich,** has been held up because two child players, **Kittens Reichert** and **Walter Ferguson,** have the measles.

Lionel Barrymore will be seen next in "Dorian's Divorce," a Metro play.

Viola Dana began her professional career when she was five years old, as a juvenile exponent of classic dancing.

Clifford Bruce, the star of "Hearts Aflame," has a duck farm near Bayside, L. I.

Sidney Drew spends his evenings reading scenarios submitted to him during the day.

Daniel (Kid) Hogan, chief property man at the Rolfe-Metro studios, who often appears in Metro productions, re-received a green scarf and skating cap from a group of Brooklyn girls as a St. Patrick's Day gift. They did not know that Hogan is Italian, his real name being Daniel Bertona.

Lieutenant Victor DeLinsky, retired Russian army officer, plays a prominent role in "The Kiss of Hate," the Russian drama starring **Ethel Barrymore.** He assisted **Director Nigh** greatly because of his knowledge of Russian official life.

Thomas J. Carrigan owns a third interest in a factory in Michigan that builds portable houses.

Thomas Meighan. Lasky.

William Davidson, last seen with **Hamilton Revelle** and **Barbara Tennant** in "The Price of Malice," has many feminine admirers, judging from the number of letters he receives.

Florence Reed, the striking Pathe beauty.

S. M. Berg, who arranges musical programs for Metro pictures, was an orchestra leader in New York for ten years. Before that he was an amateur musician in London.

Mary Miles Minter received so many flowers from Montreal, Canada, admirers when she visited there that she needed an extra taxicab to take them home.

PACIFIC COAST NOTES

J. P. McGowan, director of "The Girl and the Game," featuring Helen Holmes, is finishing the signal serial and will soon begin work on his next production, "Whispering Smith," by **Frank H. Spearman.**

J. Warren Kerrigan is working in a five-reel Universal, "Son of the Immortals." **Otis Turner** is directing.

Marshall Neilan wrote, directed and acted a character role in "The Cycle of Fate," the Selig V. L. S. E. release for April 3. **Bessie Eyton** has the leading role, with **Edith Johnson, Wheeler Oakman, Frank Clark** and **Al. W. Filson** in the cast.

Fritzi Brunette enjoyed her role of "Cindy" in "At Piney Ridge," the sunbonnet and old wrapper of the mountain girl's costume being a welcome contrast after a season of "Lucille" gowns.

Edward J. Peil has purchased a rose-covered bungalow in California near the Selig studio.

The latest perfume has been named in honor of **Kathlyn Williams.**

Harry Mestayer has been seriously ill from an acute attack of laryngitis.

Frank Beal is staging a single reel light comedy, "Cupid's Touchdown," for the Selig Company.

Frank Borzage is taking **Thomas Chatterton's** place as actor and director with

Anna Little. They have just finished a two-reel American, "Two Bits."

William Wolbert staged two one-reel comedies while waiting for completion of the sets for his new serial. **Mary Anderson, Webster Campbell** and **Otto Lederer** appeared in the first comedy, **Corinne Griffith, Carmen Phillips, Otto Lederer** and **William Duncan** in the second.

Introducing Miss Joyce Fair, aged 11, the littlest leading lady in filmdom.

She's also the best known child actress on the speaking stage and, when but 9 years old, established a reputation for herself by her remarkable acting in "The Dummy," which was a hit in New York City.

Joyce Fair, the brilliant little star just added to the Essanay constellation. Miss Fair was formerly the well-known child-star in "The Dummy" on the stage.

Miss Joyce will make her screen debut for the Essanay company in "Joyce's Strategy," a two-reel picture, written and directed by Harry Beaumont.

Bad roads have postponed the "housewarming" at the new Vitagraph plant, but it will eventually take place. Work on the new buildings is progressing.

William Hart's next play, after the Aztec romance, will deal with a Kentucky mountain feud. Scenes will be taken in the Santa Monica mountains. **Monte M. Katterjohn** wrote the story.

Many of the scenes for "Peggy," the Triangle play featuring **Billie Burke,** were taken by three or four cameras at the same time, to insure the best photography. Special attention was given to the fairyland scenes.

Captain Wilbert Melville of the Lubin studios in California has written and produced a three-act drama, "None So Blind," featuring **Princess Nona Darkfeather.**

Frank Mills, who was starred in "The Moral Fabric," a Triangle-Kay Bee feature, was very prominent on the speaking stage. Although born in the United States, he appeared for many years on the London stage. He has been leading man with **Mrs. Patrick Campbell, Mrs. Fiske, Annie Russell, Mrs. Leslie Carter, Eleanor Robson** and **Olga Nethersole.**

E. Forrest Taylor appears as a poet in the American play, "April," featuring **Helene Rosson** as a little mountain girl. **Harry von Meyer** and **Louise Lester** are in the cast.

With **Norma Talmadge** in the cast of "The Children in the House," the new title for "The Empty House," are **William Hinckley, Jewel Carmen, W. E. Lawrence, Alice Ray, Walter Long, Alva D. Blake, George Pearce** and the Fine Arts children, **George Stone, Carmen De Rue, Francis Carpenter** and **Ninon Fovieri.**

C. Gardner Sullivan has completed the manuscript for **H. B. Warner's** next Triangle appearance. **Reginald Barker** will direct the story, which deals with modern warfare and the spy system.

De Wolf Hopper's infant son appears with his father in "Sunshine Dad."

Willie Collier is working in his second Triangle-Kay Bee feature, directed by **Scott Sidney.** He plays the role of an inebriate who, in delirium, goes back to primeval days.

Palmelia Woodruff and **William S. Charles** have written a song, dedicated to **Lenore Ullich** in her role in "The Heart of Paula." The **G. Schirmer** music house is publishing the song, which will be advertised by the publishers and the Pallas Pictures.

Nearly 700 persons, representing the marching armies of the Aztec Indians, appear in the sixteenth century story starring **William S. Hart. Charles Swickard** directs this Triangle-Kay Bee feature, written by **Monte Katterjohn. Dorothy Dalton, Enid Markey, P. D. Tabler, Robert McKim** and **Walt Whitman** are in the cast.

A sculptor who made statuettes of **Helene Rosson** in a spring dance for American photoplays and for commercial purposes, has presented Miss Rosson with one of the originals, an artistic piece of work.

Clune, his manager, **Lloyd Brown,** and **Director Donald Crisp,** have become well known throughout the country since the production of "Ramona."

Bessie Barriscale finished her role of an Italian peasant girl under the direction of **Charles Giblyn,** and without a day's vacation went to work in a production **Raymond B. West** is directing from a story by **C. Gardner Sullivan.**

Ashton Dearholt proved himself a hero and a cook recently when a hungry automobile party, including **Albert Russell, Vola Smith** and **Al Hammond,** arrived unexpected at **William Russell's** ranch in Santa Barbara.

Anne Schaefer, Mary Anderson, George Kunkel and **Lawrence Weingarten** will be seen in a comedy which **Dave Smith** is now producing.

Corinne Griffith has just finished her role opposite **Webster Campbell** in a three-reel drama. After a short rest, she will play a leading role in **Rollin Sturgeon's** production of a story by **Crittenden Marriott.**

A private showing was given recently of "God's Country and the Woman," **Rollin Sturgeon's** eight-reel feature.

Rena Rogers, who has been signed to play leads in Vogue comedies, directed by Jack Dillon. Her first will be called "The Little Blonde Lady."

Wonderful effects in falling snow, heavy storms and blizzards have been obtained. Forty Siberian dogs are an interesting feature of the play.

Dave Smith is producing a comedy by **William E. Wing** featuring **Mary Anderson** and **Webster Campbell** as a farm girl and boy.

Special attention has been given the photography in "The Stepping Stone," which **Reginald Barker** produced under the direction of **Thomas Ince.** Lights and shadows were skillfully used to soften harsh details of the picture. **Frank Keenan** and **Mary Boland** plays leads in the drama.

Her role in "The Raiders" is **Dorothy Dalton's** third appearance in an Ince picture. She formerly appeared in vaudeville sketches over the Orpheum and other leading circuits.

Frank Keenan has begun work as the star of a Triangle-Kay Bee feature written by **J. G. Hawks.** He appears as a southern colonel, though the action of the play is in the present, not civil war times. **Louise Glaum, Charles Ray, George Fisher** and **Joseph J. Dowling** are in the cast.

The Scotch village set at Inceville, built for the **Billie Burke** play, "Peggy," is being transformed into a fishing village on the north coast of England for **Walter Edwards'** production starring **William H. Thompson.**

Director Stanton held up traffic on a busy Los Angeles corner recently and took some exciting election scenes for the "Graft" serial. Thousands of people appeared in the scenes.

William D. Taylor, director, and **George Beban,** the star, have worked

earnestly on "Pasquale," the Italian-American feature. Very realistic settings were used throughout.

Anita King's sister in Chicago tried by legal injunction to prevent the leading lady of "The Race" from taking a plunge in an automobile over a cliff, which **Director George Melford** planned. She was too late; the stunt had already been performed.

Dorothy Gish plays the part of a girl philanthropist in her new Fine Arts play, written by **Bernard McConville** and directed by **Paul Powell. Owen Moore** is leading man.

Charlotte Burton recently received a letter from a French soldier praising her work in "The Thoroughbred."

William S. Hart had a chance to show his skill in marksmanship in scenes for "Hell's Hinges," once when he shot a can full of holes while it was tossed in the air, again when he cut with bullets the ropes holding the lamps in the saloon scene.

Bessie Barriscale and **Lewis S. Stone,** co-starred with **Walter Edwards** in "Honor's Altar," Triangle-Kay Bee feature, appeared together on the speaking stage in "The Bird of Paradise."

The boys' choir from St. Paul's Procathedral in Los Angeles appeared in the big cathedral scene for the Triangle-Kay Bee feature, "Waifs," in which **William Desmond** and **Jane Gray** are starred. More than five hundred people appeared in the scene.

Bessie Barriscale narrowly escaped injury in the scene in "Bullets and Brown Eyes," in which **William Desmond,** as the young prince, rescues her in the last act. Twice while taking the scene her horse became unmanageable.

Rollin S. Sturgeon has gone on his annual fishing trip to Santa Catalina Island. **George Kunkel** went with him to "help carry the fish."

Norma Talmadge and thirty-five Fine Arts players staged a fantastic episode in Oscar Wilde fairy play style for "The Children in the House," a coming Triangle release, first announced as "The Empty House."

Bessie Love will play opposite **Douglas Fairbanks** in "The Good Bad-Man," being staged for Triangle by **Allan Dwan** from an original story by Fairbanks. **Sam De Grasse, Doc Cannon, Mary Alden, George Beranger** and **Joseph Singleton** are in the cast.

Fay Tincher and **Edward Dillon** appear in fantastic make-up as two crooks in "The Philanthropist," the present **De Wolf Hopper** production. **Marguerite Marsh** and **Chester Withey** have important roles.

An admirer of **Mary Anderson** discovers in her expression in the character of "Bill Peters' Kid" a likeness to the famous "Mona Lisa" smile.

Howard Hickman and **Hershall Mayall** have strong roles in the Ince photoplay, "He Who Returns." **Harold French, George Fisher, Lola May** and **Ethel Ullman** are also in the cast.

Gretchen Hartman is playing lead in a Biograph photoplay just produced by **J. F. McDonald.**

Neva Gerber paid a visit to the Lindblom studios at San Mateo recently. She and Manager Baskette discussed the possibility of her engagement with the company, but no definite announcement is made.

Edward Arnold, Essanay.

Alice Maison, a clever fancy dancer, has joined the Balboa forces.

Jackie Saunders is at work in her first serial. She obtained many costumes for her role while on her vacation in the east. **Roland Bottomley** is leading man.

Nell Shipman is spending a vacation at Catalina. She is also finishing several scenarios before contracting for another screen appearance.

William Christy Cabanne is directing **Douglas Fairbanks** at the Fine Arts studio in another comedy.

Harry Keenan and **Leona Hutton** have been secured by the American Film Company to appear in "The Secret Mating," **William Russell's** play, in which he will direct and play lead.

Roland Groom, a Balboa cameraman, recently inherited a 360-acre farm in Iowa. But he prefers studio life to farming and will remain with Balboa.

Norman Manning, Balboa's business manager, and **Ruth White** recently won a gold medal in a dancing contest.

Tully Marshall's work in the Fine Arts melodrama, "The Sable Lorcha," led to his appointment for the heavy role in "The Little Apache," in which **Lloyd Ingraham** is directing **Mae Marsh** and **Robert Harron.**

Wilfred Lucas gave an impromptu speech in a Pasadena theater where "Acquitted" was being shown, his first public appearance since he retired from the speaking stage.

Lillian Gish has finished her role of a Russian girl in "Sold for Marriage," in which **William Christy Cabanne,** who directed, says she has done her best work so far. She will appear next in a play directed by **Allan Dwan.**

Helen Holmes and **J. P. McGowan** are receiving many letters of praise for their work in "The Girl and the Game" from railroad men throughout the country.

Bessie Barriscale has just finished a Triangle picture and is beginning another in a role reminiscent of the part she played in "The Cup of Life."

Charles Giblyn is directing **Frank Keenan** at Culver City in a play whose cast includes **Charles Ray, Louise Glaum, George Fisher** and **Gertrude Claire.**

Edgar Kellar, assistant to **Rollin S. Sturgeon** at the Vitagraph studios, is exhibiting one of his paintings at the exhibition of Contemporary American Painters in Los Angeles.

Nita Davis, who makes her American debut in "Curlew Corliss" as the little school teacher, made her first appearance in pictures two years ago while a student in a Los Angeles high school.

Helene Rosson, although still in her teens and a beginner in picture work, is attracting attention. Her role in "True Nobility" is particularly pleasing.

Henry King, who directed **Marie Osborne,** the clever child actress in "Little Mary Sunshine," is pleased with the reception given the play.

Reeves Eason, who has been assistant director at the Balboa studios, is now in charge of a company, led by **Lois Meredith,** supported by **Frank Mayo** and **Marie Empress,** acting a five-reel drama.

Luther Graham, one of the champion rough riders of the west, is appearing in Balboa features.

George Fisher, now with the New York Motion Picture Corporation, while still in his teens, played in a stock company in the middle west and acted within one week a bearded cotton merchant in "The Lily," a juvenile in "Spendthrifts," burly Jacques Frochard in "The Two Orphans," and the father of Little Eva in "Uncle Tom's Cabin."

For "Whispering Smith," the next **J. P. McGowan-Helen Holmes** production, the Signal Company has purchased two beautiful horses, Dixie, a brown, for Helen Holmes, and Duchess, well known in pictures, for McGowan.

Cleo Madison is directing and playing the part of a tenement girl in "Virginia," a one-reel play.

Dave Smith, the Vitagraph comedy director, has begun a one-reeler by **W. E. Wing,** with **Mary Anderson, Webster Campbell, George Kunkel** and **Anne Schaefer** in the cast.

William Garwood received an offer from a company in Australia recently, but remains with Universal.

Grace Cunard and **Francis Ford** are hard at work on their new serial, "Peg o' the Ring."

Ed. J. Le Saint, with **Harry Carey** and **Stella Razeto,** has returned from the Mojave desert, where they were taking pictures.

Norbert Myles made his debut with the Signal Film Corporation's company as leading man in "In the Web of the Grafters," a Mutual Masterpicture.

Jack Halloway directed the American play, **"Overalls,"** in which **Rhea Mitchell,**

William Stowell and **Sylvia Ashton** appear.

Murdock MacQuarrie is directing the next Signal Mutual Masterpicture. He also plays the role of "Bill Jenkins," in the play. **Edythe Sterling** has the leading feminine role.

SOUTHERN NOTES

By William Noble

P. W. Hutchinson has leased the Republic theater, Jacksonville, Fla., from T. V. Cashel, Jr.

The Affiliated Booking will open in Atlanta, Ga., in the near future, dealing with feature pictures on a percentage basis.

Winter and Block have rebuilt the Royal theater at Chattanooga, Tenn., increasing the seating capacity to 800.

Thomas S. Wilcox is having plans drawn for a new $5,000 motion picture theater to be built at 116 East Ninth street, Chattanooga. The new theater will be 40 by 100 and strictly modern.

The supreme court of Tennessee at Nashville recently sustained the validity of a Chattanooga ordinance prohibiting Sunday motion picture shows.

The Yale-Majestic theater at McAlester, Okla., has been closed ten days for remodeling. The seating capacity will be increased to 800.

Bertrand Kiern has opened the Happy Hour theater in New Orleans, Louisiana.

The Empire, a new picture house, has been opened at 1010 Canal street, New Orleans.

E. L. Malone will open a new picture house at Oak Cliff, near Dallas, Texas, early in April.

The Star, for negroes only, which has been closed for some time, has been reopened at Dallas, Texas.

Pierre Le May. Metro.

E. W. Copley will soon open a new theater in Dallas, Texas. One side will be a regular motion picture theater, while the other side will be devoted to a children's playground with attendants.

Joseph C. Clemmons has leased the Elks theater in Port Arthur, Texas, and opened with Triangle, Blue Bird, Fox and other big feature pictures.

Mary Pickford as "Poor Little Peppina."

Tiefel Bros. are building a new moving picture theater for **C. H. Dyar,** at Hereford, Texas, to cost $10,000.

The censorship craze has struck Paris, Texas, and the censors, if they obey the city ordinance, will have to stop the showing of all pictures now being regularly shown in other places throughout the country. The ordinance provides that it shall be unlawful to exhibit any picture of film showing the act of burglary or arson or robbery or other crime violations of the laws of the state of Texas, or a male person striking a female person, or any violation of the marital relation, or infidelity expressed or implied, or anything tending to immorality. All pictures must have the permission of the censors before being shown upon the screen.

At Fort Worth, Texas, the injunction restraining the city officials from holding an election on the Sunday opening proposition, has been dissolved and an election ordered for April 1.

BRITISH TRADE GOSSIP

The morality of Sunday picture entertainments is again being discussed. The London County Council proposes to allow Sunday exhibitions only when given by the National Sunday League and when part of the proceeds are given to charity.

The Ideal Company has finished the production of "The Second Mrs. Tanqueray," Arthur Pinero's famous play, and the first showing was given in St. James theater. Sir George Alexander, who is featured, is to appear in a series of plays for the Ideal Company.

C. Stretton Walker has resigned as business manager of the Brixton Palladium Picture theater. Mr. Walker has been associated with Sedger and Laurillard for seven years, first as manager of the King's Picture playhouse, Chelsea.

On and Off is a new British film trade journal which deals with both screen and stage.

Arthur Catliff, for many years with Pathe Freres, is now the sole representative in South Wales of the Acorn Film Exchange.

The M. P. Sales Agency has prepared a very attractive "Stingaree" poster stamp.

The Birmingham office of the Clarion Film Agency, E. Grattan Milloy, manager, displays in its windows, with the striking pictures from the World Film productions, cards showing where the films are being exhibited.

George Smith of the Vitagraph Company, after returning from a tour in Scotland and the north, sailed for New York City.

The Hepworth Company's production of Pinero's play, "Trelawney of the Wells," created a most favorable impression at its trade showing, many declaring it Cecil Hepworth's best work so far.

The pastor of Bethel Nonconformist Church of Glyncorrwg, Glamorganshire, recently applied for a cinema license for the vestry of his church.

A chapel at Clydach Vale, in Wales, has become a motion picture theater, church services being held in a hall nearby.

"The Island of Regeneration," Vitagraph production of the novel by the Rev. Cyrus Townsend Brady, was enthusiastically received at its recent trade showing.

W. Comrie Scott of the American Company has returned to London after a two months' tour of the United States.

Donald Crisp, director of Ramona, Cline's feature.

Frank Rogers of the Liverpool branch of Pathe Freres has resigned to go into the army.

CRANE WILBUR'S LIFE STORY LIKE FICTION

There are two classes of people about whose life it is very difficult to write.

One is the person who is so dull and colorless that there is nothing to write about.

The other is the person whose career has been so full of interesting incidents that it is impossible to include them all in a stipulated amount of space.

Out at the studios of David Horsley in Los Angeles, Cal., is such a person as the last named. He is Crane Wilbur, star of Mutual Masterpictures, de luxe edition, whose life story is as fascinating as any book.

Mr. Wilbur's striking combination of black hair and blue eyes bespeak an Irish ancestry. And he claims such a one. His mother was born on the "ould sod," while his father was born in England. He has the temperament, the poetical nature, of an Irishman, with the thorough, tenacious tendencies of an Englishman. And he has the dramatic ability inherited from a long line of successful players.

Mr. Wilbur was born in Athens, N. Y. A large part of his early life was spent in study. He was especially fond of history and the languages, and even before he left school to go on the stage, he had mastered several languages and had read far more literature than most young men twice his age.

When Mr. Wilbur was fifteen he had an opportunity to go on the stage with Sir Henry Irving in "Robespierre," and shortly after, because of his excellent work, he became a member of Mrs. Fiske's famous Manhattan company, with whom he remained for four years. It was through an unforesoon turn of fate that he entered the stock stage, which, he now declares, was the most valuable training that he could have desired for pictures.

When the Crane Power company went out on its world tour, Wilbur went with it. The venture proved unsuccessful, however, and being stranded in the middle west, the youthful star took the first stock engagement which offered itself. He remained in stock for several years, playing in the leading cities. His last three years in stock was at the head of his own company in Rochester, N. Y.

The picture field, however, at length began to attract him. His large following of Rochester theatergoers did all they could to keep him on the stage, but when a flattering offer came for him to join Pathe, the handsome juvenile man left the stage for good.

It is to romance that Mr. Crane's face and bearing best lend themselves, so it has been in screen romantic roles almost entirely that he has appeared. His head of thick black hair, his languid eyes and his perfect profile are the cause of as much consternation among the screen fans as they were among the matinee girls. But the handsome star laughs at praise and declares that the only thing he asks is to be able to do his work as well as he himself thinks it ought to be done.

Wilbur remained with Pathe for several years, until he became leading man of the Horsley Mutual organization. Aside from acting, during the years he has been in the dramatic field Mr. Wilbur has followed up his literary bent by writing plays. Not one of the dramas written for the legitimate stage was ever refused.

Since his connection at the Horsley Mutual forces he has written a series of screen dramas in which he himself has played the lead. One of the most unusual dramas produced for the Mutual was Mr. Wilbur's three-part allegorical drama, "The Blood of Our Brothers," in which the author-star treats upon the horrors of war.

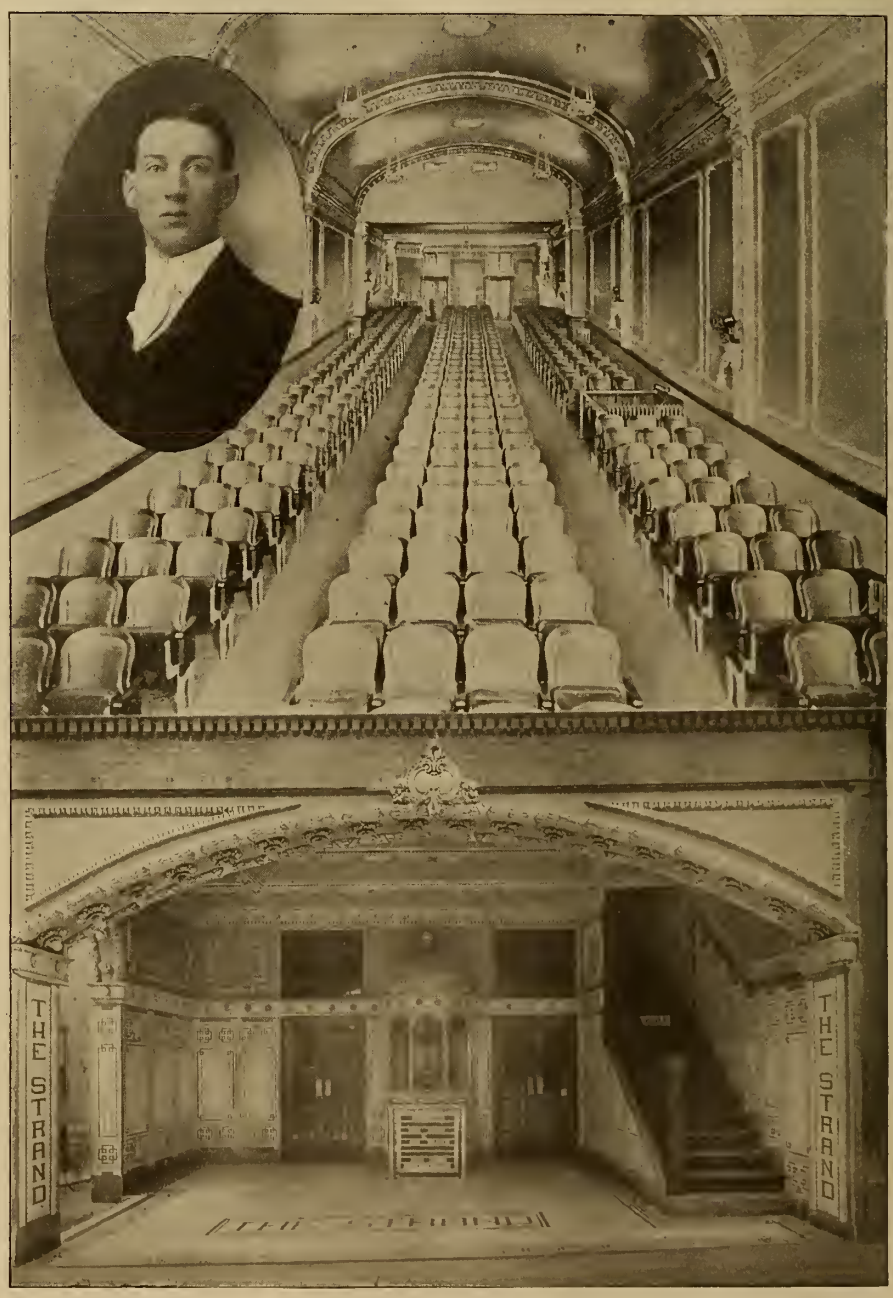
"Vengeance Is Mine," a Mutual Masterpicture, de luxe edition, based on the question of capital punishment, is another of the virile star's recent achievements.

FILM ACTOR IS TAKEN FOR HOBO

While in tramp make-up recently, Richard Johnson, the Balboa character man, had a number of yegg-men take him for one of them. In enacting a scene, Johnson was supposed to be stoned out of town by some irate citizens. As they drove him down the railroad tra[illegible] just outside the Balboa studio, several real knights-of-the-road hove in sight. Believing one of their comrades to be in trouble, they came to his rescue and set upon the other actors, putting them to flight. When they found out he was only a "reel" weary, they took the joke on themselves in good stead.

ETHEL KAUFMANN IN "THE IRON CLAW"

Director Edward Jose has cast Ethel Kauffman to play Jeannette O'Mara, supporting Pearl White, in "The Iron Claw," the big Pathe serial. Once again Miss Kauffman is back in rags, the little good hearted, heroic factory girl, who risks her life to save Marjorie from the villainous depredations of the Iron Claw.



The Strand Theater of Asheville, North Carolina, and its manager, Frederick Abbott.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-20	His Mother's Scarf	Biograph	1,000
D	3-20	The Strange Case of Mary Page, No. 9	Essanay	2,000
C	3-20	The New Janitor	Lubin	1,000
T	3-20	Selig-Tribune, No. 23, 1916	Selig	1,000
D	3-20	No. 13 West Bound	Selig	1,000
C	3-20	A Squared Account	Vitagraph	1,000

Tuesday.

D	3-21	Separating From Sarah	Essanay	2,000
C	3-21	For Sweet Charity	Kalem	1,000
D	3-21	The Crash	Lubin	2,000

Wednesday.

D	3-22	The Battle of Truth	Biograph	3,000
C	3-22	Canimated Noos Pictorial No. 7: Scenic	Essanay	1,000
C	3-22	At Bachelors' Roost	Kalem	1,000

Thursday.

D	3-23	A Sister to Cain	Lubin	3,000
T	3-23	Selig-Tribune, No. 24, 1916	Selig	1,000
C	3-23	Bungles Lands a Job	Vim	1,000

Friday.

C	3-24	When Things Go Wrong	Kalem	1,000
D	3-24	The Witch of the Mountains	Knickerbocker	3,000
C	3-24	Behind the Footlights	Vim	1,000
C	3-24	Freddy Versus Hamlet	Vitagraph	1,000

Saturday.

D	3-25	I Will Repay	Essanay	3,000
D	3-25	The Detective's Peril	Kalem	1,000
C	3-25	Love One and Other	Lubin	1,000
C	3-25	Trilby's Love Disaster	Selig	1,000
D	3-25	Husks	Vitagraph	3,000

Monday.

D	3-27	The Golden Supper	Biograph	1,000
D	3-27	The Strange Case of Mary Page, No. 10	Essanay	2,000
D	3-27	The Little Monte Carlo (No. 1 of the Social Pirates)	Kalem	2,000
C	3-27	Otto the Soldier	Lubin	1,000
T	3-27	Selig-Tribune, No. 25, 1916	Selig	1,000
D	3-27	A Social Deception	Selig	3,000
C	3-27	Three Johns	Vitagraph	3,000

Tuesday.

D	3-28	Alias Jimmie Barton	Biograph	2,000
D	3-28	The Dixie Winner	Essanay	2,000
C	3-28	Ham and the Hermit's Daughter	Kalem	1,000

Wednesday.

D	3-29	Madelaine Morel	Biograph	3,000
C	3-29	Vernon Howe Bailey's Sketch Book of Paris	Essanay	1,000
C	3-29	The Trailing Tailor	Kalem	1,000

Thursday.

D	3-30	The Voice in the Night	Lubin	3,000
T	3-30	Selig-Tribune, No. 26, 1916	Selig	1,000
C	3-30	Their Vacation	Vim	1,000

Friday.

C	3-31	Almost a Heroine	Kalem	1,000
D	3-31	The Home-Breakers	Knickerbocker	3,000
C	3-31	Anvils and Actors	Vim	1,000
C	3-31	Freddy Foils Floaters	Vitagraph	1,000

Saturday.

D	4-1	The Spider's Web	Essanay	3,000
D	4-1	The Trapping of Peeler White	Kalem	1,000
C	4-1	Billy's Double	Lubin	1,000
D	4-1	Her Dream of Life	Selig	1,000
D	4-1	Out of the Quagmire	Vitagraph	3,000

V. L. S. E. Program

Feb.	21	Kennedy Square	Vitagraph	5,000
Feb.	28	Her Bleeding Heart	Lubin	5,000
Feb.	28	The Discard	Essanay	5,000
Feb.	28	For a Woman's Fair Name	Vitagraph	5,000
Mar.	6	The Hunted Woman	Vitagraph	5,000
Mar.	6	Unto Those Who Sin	Selig	5,000
Mar.	13	The Hero of Submarine D 2	Vitagraph	5,000
Mar.	20	The Two-Edged Sword	Vitagraph	5,000
Mar.	20	Dollars and the Woman	Lubin	5,000
Mar.	20	The Ne'er Do Well	Selig	10,000
Mar.	20	The Havoc	Essanay	5,000
Mar.	27	The Supreme Temptation	Vitagraph	5,000
Apr.	3	The Cycle of Fate	Selig	5,000
Apr.	3	God's Country and the Woman	Vitagraph	5,000

Mutual Program

Tuesday.

D	3-21	The Code of Honor	American	3,000
C	3-21	Pansy Post, Protean Player	Falstaff	1,000

Wednesday.

D	3-22	The Fifth Ace	Thanhouser	2,000
C	3-32	Cupid at Cohen's	Beauty	1,000

Thursday.

C	3-23	Search Me	Vogue	1,000
C	3-23	Pedro, the Punk Poet	Falstaff	1,000
T	3-23	Mutual Weekly No. 64	Mutual	1,000

Friday.

D	3-24	Snow Stuff!	Mustang	3,000
C	3-24	Jerry and the Smugglers	Cub	1,000

Sunday.

S	3-26	See America First, No. 28	Gaumont	500
C	3-26	Keeping Up With the Joneses, No. 28	Gaumont	500
C	3-26	The Bubbles and the Barber	Beauty	1,000
C	3-26	Devilish Business	Vogue	1,000

Tuesday.

D	3-28	In the Shuffle	American	3,000
C	3-28	Paul's Political Pull	Falstaff	1,000

Wednesday.

D	3-29	Fear	Thanhouser	3,000
C	3-29	A Trunk an' Trouble	Beauty	1,000

Thursday.

C	3-30	Title Not Reported	Vogue	
C	3-30	The Snow Shoveler's Sweetheart	Falstaff	1,000
T	3-30	Mutual Weekly No. 65	Mutual	1,000

Friday.

D	3-31	The Ranger of Lonesome Gulch	Mustang	3,000
C	3-31	Jerry Among the Smugglers	Cub	1,000

Sunday.

S	4-2	See America First, No. 29	Gaumont	500
C	4-2	Keeping Up With the Joneses, No. 29	Gaumont	500
C	4-2	The Improbable Yarn of McQuirk	Beauty	1,000
C	4-2	Title Not Reported	Vogue	

Universal Program

Monday.

C	3-20	Love and Vaccination	Nestor	1,000
D	3-20	The Patent Medicine Dangers (Graft No. 15)	Universal	2,000

Tuesday.

C	3-21	The Madcap Queen of Crona	Gold Seal	2,000
D	3-21	The Phantom Thief	Rex	1,000
C	3-21	Ain't He Grand	Imp	1,000

Wednesday.

D	3-22	The Desperado	Laemmle	1,000
C	3-22	Scars and Stripes Forever	L-Ko	2,000
T	3-22	Universal Weekly, Vol. 2, No. 12	Universal	1,000

Thursday.

D	3-23	The Secret Foe	Laemmle	2,000
D	3-23	On Dangerous Ground	Big U	1,000
C	3-23	A Toyland Mystery	Powers	500
E	3-23	Ambian Oddities	Powers	500

Friday.

D	3-24	The Crimson Trail....Imp	2,000
	3-24	No Release This Week....Victor	
C	3-24	The Wrong Bird....Nestor	1,000

Saturday.

D	3-25	Monna Vanna....Bison	3,000
	3-25	No Release This Week....Powers	
C	3-25	It Nearly Happened....Joker	1,000

Sunday.

D	3-26	A Social Outcast....Rex	3,000
	3-26	No Release This Week....Laemmle	
C	3-26	A Friend—But a Star Boarder....L-Ko	1,000

Monday.

C	3-27	The Janitor's Busy Day....Nestor	1,000
D	3-27	Pirates of Finance (Graft No. 16)....Universal	2,000

Tuesday.

D	3-28	Lady Raffles Returns....Gold Seal	2,000
D	3-28	There's No Place Like Home....Rex	1,000
C	3-28	The Gasoline Habit....Imp	1,000

Wednesday.

C	3-29	The Model Husband....Victor	1,000
D	3-29	The Blackmailer....Laemmle	1,000
T	3-29	Animated Weekly, Vol. 2, No. 13....Universal	1,000

Thursday.

D	3-30	Fool's Gold....Laemmle	3,000
	3-30	No Release This Week....Big U	
C	3-30	Between Midnight....Powers	1,000

Friday.

	3-31	No Release This Week....Victor	
D	3-31	Scorched Wings....Imp	3,000
C	3-31	He Almost Eloped....Nestor	1,000

Saturday.

D	4-1	The Night Riders....Bison	2,000
C	4-1	A Serpent in the House....Powers	1,000
C	4-1	The Tale of a Telegram....Joker	1,000

Sunday.

D	4-2	Her Sister's Sin....Rex	1,000
	4-2	No Release This Week....Laemmle	
C	4-2	Caught on a Skyscraper....L-Ko	2,000

Miscellaneous Features

Race Suicide....Jos. W. Farnham		6,000
Somewhere in France....Arthur S. Kane		5,000
Fighting with France....French Official War Films		6,000
At the End of the Rainbow....K. & R. Film Co.		1,000
A Naval Tragedy....K. & R. Film Co.		1,000
The Arabian Dancing Girl....K. & R. Film Co.		1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming....K. & R. Film Co.		1,000
On the Firing Line With the Germans....War Film Syndicate		8,500
His Vindication....Cosmofotofilm		4,000
A Fool's Paradise....Ivan Film		6,000
The Girl and the Game....Signal Film		30,000
The Unwritten Law....California M. P.		5,000
The Birth of a Man....Celebrated Players		5,000
The Heart of New York....Claridge Films		5,000
The Man With the Missing Finger....Great Northern		
One Day....Moss Films		5,000
The Mother Who Paid....Great Northern		5,000
The Immortal Flame....Ivan Film		5,000
The Birth of Character....Claridge Films		5,000
Driftwood....Ocean Film		5,000

Bluebird Photo-Plays, Inc.

Jan. 24	Jeanne Dore	5,000
Jan. 31	Secret Love	6,000
Feb. 7	Undine	5,000
Feb. 14	Hop, the Devil's Brew	5,000
Feb. 21	The Wrong Door	5,000
Feb. 28	The Grip of Jealousy	5,000
Mar. 6	Rupert of Hentzau	5,000
Mar. 12	The Strength of the Weak	5,000
Mar. 19	Yaqui	5,000
Mar. 26	The Flirt	5,000
Apr. 2	Tangled Hearts	5,000

Fox Film Corporation

Released Week of

Jan. 23	The Serpent	5,000
Jan. 30	The Ruling Passion	5,000
Feb. 6	Merely Mary Ann	5,000
Feb. 13	Fighting Blood	5,000
Feb. 20	The Fool's Revenge	5,000
Feb. 27	The Spider and the Fly	5,000
Mar. 6	The Marble Heart	5,000
Mar. 13	Gold and the Woman	5,000
Mar. 20	The Man of Sorrow	5,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain....Kleine	5,000
Feb. 9	When Love Is King....Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong....Edison	5,000
Feb. 16	The Scarlet Road....Kleine	5,000
Feb. 23	At the Rainbow's End....Edison	5,000
Mar. 1	The Mishaps of Musty Suffer....Kleine	10,000

Metro Features.

Released week of

Feb. 21	A Corner in Cotton....Metro	5,000
Feb. 28	The Soul Market....Metro	5,000
Mar. 6	The Blindness of Love....Metro	5,000
Mar. 15	The Count of Ten....Metro	1,000
Mar. 27	The Wall Between....Metro	5,000

Mutual Master-Pictures.

Released week of

Mar. 6	According to Law....Gaumont	5,000
Mar. 6	True Nobility....American	5,000
Mar. 6	The Flight of the Dutchess....Thanhouser	5,000
Mar. 13	In the Web of the Grafters....Signal	5,000
Mar. 16	The Fugitive....Thanhouser	5,000
Mar. 18	Overalls....American	5,000
Mar. 20	My Partner	5,000
Mar. 23	The Bruiser....American	5,000
Mar. 25	The Hidden Law....Centaur	5,000
Mar. 27	The Love Liar....Centaur	5,000
Mar. 27	Revelation....American	5,000
Mar. 27	The Net....Thanhouser	5,000

Paramount Features.

Released week of

Mar. 6	To Have and To Hold....Lasky	5,000
Mar. 9	Ben Blair....Pallas	5,000
Mar. 13	For the Defense....Lasky	5,000
Mar. 16	Code of Marie Gray....Morosco	5,000
Mar. 20	The Lost Bridegroom....Famous Players	5,000
Mar. 6	Summer Days Near San Diego, Cal....Paramount-Burton Holmes	1,000
Mar. 9	Colonel Heeza Liar and the Pirates....Paramount-Bray	1,000
Mar. 13	Felling Big Trees in the Giant Forests of California....Paramount-Burton Holmes	1,000
Mar. 16	Farmer Al Falfa Invents a New Kite....Paramount-Bray	1,000
Mar. 20	Going Some in California....Paramount-Burton Holmes	1,000
Mar. 23	The Saleslady....Famous Players	5,000
Mar. 23	Inbad the Sailor Gets Into Deep Water....Paramount-Bray	1,000
Mar. 27	Audrey....Famous Players	5,000
Mar. 27	The Fire Fighting Forest Rangers of Arizona....Paramount-Burton Holmes	1,000
Mar. 30	Bobby Bumps Gets a Substitute....Paramount-Bray	1,000

Pathe.

Released Week of

Mar. 20	The Woman's Law....Gold Rooster	5,000
Mar. 27	The Iron Claw, No. 5....Pathe	2,000
Mar. 27	Pathe News, No. 26....Pathe	1,000
Mar. 27	Pathe News, No. 27....Pathe	1,000
Mar. 27	Lonesome Luke, Circus King....Phunphilm	1,000
Mar. 27	Siberia, the Vast Unknown....Pathe	1,000

Red Feather Production

Released Week of

Feb. 28	The Lords of High Decision	5,000
Mar. 6	The Target	5,000
Mar. 13	The Pool of Flame	5,000
Mar. 20	Drugged Waters	5,000
Mar. 27	Autumn	5,000

Triangle Film Corporation.

Released week of

Mar. 5	Hell's Hinges; William S. Hart....Triangle-Kay-Bee	5,000
Mar. 5	The Judge; Charles Murray....Triangle-Keystone	2,000
Mar. 5	Wife and Auto Trouble: William Collier....Triangle-Keystone	2,000
Mar. 12	The Flying Torpedo: John Emerson....Fine Arts	5,000
Mar. 12	The Village Blacksmith: Hank Mann..Triangle-Keystone	2,000
Mar. 12	Bullets and Brown Eyes: Frank Mills....Triangle-Kay-Bee	5,000
Mar. 12	The Village Vampire; Hank Mann....Triangle-Keystone	2,000
Mar. 19	Martha's Vindication; Norma Talmadge, Tully Marshall....Fine Arts	5,000
Mar. 19	The Moral Fabric; Frank Mills....Triangle-Kay-Bee	5,000
Mar. 26	Hoodoo Ann: Mae Marsh, Robert Herron....Fine Arts	5,000
Mar. 26	The Raiders: H. B. Warner....Triangle-Kay-Bee	5,000

World Features.

Released week of

Feb. 7	The Woman in 47....Equitable	5,000
Feb. 15	Love's Crucible....Brady	5,000
Feb.	The Clarion....Equitable	5,000
Feb. 21	The Question....Equitable	5,000
Feb. 21	A Woman's Power....Brady	5,000
Feb. 28	The Price of Happiness....Equitable	5,000
Feb. 28	The Pawn of Fate....Brady	5,000
Feb. 28	Man and His Angel....Triumph	5,000
Mar. 6	As In a Looking Glass....World	5,000
Mar. 6	The Devil's Toy....Equitable	5,000
Mar. 13	The Unpardonable Sin....Shubert	5,000
Mar. 20	To Him That Hath....Brady	5,000
Mar. 20	Passers By....Equitable	5,000
Mar. 27	The Hand of Peril....Paragon	5,000
Mar. 27	The Struggle....Equitable	5,000

Brief Stories of the Week's Film Releases

General Program

The Golden Supper—Biograph re-issue—March 27.—Dorothy West, Edwin August, Charles H. West and Claire McDowell featured. Camilla weds Lionel, Prince Julian's rival, and shortly after she dies. Julian desiring once more to look upon the face he cannot forget descends into her tomb and while there Camilla awakes from the coma which resembles death and Julian takes her back to court. He finds Lionel, who has become a hermit, and reunites the lovers, while he goes away.

Otto the Soldier—Lubin—March 27.—Featuring Davy Don. Two men of the army induce Zimmerman, a German tailor, to sign as a volunteer. That night Zim at home with his family realizes the terrible thing he has done and shows his sorrow by refusing to eat. He even goes so far as to bribe Dr. Platz to give him a poor bill of health, but the army discovers the deception and Zim has to go to war. Many comical situations follow and finally Zim has to seek the trenches to escape his wife, whose wrath has been aroused.

A Social Deception—(Three Reels)—Selig—March 27.—Grace Darmond, Wheeler Oakman, Eugenie Besserer, Harry Mestayer and Vivian Reed featured. A longer review appears on another page of this issue.

Mr. Jack Inspects Paris—Vitagraph—March 27.—Featuring Frank Daniels. Paul Renard, a young medical student in Paris, receives $5,000 from his rich uncle in New York to use for a new office, but instead Paul spends the money on Fifi, a cabaret queen. Uncle writes Paul he is coming to visit him and arrives in Paris sooner than stated in order to have a quiet peek at "gay Paree." He meets Fifi, and Paul, desperate, hires a furnished doctor's office and hires a bunch of loafers to act as patients. Uncle arrives, but Paul having never seen him thinks he is one of the patients. Uncle is enlightened of his nephew's opinion of him in this way and goes to Fifi for comfort, and here Paul meet him. After a grand expose all around they are thrown out of Fifi's home but later they make up and become friends.

Alias Jimmie Barton—(Two Reels)—Biograph—March 28.—Featuring Jack Mulhall, Jose Ruben, Gretchen Hartman and Vola Smith. Chester Randolph is disowned by his father, who is wealthy, and while intoxicated he loses his coat and hat which are found by Jimmie Barton, a country lad. Barton and Randolph switch identities and obtain work in a factory. The pseudo Jimmie saves the manufacturer's daughter from a fire and sometime later marries her. This news travels back to the village where Madge Saunders, who secretly married the real Jimmie, is waiting for him to make good. Complications occur, but finally the tangle of identities is unraveled.

The Dixie Winner—(Two Reels)—Essanay—March 28.—Featuring Joyce Fair, Marian Murray, Ernest Maupain and Patrick Calhoun. Judge Boyce disinherits his daughter, because she marries into a family with which the Boyces have carried on a feud for years. Her husband dies and she is compelled to earn a living for herself and little daughter. The mother is compelled to sell a horse which is her daughter's favorite and Judge Boyce softens and secretly buys the colt. Later he enters the colt in a race and through his daughter he wins the race and a reconciliation follows.

Madelaine Morel—(Three Reels)—Biograph—March 29.—Featuring Betty Gray, Jack Drumier and William Russell. Count Dalberg accuses Morel of stealing a bag of gold and Morel flees with his daughter Madelaine. Years later the bag of gold is found under a rose bush where it had been discarded by the count's children. The count dies of remorse and his son, Julian, seeks Madelaine and her father and he is about to marry her when Von Armin, who is about to wed his sister Marguerite, recognizes Madelaine as his former mistress. Her girl chum declares that he ruined Madelaine and on learning this Marguerite tears off her bridal veil and refuses to wed the scoundrel.

Vernon Howe Bailey's Sketch Book of Paris—Essanay—March 29.—Split reel release, the first five hundred feet containing interesting impressions of Paris and the rest of the reel is made up of scenic in Western America.

The Voice in the Night—(Three Reels)—Lubin—March 30.—Arthur Matthews, Francis Joyner and Helen Greene featured. A longer review appears on another page of this issue.

Their Vacation—Vim—March 30.—Featuring Plump and Runt. With bursting pocket books Plump and Runt go to the swellest hotel to spend their vacation. Runt gives his money to Plump to keep for him and while Plump is dining with a dainty miss the money disappears. Plump and Runt unable to pay their board are put to work by the landlord. Runt discovers their lost money in a pair of shoes which are brought to him to shine and with howls of joy awaken the landlord, pay their bill and later capture the crooks who stole their money.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Home-Breakers—(Three Reels)—Knickerbocker—March 31.—Featuring Fred Whitman, Margaret Landis, Charles Dudley, Madeline Pardee and Daniel Gilfeather. Gerald Sanderson inherits a large fortune from a distant relative and with his wife, Edna, comes to the city to live. He becomes active upon the street as a broker and meets with great success. Wilson Crane, a broker of unquestionable reputation, desiring to get a hold on Gerald endeavors to prove to Edna Gerald's faithlessness to her. Through Mrs. Renssaler, his accomplice, he manages to place Edna in a position where she can see, but not overhear what takes place in her husband's office. Edna heartbroken returns home, but an aged servant comes to the rescue and the young couple are reunited.

Anvils and Actors—Vim—March 31.—Featuring Pokes and Jabbs. Ethel, the daughter of the village blacksmith, is admired by both Pokes and Jabbs. She accepts an engagement ring from Pokes, and Jabbs, brokenhearted, goes to the city to become an actor. Pokes jilts Ethel for a girl from the city and Ethel, crushed in spirit, also goes to the city to seek her fortune. Years later Pokes visiting the city finds his way inside a theater where he sees his sweetheart, Ethel, and Jabbs, enacting a melodramatic play that portrays the conduct of Pokes toward Ethel in former days. Many exciting things follow, but finally Pokes is thrown out of the theater, while Ethel and Jabbs enjoy a good laugh.

Freddy Foils the Floaters—Vitagraph—March 31.—Featuring William Dangman. Freddie arriving in a country village secures a position in the local newspaper office. The owner of the paper is backing a candidate for Assemblyman against the town Political Boss, who becomes Freddie's enemy. The night before election Freddie overhears the Boss giving orders to secrete the gang of repeaters, or floaters, as they are called, which he has hired for the next day, in a certain barn. Through a clever ruse Freddie manages to lock the floaters and their leader in the barn and by so doing he saves the day. The newspaper's candidate is elected and Freddie is rewarded by his employer.

The Spider's Web—(Three Reels)—Essanay—April 1.—Featuring Bryant Washburn, John Junior, Elizabeth Burbridge and Gertrude Glover. David Lindon and Buck Whiting, college chums, save the big football game of the year for their school and that night at a party Lindon takes his first drink. After that he becomes intoxicated several times and when he returns home he takes a position in his father's steel mills. Forsyth, who is desirous of becoming manager of the mills, one night finds the boy intoxicated and takes him to his home and injects morphine and he soon after becomes a slave to the new habit. His friend Buck Whiting, however, helps him to fight against the habit, and when he is cured he marries Buck's sister.

Billie's Double—Lubin—April 1.—Featuring Billie Reeves. Billie Riddle is living at a hotel and one morning there arrives at the hotel William Biddle and his wife. Biddle is in face and feature the exact image of Riddle and the mix-up that occurs because of their likeness is laughable.

Her Dream of Life—Selig—April 1.—Featuring Harry Mestayer and Grace Darmond. At the grave of his wife Howard Crossley, a well-to-do clubman, finds a book which he opens and reads. This book is the diary of his wife and as he turns the pages days that have long gone by come back to him and too late he realizes that he has lost his best friend. The diary impresses a lesson upon him and he resolves thereafter to lead a more sedate life.

Selig-Tribune No. 21—March 13.—Harvard Varsity crew work into proper physical condition by using the stationary rowing machines in the gymnasium tank, Cambridge, Mass.; fire destroys the historic old Grand Trunk railway station erected in 1886, at a cost of a half a million dollars, Montreal, Canada; thirty-three hundred University of California students celebrate their traditional "Labor Day" building a trail from the Greek Theater to Charter Hill, six hundred feet above the main campus, Berkeley, Calif.; Serbian soldiers await the signal to abandon, possibly forever, their little homes to the mercy of the conqueror, Kraguyevatz, Serbia; U. S. torpedo boat destroyer "Sampson," named after Admiral Sampson, is launched in the presence of navy officials and distinguished guests, Quincy, Mass.; the seventy-third battalion which is on the eve of starting for the front, is reviewed by Governor Whitman of New York and Brigadier General Wilson of Canada, Montreal, Canada.

Coming Vitagraph comedies. Left to right: "The Three Johns," "Freddy Foils the Floaters," and "Mr. Jack Inspects Paris."

Current Mutual comedies. Left to right: "The Lion Hearted Chief," "Bumble's Job," "Billy Van Deusen's Muddle."

Selig-Tribune No. 22—March 16.—Secretary McAdoo leaves on the Mayflower to join at Hampton Roads the International High Commission of which he is the head, Washington, D. C.; thirteen of America's foremost speed kings battle for supremacy in the one-hundred mile auto race before 50,000 spectators at Ascot Park at Los Angeles, Calif.; on the day that President Wilson decides to send a punitive force into Mexico, Newton D. Baker, the new Secretary of War, takes his oath of office, Washington, D. C.; Naval Militia of San Francisco, Calif., take possession of their newly acquired training ship, the historic Oregon; natives of Tampa, Fla., turn out in force to watch the first day's practice of the "Cubs" which necessitates many "limbering up" exercises.

Mutual Program

The Girl and the Game No. 13—(Two Reels)—Signal.—Featuring Helen Holmes. A longer review appears elsewhere in this issue.

In the Shuffle—(Three Reels)—American—March 28.—Wninifred Greenwood and Ed Coxen featured. A longer review appears elsewhere in this issue.

Paul's Political Pull—Falstaff—March 28.—Featuring Walter Heirs. Paul's two older brothers, selfish and lazy, have always made him do their work and they themselves have become more or less useless. A letter arrives at the house addressed to the brothers, notifying them that a wealthy uncle has left his money to the brother "who during the month of August shall work most steadily." The two older brothers have a tussle between themselves, not dreaming that Paul is eligible to the contest. Paul, however, is taken in hand by his friend, Sport Costigan, a ward heeler, who sees him through by resorting to a peculiar scheme. So Paul gets the estate and reciprocates by financing the ward heeler's campaign.

A Trunk an' Trouble—Beauty—March 29.—Featuring John Sheehan, Carol Halloway, Dick Rosson and Queenie Rosson. Ruth receives word from Mabel, her chum, that she and her husband are to pay them a visit. Walt flirts with Mabel while Bob is looking after their suit case and when Bob returns he chases Walt, who seeks refuge in an open trunk which falls off an express wagon and which belongs to Mabel. A series of exciting complications follow, but finally Walt explains everything.

Fear—(Three Reels)—Thanhouser — March 29.—With Robert Walker, Peggy Burke, and Howard M. Mitchell. A country tradesman's wife falls in love with a man whom he has befriended and the two abscond, taking a large sum of money in gold which the tradesman has stored in the house. It is not long before the woman leaves her paramour, however, and seeks a life on the stage. The man later becomes victim to an insane fear that he is forever being hounded by the man whom he has wronged. When at last the former tradesman does confront him, the fugitive falls dead from fright.

The Snow Shoveler's Sweetheart—Falstaff—March 30.—With Jay C. Yorke and Frances Keyes. The young man who is in love with the garage proprietor's daughter fails in his own business, because his photographs are so weird that customers refuse to pay for them. When father refuses to have the young man around, on the ground that no jobless man shall marry his daughter, Bob takes up the career of a snow shoveler. Several of the villagers decide to make an example of the garage keeper for his excessive rates and attack him at his home. Then it is that the snow shoveler comes to the rescue and ousts the intruders from the house in a hand-to-hand battle—with the result that the shoveler gets the girl and the garage owner comes down to low rates.

The Lion Hearted Chief—Vogue—March 30.—Featuring Frank Coleman, Priscilla Dean, Jack Dillon and Paddy McQuire. "The Lion Hearted Chief" objects to his daughter's sweetheart and favors the star detective. Her sweetheart arranges a plot to make the chief think his daughter has been kidnapped, hoping to be assigned the case, but the plans miscarry and the detective gets the assignment. He follows the scent and discovers the girl who has really been bound and gagged by a bandit. He is forced by the bandit to keep guard over the girl and in this compromising position he is discovered by the girl's sweetheart and her father. The star detective is disgraced and the lovers receive the blessing of the chief.

Jerry and the Smugglers—Cub—March 31.—Featuring George Ovey. Jerry finds a bundle and upon opening it finds a book "How to Become a Detective" and also a collection of disguises including the attire of a Chinaman. He also finds a note telling of a band of Mongolian smugglers and resolves to run down the smugglers. He dons the Chinese attire and manages after much trouble to capture the Orientals.

On the Rampage—Cub—March 24.—Featuring George Ovey. Jerry finds a suitcase belonging to Baron De Long, which he finds upon examination contains some article of apparel and also an invitation to attend a gathering at a great mansion. He impersonates the baron and is having a fine time when the baron arrives and a general mix-up follows, which results in both the baron and Jerry being arrested.

Snow Stuff—(Three Reels)—Mustang—March 24.—A longer review appears elsewhere in this issue.

The Bubbles and the Barber—Beauty—March 26.—Featuring Orral Humphrey, Gladys Kingsbury and Mary Talbot. The Bubbles, who have grown rich on soap, and Mrs. Bubbles having social aspirations plans to marry her daughter, Sophia, to a title. Mr. Bubbles phones the marriage bureau and the broker promises to produce a count before eight that evening. M. Fidgetti is hired by the broker to pass out off as a count, but he stops at the wine room to celebrate his good fortune and forgets about his appointment. The broker after waiting some time for Fidgetti, grabs a waiter in a beanery, who is accepted by Sophia.

See America First, No. 28.—(Split Reel)—March 26.—Palm Beach, Florida, is the subject of this installment of Mutual's travelogue series. The annual speed boat regatta, surf bathing and an extended trip through "America's paradise" makes this offering of unusual interest. On the same reel is:

Signs of Spring.—One of Harry Palmer's cartoon comedies.

Devilish Business—Vogue—March 26.—Featuring Arthur Tavepas, Alice Neice, Madge Kirby and Rube Miller. The story is of his Satanic Majesty's efforts to get the soul of a girl and of Rube's efforts to foil him in his designs. The manner in which Rube saves the girl is both novel in treatment and idea.

Universal Program

The Pirates of Finance—(Two Reels)—Episode 16 of "Graft." Featuring Jane Novak, Richard Stanton and Glen White. Stone, the last of the Graft Trust, prepares for a battle with Harding, the lawyer who has so effectively fought the other members of the Trust. Harding, however, is nominated for mayor and carried into office on a landslide of reform. Stone's power is broken and he prepares to flee and take Dorothy Maxwell into exile with him somewhere in Africa. His plan is frustrated as far as kidnapping Dorothy is concerned, but, in the guise of a chauffeur, he escapes detection himself and slinks away to safety.

The Janitor's Busy Day—Nestor—March 27.—Written by Al. E. Christie, this comedy plays in a boarding house where two actresses who have determined to dye their hair speak of "dying together" and alarm the janitor. This leads to comical situations which involve an eloping couple avoiding the bride's father and an actor who cannot pay his board. Lee Moran, Neal Burns and Billie Rhodes are in the cast.

Lady Raffles Returns—(Two Reels)—Gold Seal—March 28.—A detective story written and produced by Grace Cunard and Francis Ford, who play the leading roles. The police are baffled by a series of daring robberies. Phil Kelly is assigned to the case. He receives a letter from Lady Raffles stating that she will rob a certain house the following day. The story then tells of the stirring incidents which lead to the capture of Lady Raffles by Kelly, and his success in obtaining the missing valuables. Kelly, however, does not arrest the thief, probably because he is much attracted by her beauty and charm. When his superiors ask him why he has not captured Lady Raffles Kelly's answer that he was only instructed to return the jewels is entirely satisfactory. Kelly is not even reprimanded.

The Gasoline Habit—Imp—March 28.—Victor Potel and Eileen Sedgwick are the only Fordless couple in town. Mrs. Slim persuades her husband to purchase one. He does, and it is a temperamental one. After a series of exciting adventures with the machine they decide to walk the rest of their way through life.

There Is No Place Like Home—Rex—March 28.—The story of a boy who fails to appreciate the many blessings of his comfortable home and runs away. His experiences with a family of roving, worthless people are the means of bringing him to realize that "there is no place like home," and he returns to a loving father and mother. The story was written and produced by Lois Weber and features Antrim Short.

A Model Husband—(Two Reels)—Victor—March 29.—Harry Myers and Rosemary Theby in a comedy of domestic life. Mr. Cherub to all outward appearances is a model husband and he is the idol of the town. In truth he is the direct opposite to what people believe him. But one day his life becomes an open book and the former model is now the object of the neighbors' scorn. The picture is well supplied with diverting situations.

A Fool's Gold—(Three Reels)—Laemmle—March 30.—Produced by Richard Stanton, who plays the role of the husband, Dick Webster, a clerk who becomes suddenly wealthy after being shown the way by two dishonest people. His wealth turns his head. He divorces his wife and is eager to contract a marriage with some wealthy girl. In this he is unsuccessful. For Webster's own good his employer ruins him financially and in the time of his greatest trouble his wife comes to his aid. Webster and his loyal wife start life anew. Myrtle Gonzalez is cast as the wife.

Between Midnight—Powers—March 30.—A comedy burlesqueing the melodrama of the bank robbery type. There are crooks, a hero detective and a heroine stenographer. This enjoyable one-reel comedy was written and produced by Carter DeHaven. Margaret Wayburn, W. H. McCormick, Henri Bergman and Harry Depp are in the cast.

Scorched Wings—(Three Reels)—Imp—March 31.—Featuring Betty Gray and Curtis Benton. This story deals with the experiences of Betty Pendleton, a coquette who delights in conquest, immediately throwing over each man after having ruined his chances with another. Finally her girlhood lover, who has been thrown over in his turn, forcibly puts some sense into her head, and, after Betty has nearly broken up a happy home, she repents of the heartaches she has caused so

Three brand new Universals. Left to right: "The Janitor's Busy Day," "The Night Riders," "Scorched Wings."

many and especially Bob. She then returns to the latter. Although thoroughly disgusted with her, Bob now beholds a different woman and his old love returns with full force.

He Almost Eloped—Nestor—March 31.—In spite of the rought treatment they receive from the girl's policeman father, the two ardent suitors continue to visit her. The father sends his flirtatious daughter to a boarding school to put a stop to these meetings. The sweetheart writes a letter asking the object of his affections to elope with him. In the meantime he meets a girl he loves even more. In an attempt to get the letter he creates a stir in the school and brings trouble upon his own head. But all ends well for him; for he quite forgot to mail the love note.

The Night Riders—(Two Reels)—Bison—April 1.—This melodrama which plays in a Western mining town was written and produced by Jacques Jaccard. It is the story of an Indian breed, who has a fine education but is looked down upon by the white people, while, because of his white admixture he is an outcast from his own people. He saves the life of the sheriff by an act of great bravery and wins the admiration and respect of his neighbors.

The Tale of a Telegram—Joker—April 1.—William Franey and Milburn Moranti are cast as the cousins who get along well as business partners but not so well when it comes to affairs of the heart. They are both in love with Lillian Peacock. Lillian's father favors Bill and her mother shows a preference for Tom. The latter when told by father that the one with the most money may marry Lillian, draws upon the partnership bank account. But this he turns over to the crafty Bill after he receives a telegram announcing the death of a wealthy uncle. A second telegram tells Tom that his inheritance is just fifteen cents.

A Serpent in the House—Powers—April 1.—An amusing comedy produced by Robert Daly which tells of a slavey who dresses in one of her mistress' gowns and visits the beach with Eddie, the iceman. The mistress has an appointment to meet her husband at the beach. He mistakes the slavey for his wife and humorous complications follow. Albert MacQuarrie, Fritzie Brunette and Jane Bernoudy are in the cast.

Caught on a Skyscraper—(Two Reels)—L-Ko—April 2.—Cast with Harry Gribbon, Vin Moore and May Emory this comedy tells of a flirtation which brings about stirring and amusing circumstances. The husband threatens the young man who attempts to flirt with his wife. It happens that these people live opposite one another at the hotel. The wife is a sleep-walker. That night she walks into the flirt's room and is discovered there by husband whose wrath is calmed when he sees his wife walk out the window to the parapet which is just fourteen stories above the ground. She walks round and round to the dismay of the onlookers. But all ends well for husband and wife, and the bachelor swears never again will he flirt.

Her Sister's Sin—Rex—April 2.—Francis Ford and Grace Cunard play dual roles in this drama. Doctor Brock and his wife live happily together. His wife's sister is worthless. She robs her sister's home one night and the doctor is tempted to have her punished for the crime but his wife pleads with him. That night a male burglar enters the house and when the doctor confronts him he discovers that the thief is his own good-for-nothing brother. Later both worthless brother and gambling sister narrowly escape with their lives, which serves as an awakening for both. The picture closes upon their determination to lead better lives.

Universal Animated Weekly No. 11—March 15.—International High Commission starts for Buenos Aires by warship; University of Pennsylvania crew takes season's first row, Philadelphia, Pa.; latest fashions; New York's National Leaguers nearly fit for "play ball" order, Marlin Springs, Tex.; dress costing $21.50 wins thousand dollar prize in "America First" dressmaking contest, Chicago, Ill.; correspondent has military escort to French firing line; view of bandit chief whose raid on Columbus, New Mexico, sent American troops over border in pursuit; cartoons by Hy. Mayer.

Universal Animated Weekly No. 12—March 22.—School children who made homes for birds on way to exhibit, Seattle, Wash.; Alexander G. Bell celebrates forty-first anniversary of his success in perfecting talk by wire, Boston, Mass.; envoys and nobility from four countries unite to make Teutonic charity bazaar gigantic success, New York, N. Y.; diver aids to hoist loaded freight cars that sunk with float, Boston, Mass.; Frank Gotch, originator of deadly toe hold, makes ready for bout, Ocean Park, Cal.; snappy views of American and Carranza troop movements while pursuit of murderous outlaw is on; 4th Field Artillery off on transport "Kilpatrick" to guard Panama, Galveston, Texas; cartoons by Hy. Mayer.

Feature Programs

Fox

The Witch—(Five Reels)—William Fox—March 27.—The daughter of the defeated governor of a Mexican territory is known as the witch because of her strange hypnotic power which she uses to better the poor. The victorious governor banishes the witch and threatens with death all who have any intercourse with her. One of the governor's lieutenants, however, falls in love with the sorceress. But he is bound to marry the governor's daughter. On the date of marriage the witch, who believes that the lieutenant has deceived her, causes his bride to fall into a deep sleep from which only she can arouse her. Releasing the girl from the spell is at last the means of saving the witch from being burnt at the stake.

A Wife's Sacrifice—(Five Reels)—William Fox—March 27.—A pulsating drama of married life featuring Robert Mantell and Genevieve Hamper. The supporting cast inclures Claire Whitney, Genevieve Blinn, Louise Rial, Henry Leoni, Stuart Holmes, Walter Miller and Walter McCullough. J. Gordon Edwards directed the production.

Metro

Her Great Price—Rolfe-Metro—March 20.—Featuring Mabel Taliaferro. A young discouraged novelist, about to take her life, is discovered by a rich sculptor. The latter agrees to pay her $50,000 if she will insure her life for that amount in his favor, and then, if she so desires, carry out her original intention of death after a year. How these two fall in love but are prevented from marrying by an odd turn of fate which ends in the writer's suicide, terminates the story.

Mutual Special

My Partner—(Five Reels)—Mutual Masterpicture—March 20.—This picture, based on the play by Bartley Campbell, features Burr McIntosh. Reviewed elsewhere in this issue.

The Love Liar—(Five Reels)—Centaur—March 27.—A sociological drama featuring Crane Wilbur. Fred Goodwins, Lucy Payton, Mae Gaston, Nan Christy and Ella Golden complete the cast.

Hidden Law—(Five Reels)—Centaur—March 25.—Margaret Gibson and William Clifford are featured in this production based on the law of reckoning. Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams support Miss Gibson and Mr. Clifford.

Paramount

The Saleslady—(Five Reels)—Famous Players—March 23.—Hazel Dawn is featured in this tale of a country girl, who, when she becomes practically destitute, comes to the city to make her living. Irving Cummings, Clarence Handysides, Arthur Morrison, Dorothy Rogers, Janet Findley, Blanche Craig and Florence Ashbrook support Miss Dawn and Frederick Thomson directed the picture.

Pathe

Pathe News No. 22—March 15.—Mexican bandits, led by General Villa, raid American territory killing several American citizens and soldiers and leaving in ruins several houses, Columbus, N. Mexico; Hattie, the elephant at Central Park Zoo, earns her keep by pulling the park snow-plow, New York, N. Y.; large herds of elks and deer driven from the mountain tops by heavy snowfalls, come down to Mammoth Hot Springs Valley in search of pasture grounds, Yellowstone Park, Wyo.; J. S. S. torpedo boat destroyer Porter undergoes its speed trials in a heavy sea, Rockland, Me.; spirited contest for

Glimpses at new Mutuals. Left to right: "The Fifth Ace," "Bonds of Deception," "Paul's Political Pull."

the 100 mile sweepstakes marks the opening of the new Ascot Speedway, Los Angeles, Calif.; scores of school children enter their handwork in the Birdhouse Building Contest to aid wild birds, Everett, Wash.

Pathe News No 23—March 18.—Fifth United States Cavalry Polo Squad is vanquished by the strong Cooperstown team in an exciting contest, by the close score of 10 to 8, Aiken, S. C.; entire street caves in when 10,000 gallons of gasoline, accumulating in city sewer, explode with terrific force, Detroit, Mich.; latest fashions; Alexander Graham Bell, inventor of the telephone, unveils the tablet erected in commemoration of his great achievement, Boston, Mass.; pack mules are employed by the Government to carry mail over the Salmon Range mountain tops, buried under six feet of snow, Etna Mills, Calif.

The Iron Claw—(Two Reels)—Pathe—March 20.—In the latest episode of this serial, entitled "The Name. and the Game," Legar fastens the blame for a bank robbery on the man of mystery. The latter gets the loot into his hands and tells Golden that he will return it on condition that the man improves his tenements.

Red Feather

Autumn—(Five Reels)—Red Feather—March 27.—Violet Mersereau is featured in this beautiful story of the forests, and tells the story of the trials of George Arden, a seeker of gold, his wife and baby. O. A. C. Lund directed the production and Lieut. Percy Richards, Paul Panzer and Lester Stowe are also included in the cast.

Triangle Program

The Moral Fabric—(Five Reels)—Triangle-Kay Bee—March 19.—Frank Mills, Edith Reeves and Howard Hickman featured in this play written by C. Gardner Sullivan. A longer review appears on page 652 of the March 18th issue.

Gypsy Joe—(Two Reels)—Triangle-Keystone—March 19.—Joe Jackson, Marion de la Parelle, Dora Rogers, "Shorty" Hamilton, Louis Morrison, Elizabeth De Witt and Betty Marsh featured in this comedy which deals with the stealing of an heiress by a band of gypsies.

Hoodo Ann—(Five Reels)—Triangle-Fine Arts—March 26.—Mae Marsh, and Robert Harron are featured in this story of the life of a young girl nicknamed "Hoodo Ann." William H. Brown, Wilbur Higby, Loyola O'Connor, Mildred Harris, Pearl Elmore, Anna Hernandez, Charles Lee, Elom Lincoln and Robert Lawler are also included in the cast.

The Raiders—(Five Reels)—Triangle-Kay Bee—March 26.—Scott Wells, who has wasted his inheritance and is a clerk in a Wall Street broker's office, falls in love with Dorothy Haldeman, daughter of a railroad magnate. When a notorious schemer tries to crush Haldeman while he is out of town, Wells with the assistance of Dorothy manages to save him. H. B. Warner, Dorothy Dalton, Harry Belmar, Robert McKim, George Elwell and J. Barney Sherry featured.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 21—March 14.—Great crowds gather to join in the festivities of the Mardi Gras, New Orleans, La.; torpedo boat destroyer, Porter, is given its first tests in a heavy gale, Rockland, Me.; latest fashions; gunners on the cruiser San Diego are given the navy trophy for best marksmanship, San Diego, Cal.; Secretary of Treasury McAdoo and members of the High Commission sail from Old Point Comfort, aboard the warship Tennessee for South America; Chicago Nationals begin their spring training work at Tampa, Fla.; United States soldiers who have been guarding the border, ride after Villa's bandits who raided Columbus, N. Mex.; cartoon by George Herriman.

Hearst-Vitagraph News Pictorial No. 22—March 17.—Trinity Church, famous old Cincinnati landmark, is destroyed by flames, Cincinnati, Ohio; "The human fly" does a daring slide on a wire, Oakland, Cal.; babies of all sizes gather at exposition during "Better Baby Week," Chicago, Ill.; latest fashions; Eddie Pullen comes home first in a dashing hundred mile motor contest over the Los Angeles automobile course, Los Angeles, Calif.; striking pictures from a staff photographer show how the Allies have transformed the countryside around Salonika into a strongly fortified camp, Salonika; cartoon by George Herriman.

The Supreme Temptation—(Five Reels)—Vitagraph—March 20.—A Blue Ribbon feature directed by Harry Davenport from the story by Arthur J. Westermayer. Reviewed elsewhere in this issue.

Dollars and the Woman—(Six Reels)—Lubin-V. L. S. E.—March 20.—Featuring Ethel Clayton and Tom Moore. This story relates how peculiar circumstances lead to misunderstanding between a young husband and wife because of the at first evil-minded but afterwards sympathetic interference of an old lover in their affairs. The latter finally vouches for the noble motives of the wife and all is straightened out.

World

The Struggle — (Five Reels) — Equitable — March 27.—Frank Sheridan, Arthur Ashley and Ethel Gray Terry featured. Marjorie Caldwell rejects the proposal of Carew, surgeon at an army post, and marries Dames, a junior surgeon. Carew and Dames are transferred to Manilla and their ship hits a reef and Marjorie and Carew are washed upon an island, while Dames is on the shore of a leper island. They are brought back to civilization and again Carew asks Marjorie to be his wife, thinking Dames dead. Some time later he learns the whereabouts of Dames and brings him back. He learns of the feeling Carew has for his wife and prepares to assault him, but he sees marks of leprosy on his arms and agonized with fear he jumps overboard and is lost. When Carew returns he tells Marjorie of Dames' death and later she finds true happiness with Carew.

Live News Notes For Theater Men

HERE is an exhibitor who has taken the bull by the horns. He is J. W. Houck, manager of the Twilight theater at Cheney, Washington. He has petitioned the council of this city for right to open his theater on Sundays between two and five o'clock. He points out that he is running only the cleanest of pictures and that young people are better off in his theater than on the streets.

When the Alhambra, offering pictures and vaudeville to the Seatle public, was reopened last week the crowds packed the foyer to the doors. There was no formal opening.

How do you like this line-up?—Metro features on Monday and Tuesday, World features on Wednesday and Thursday,

James Q. Clemmer, live Seattle theater manager who is using V. L. S. E. features.

N. H. Cinberg, manager the Magnet theater, Lincoln Nebraska.

Pathe Gold Rooster pictures on Friday and Saturday and Kleine features on Sunday. This is the program used by Manager Johnson of the Alcazar theater in Great Falls, Montana.

John Cort, theater magnate, is willing to subscribe $15,000, it is reported, toward the construction of a new picture playhouse in Helena. The Commercial Club expects that funds for the rest of the cost will be forthcoming in a very short time.

Don't let 'em overflow. Manager F. G. Firschman of Portland, Oregon, was fined $20 last week for allowing the crowd to fill his aisles. As it happened on St. Patrick's day perhaps they might be designated as "Emerald Isles."

"The average motion pictures interfere with the best development of the child," was the question debated by the Patron Teachers' Association of Bandon, Oregon, recently.

Rexburg, Idaho, will have to scrape along in the future with only two picture houses. Manager Foell of the Star has closed the house because of his conclusion that the town is too small for three theaters. He will devote his time to his contracting business.

F. N. Bunn, formerly of Pipestone, Minnesota, is soon to open the Majestic theater in Worthington.

Here's something new. The ushers and doormen of the New Garrick theater in Minneapolis now receive their orders by means of a buzzer system, which eliminates objectionable shouting to each other in the auditorium. In this way the crowds are handled easily and with greater promptness, as the men know all the time just where the vacant seats are located.

Back to the five-cent admission went Manager Richard Wenzel of the Regent theater, Minneapolis, recently, and "he came up smiling." At the end of the first

nickel week Mr. Wenzel was well satisfied with the results and states that his price will remain as it is. He shows four and five reels at each performance. His theater is located in the heart of the retail shopping district.

During "Baby Week" in Minneapolis the New Garrick theater celebrated the occasion by acting as the birthplace of four fuzzy kittens, daughters of the house cat. Manager Calvert named them "Marguerite Clark," "Geraldine Farrar," "Mary Pickford" and "Pauline Frederick," but Geraldine and Mary turned out to be gentlemen cats.

SOME NEW THEATERS

Alabama

The picture show in Bay Minette, which has been closed for some time owing to the change of management, has been reopened by E. V. O'Conner.

Delaware

Peerless Pictures Corporation, to manufacture motion-picture films; capital, $3,500,000. Incorporators, Temple Scott, Emile Offeman, Howard C. Griffiths, New York city.

Kinemato Pan-America, Incorporated, to manufacture feature films of all kinds; capital, $300,000. Incorporators, Herbert E. Latter, Norman P. Coffin, Wilmington, Del.; Clement M. Egner, Elkton, Md.

Planet Film Corporation, New York; $1,500,000.

District of Columbia

A motion picture auditorium is to be erected at the northwest corner of Fourteenth and Irving streets, Washington. The promoters in the enterprise are G. L. Stables and R. W. Power, fiscal agents for the Federal Amusement Company. According to present plans, a $100,000 fireproof building will be erected, with a seating capacity of 4,500. The main auditorium with the gallery will accommodate 2,500 persons, while an open-air roof garden, for use during the summer, will seat about 2,000. A moving stairway will lead to the roof garden. A striking feature of the arrangement of the open-air theater, will be an adaptation of the Spanish pergola, or latticed arbor. This archway, which will be covered with vines, will extend entirely around the three sides of the audience. Tables will be placed beneath the arch, and patrons may be served with refreshments while viewing the performance. A promenade will extend around the roof, outside of this arbor, with benches. The management has announced the new theater will be devoted exclusively to the production of feature photoplays, and that a uniform admission of ten cents will be maintained. Work will begin within thirty days.

Georgia

Columbus is to have a new $40,000 picture theater. Work will be begun in ninety days on the building, to be constructed on the west side of Broad street by Sol Loeb. It is to be leased by James Johnson, owner of the American Theater, of this city.

The Grand theater in Atlanta has been taken over for the next five years by J. E. Hunnicutt and will be continued as a high class picture house. The lobby and foyer will be remodeled and many new touches will be added.

J. L. Soul will erect a moving picture theater on Broad street, Winder, to cost from $4,500 to $5,000. The structure will be fireproof, 30x100 feet.

Plans have been completed to remodel the Georgian theater on Peachtree street, Atlanta, so that its seating capacity will be more than doubled and its entire appearance changed. The improvements will cost in the neighborhood of $20,000.

Illinois

The Park theater building in Champaign, was slightly damaged by fire.

Educational motion-pictures are a new feature in the public schools which will be undertaken by the Parent-Teachers' association of the High school, Kewanee. The board of education has granted permission to the association to operate a Pathescope, with non-inflammable films, in the school buildings, and steps will be taken at once to secure the machine and some films.

Synchrophone Company, Chicago; $1,500—To manufacture and deal in motion picture films and talking machines. N. D. Cross, W. F. Mayer and J. P. Grier.

M. A. Maroney, who held the mortgage on the Grand picture house in Sterling, purchased the house at sale recently and will operate the same. He is an experienced man and will give the people good picture shows. Mr. Maroney lives at Wall Lake, Ia., but will move to this city.

Iowa

Many picture companies have been conferring with J. B. Butler on the proposition of renting part of the lower floor of his new building in Fort Dodge for a picture show. Mr. Butler as yet has not decided what his intentions are.

A $1,500 electric Wurlitzer piano has just been installed in the American motion picture theater, Muscatine, according to an announcement made by the management.

A picture show has been opened in Sidney by Mr. Kieffer.

Kansas

The Drexel theater on West Ninth street, Coffeyville, recently passed into the hands of F. E. Kindley and Jay Perry. It was formerly operated by Earl Van Hyning.

Kentucky

Aladdin Film company, Louisville; capital, $100,000; incorporators, R. W. Conant, N. M. Sweet and K. R. Lewis.

Louisiana

The Victoria hotel, 422 St. Charles street, New Orleans, will be demolished and will be replaced by a modern motion picture house to be erected by Ernest Boehringer, manager of the Triangle theater. The lease, which covers a period of fifteen years, effective October 1, 1916, was signed a short time ago by J. L. Onorato, being the real estate agent representing the owners, the Pokorny Realty company. Plans for the motion picture theater are being prepared by Messrs. Fromherz and Drennan.

The new theater in De Ridder has been opened by A. C. Watermen.

Maryland

A new motion picture show may make its appearance on Thirty-sixth street, near Roland avenue, giving Hampden and Woodberry residents a place of enjoyment.

Massachusetts

Holyoke will shortly have a fine new theater to be located on the site of the old Chase homestead at the corner of Chestnut and Suffolk streets.

Michigan

L. M. Meade of Kalamazoo has secured a five-year lease on Utley's opera house in Newaygo and will install new seats and other equipment.

John H. Kunsky, Detroit motion picture magnate, will erect on the site overlooking East Grand Circus park and Broadway one of the finest picture theaters west of New York. The theater will have a seating capacity of 3,600 and will be known as the Madison. The Schmied-Sisman company, of Detroit, has been awarded the building contract and Frank Farrington has been appointed by Mr. Kunsky as his personal representative in supervision of construction. C. Howard Crane, of Detroit, one of the best known theater architects in the United States, who has the plans for the Madison in charge, has designed every theater erected by John H. Kunsky.

The Woodward avenue school in Kalamazoo has purchased a motion picture machine.

Minnesota

A. G. Robinson of Northfield has taken over the Gem theater in New Ulm, recently conducted by S. K. Leen.

The Lyceum theater in Moorhead has been sold by Harry A. Leek to E. G. Brown and J. J. Isaacs of Grand Forks.

Andres Brothers & Lindren have a permit to erect a one-story theater on Seventh street between Minnehaha and Reaney streets, St. Paul. The building will be of brick and concrete construction, 40x114 feet in size and cost $12,000. The William Baumeister company is doing the work.

Mississippi

S. B. Ford, of Utica, has closed a deal with F. M. Hutchinson of Crystal Springs, buying his interest in the Pictureland theater.

Mrs. Holly will erect a handsome theater building in Biloxi, on Lameuse and Jackson streets on the present site of the Gaiety theater.

Missouri

The Star theater in Maryville has closed its doors and J. B. Cox, mortgagee, will sell furnishings on chattel.

W. H. Ipsen, contractor, has started the remodeling of the Elks building in Springfield for the establishment of a motion picture theater on the first floor. Work will be finished in thirty days, when the theater will be opened by H. H. Hughes.

The Park theater in Shelbyville has been opened.

Montana

Dan Osmers has purchased the interest of George Boedecker in the Orpheum theater in Butte.

New York

Serial Flm Company, Inc., Manhattan. General moving picture business; capital, $100,000. Incorporators: K. S. Deitz,

477 Park place, Brooklyn; B. F. Conaghan, 459 West 153d street, New York city; R. D. Fuller, 2153 Amsterdam avenue, New York City.

Hill Laboratories, Moving Picture business in all its branches, $100,000; Charles Hill, Charles Kelly, Ferdinand Schroff, Bronx.

Fanta Film Corporation, Geneva.—Mfg. photo supplies, materials, films, etc.; cap., $200,000. Incorporators: T. H. Chew, A. G. Lewis, F. Dwyer, Geneva.

The Ridgewood Holding company recently filed plans for a brick theater, 40x148, to be erected on the north side of Myrtle avenue, 131 feet east of Madison street, Ridgewood, at a cost of $100,000.

A moving picture theater will be made out of the five-story pickle factory at 68 and 70 Madison street, running to 48 Oliver street, New York, an old East Side landmark, which is to be cut down to one story. P. R. Pereira, architect for the McGuire estate, estimates the cost at $8,000.

The Bijou theater in Schenectady has installed a new moving picture machine.

Eureka Film and Show Corporation, conduct motion pictures or any other specialty or novelty exhibitions, etc., $3,000; B. F. Schwartz, F. C. Leibow, Morris Herzog, Manhattan.

Advertising Films Corporation, advertising, motion pictures, film exchange, chemical, $10,000; H. A. Beals, A. J. and M. F. Coleman, 415 West 118th St.

Carnation Photo Play Company, operate motion picture theaters, $1,500; Samuel H. Peyser, Frank L. Allen, Wm. O. Allen, Richmond Borough.

A theater to cost approximately $100,000 and to house 2,500 people will be erected within the next few months on the George S. Hooker property in State street near Public Square, Watertown. The property has been secured by James P. and Aleck P. Papayonakos, well-known motion picture theater proprietors in this city. The work will shortly be started, and some time in July the theater will be formally opened.

North Dakota

Fesseden will have one of the best moving picture theaters in that part of the state, A. H. Yeomans having leased the Louis A. Leu drug store building for five years, and is rebuilding and renovating the interior preparatory to opening the new house, which will be known as the Rex theater.

The Grand theater in Bismark has been leased to Harry Byerstadt of Winona, Minn., and Frank Wolf of Los Angeles, Cal. Mr. Wolf will reside here and manage the theater, which was reopened March 13.

E. G. Brown, former proprietor of the theater Royal, Grand Forks, and Joseph Isaacs, both well-known local residents, have purchased the Lyceum theater in Moorhead and will operate it.

Ohio

After six months of closed doors, the Olympic theater on East Fifth street, near Brown, Dayton, has been completely rejuvenated and reopened as a feature show house. R. E. Alexander is the owner.

The Lumex Manufacturing Company, Lima, $100,000, manufacturing picture machines; Oliver Kies.

The Plaza theater in Sandusky will probably be reopened.

Through Attorney C. E. Carey of Millersburg, John B. McCormick, who was late owner and proprietor of the Alhambra theater, Wooster, now in the penitentiary under sentence for having dynamited the Wallace theater, recently filed a petition in bankruptcy.

The Fulton Square theater Company, Cleveland, $20,000; L. I. Litzler, et al.

Plans have been filed by M. F. Broz, 4836 Broadway, for a $14,000 brick building to be erected at 13902 Union avenue, Cleveland, to contain a motion picture theater, store and suites. It is to be a two-story, 135 by 34 feet.

The Cleveland Blue Bird Photo Plays Company, Cleveland, $5,000; E. P. Strong, Fred Desberg, George Q. Kelley, F. A. Cook and S. I. Powell.

The Strand will be the name of the theater being built in connection with the Tod House, Youngstown. This name has been given it by its lessee, Fred Ullman.

The explosion of a motion picture film started a fire which caused a loss of about $300 in the theater of C. P. Pierce, 377 Barthman avenue, Columbus.

A Powers 6a moving picture machine has been installed in the Star theater in North Sandusky street, Delaware.

Oklahoma

P. F. and Ed. Eischen have purchased a moving picture outfit and will shortly entertain the people of Okarchie with some fine pictures. They will be located in the Standard hotel building.

The Quality theater in Elk City has been purchased by Claude Findlay and John Massey from Price and Ward.

Examinations for motion picture operators in Oklahoma City are contemplated in an ordinance which the city commissioners are considering in committee.

Oregon

May 1 the Baker theater at Morrison, Adler street and Broadway, Portland, will be taken over by Levy Brothers, who will change the name to Hippodrome, and show pictures and vaudeville.

Earl Baird has disposed of the Gem theater in Elgin to Mrs. George O. James, who is now in possession.

S. Martin, George W. Joseph and B. E. Haney are the incorporators of the Strand Theater Company, for which papers were recently filed in Portland. The capital stock is fixed at $20,000.

Pennsylvania

The moving picture theater at the northwest corner of Seventh street and Snyder avenue, Philadelphia, operated by the Grand Amusement Company, was destroyed by fire March 2.

The Garden theater, Pottsville, was recently destroyed by fire.

The Savoy theater, in Phoenixville, recently purchased by Harvey E. Kline, has been sold to Warren John, who has taken possession. The same high-class pictures will be shown by the new owner of the theater as in the past.

Theater at Germantown avenue and Venango street, Philadelphia; to Ketchem & McQuade. One story, brick, stone, concrete and terra cotta. For J. Effwager. Cost, $125,000. The Hoffman Company, architects.

The Bijou Dream, one of Philadelphia's first motion picture theaters, has closed after ten years of profitable existence because its location, 1205 Market street, is wanted by an expanding 5 and 10-cent store.

The new motion picture theater in St. Michael, to replace the one destroyed by fire some months ago, is nearing completion and will be opened within the next week or so.

South Dakota

Work is progressing rapidly on the changes and improvements being made in the old Idle Hour theater, Aberdeen, and the house will be ready for the opening in a week or two. The McCarthy

Spec Woods poses for a photograph at the Fine Arts Theater. Left to right: William Christy Cabanne, Dorothy Gish, Mae Marsh and Frank E. Woods, manager of production.

Brothers, proprietors, are saving no expense to make it modern in arrangement.

Cliff Hale of St. Paul has purchased the Comet theater of Milbank.

Tennessee

W. H. Wassman and Roy C. Shelton, two of the largest moving picture operators in Nashville, have combined their interests into one company and will operate in future under the name of the Wasshelton Operating Company. Application for a charter has been filed by the new concern with the county register. The capital stock is placed at $5,000. The incorporators are W. H. Wassman, Roy C. Shelton, A. T. Levine, W. H. Levine and N. O'Donnell. The charter gives as the purpose of the company the operation of amusement enterprises of all kinds. The company will control several of the largest moving picture theaters in Nashville.

Texas

The Dixie theater in Rockdale has reopened under the management of Sherar and Stribling.

Texas City Amusement Association of Texas City. Capital stock, $5,000. Incorporators: Carl Nessler, A. H. Reese, J. R. Goodson.

Washington

The Lyric theater, 10 Washington street, Spokane, will be altered.

The J. Gottstein Theater Company of Seattle, incorporated in Olympia a short time ago, has leased the Empress theater in Tacoma, and, it is said, will show high-class motion pictures, the lease taking effect March 20. Joseph Gottstein, C. H. Schildmiller and Melville Monheimer are the incorporators.

CHICAGO TRADE NEWS

Chicago motion picturedom will shortly be surprised by some great stunts that will be pulled off by the Seaver Amusement Enterprises, which controls the World theater on Randolph street and which is indirectly interested in a number of other motion picture theaters in Peoria and the eastern part of Illinois. Vernon Seaver, the head of this concern, was the first man to operate a real honest to goodness motion picture theater in the loop, the Alcazar. Later he opened and was the first man to have any marked success at the Great Northern Hippodrome, then called the Lyric. Although Mr. Seaver will not divulge the real gist of the stunt, still he intimates that it will be based around that popular comedian, Chaplin.

—

H. G. Pathe Holah has just returned from a trip to Milwaukee. Mr. Holah has changed the entire personnel of the staff. Mr. Stewart, formerly assistant manager of the Chicago Pathe office, has been placed in charge.

—

Sam Schiller, the best known feature film man in Chicago, has just produced a new three-reel feature which he expects to market on the state rights basis. It is to be called U. S. War with Mexico. A great lobby has been prepared for this feature and from the number of bookings secured in the Chicago office for this feature, a great success is assured for it.

—

The Illinois Film Corporation, whose main offices are in Springfield, has opened a branch office in Chicago at the Monadnock building. This office is under the charge of Mr. Brown, the secretary of the concern. Mr. Brown has the supervision of choosing the cast as well as the directors. It is the intention of this concern to market one, two and three-reel pictures based upon educational and sociological plots, as well as a big five and six-reel feature every month. This concern will begin operations within a few weeks.

—

Morry Salkin, formerly city man for the New Film Corporation, has purchased the Lucille Theater on Chicago avenue and Forty-seventh street. This theater has a seating capacity of about four hundred and is considered one of the cosiest and best money making little theaters in that section. Mr. Salkin has had a wide and varied experience in the motion picture business, and under his capable management there is no doubt that it will prove a huge success.

—

The latest arrival in the midst of Chicago motion picturedom is none other than the first independent motion picture producer, Sidney M. Golden. Mr. Golden has produced pictures on every program and under a number of brands. One of his notable productions was "Bleeding Hearts," a four-reel master picture for the Universal Company. It has been conceded by critics that this is the greatest picture of its kind ever placed on the market. Mr. Golden will very shortly be with one of the largest producing companies in the west.

—

The Reliable Feature Film Company of the Schiller building has moved into larger quarters in order to take care of its growing business. The Reliable is under the management of I. Maynard Schwartz and has a number of money makers on its program, among them being the Ordeal and the Christian.

—

The Harmony Theater on East Forty-third street has been bought by Sidney Stein. Mr. Stein is one of the pioneer theater owners of this town and under his management the Harmony will prove that a lemon with the proper cultivation can be made into a peach.

—

The Monarch Theater on East Thirty-first street was again opened as a motion picture theater by its former owner, Mr. Zimmerman. Mr. Zimmerman operated this theater, which is an upstairs house, about four years ago, and later leased it out as a dance hall. This theater reopened on Saturday, the 18th.

The Hamburg-Engstrom Company has completed plans for its new plant at 1029 West Adams street. This will be a three-story loft, 135x225, for the exclusive manufacture of lobby displays. The general manager of this concern is Eugene Hamburg, formerly publicity man for the Essanay and United Photoplays Company. This concern has a number of innovations in frames and lobby displays to please the most discriminating.

Mrs. A. Egan Cobb, the cleverest little film saleswoman in motion picturedom, was a visitor in our community. Mrs.

Jack Adolfi, director for the Fox Film Corporation, explaining to Elizabeth Kennedy her part in "A Modern Thelma," in which Vivian Martin is featured. This photograph was made

A peep at Vitagraph's very successful "The Hero of Submarine D," which is founded upon Cyrus Townsend Brady's story, "Colton of U. S. N."

Cobb has almost completed arrangements for the release of "The Birth of a Character" and "The Heart of New York" in this territory. These features are marketed under the Claridge Films, Inc., brand, of which Mrs. Cobb is the general manager. Mrs. Cobb has made a visit to exchanges in Philadelphia, Pittsburgh, Cleveland, Detroit and Chicago. She has been away from the lights of the Longacre building since the thirteenth and is becoming homesick, so she decided to say au revoir to Chicago on the evening of the 22nd.

The Atlas Educational Film Company, of Mallers building, have just released a one-reel dealing with Uncle Sam's army in action. The marketing plan of this concern is through the churches and schools, but it also no doubt would prove of interest to the general motion picture public.

A. Teitel, who renovates motion picture films, is looking for a downtown location. He was formerly located at 2977 Indiana avenue. It is very likely that his location temporarily will be at the Schillers building.

H. C. Pathe Holah, the pride of Pathe Exchanges, Inc., has a new one out that he springs upon the unsophisticated. It's about a new animal recently captured in the wilds of Cleveland. The name of this animal is the Wow, and it goes something like this—but what's the use, no one can tell it as well ah Holah himself, so ask him to tell it.

The Ernest L. Fantus Company, of 525 South Dearborn street, have just prepared a set of catchy literature and advertising novelties for the motion picture theater. They are very clever and no doubt will prove result-producing wherever they are used.

The Central Film Company, of which Mr. H. A. Spanuth is the general manager, has just bought the current release of the B. S. Moss Motion Picture Corporation, "One Day," for Illinois and Indiana. It is a picturization of Elinor Glynn's novel of the same name. The leading role is enacted in a very capable manner by Jeanne Iver, under the directorship of Hal Clarendon, formerly with Famous Players and Thanhouser.

D. J. Chatkin of the United Film Service, 17 North Wabash avenue, has recently released a number of money-making productions for the exhibitors of Illinois, Indiana and Wisconsin.

Pictures Become Poems When Shown on a

Minusa Gold Fibre Screen

"The Cloth of Gold"

Minusa Gold Fibre Screens reflect the pictures in all their artistic excellence and absorb the contrary and jarring rays that are so harmful to the eyes.

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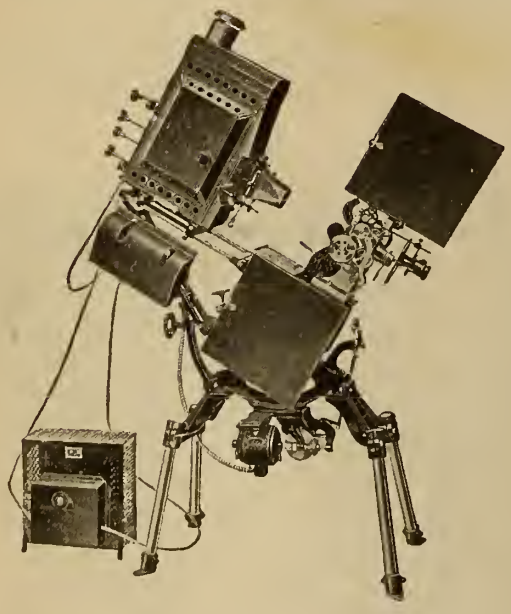

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Keeps the film always in motion, the lower loop is maintained automatically and dark screens are impossible.

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Many times stronger than any other make, longer period of pictures on the screen is obtained, films are better protected and greater definition and clearer pictures are accomplished.

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Vol. XV CHICAGO, APRIL 8, 1916 No. 15

RALPH W. INCE

Executive Manager and
Supervising Producer

Vitagraph Company of America

Studios:—Bay Shore, Long Island

Announces to the trade the completion of his nine-reel modern drama

"The Combat"

¶ The film manufacturers and the exchangemen depend very largely on the big revenues of the first-run customers—the showmen of the better-class. They rely upon the quick turn-over of the best film productions.

¶ The first-class showman depends almost wholly upon the film manufacturer's best productions. MOTOGRAPHY dominates the field in the exalted position of representative of all that is best in production and presentation.

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¶ These regular subscribers have been designated by the branch managers of the various film distributors as real showmen and their houses are declared to be the best motion picture theaters in the country.

¶ There is a vast amount of difference between an ordinary exhibitor and a real showman. You belong to one of the two classes—you are one or the other.

¶ MOTOGRAPHY wants to help you attain the showman class. It plans to spend thousands of dollars this year to improve the text of the magazine. It is bound to be of inestimable value to you. We want to swell the ranks of the men who shall rightfully belong to the class who are representing the best films in the best theaters.

Gaumont players in the Mutual "master-picture," "The Haunted Manor."

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

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Volume XV | CHICAGO, APRIL 8, 1916 | Number 15

Metro Celebrates First Birthday

SUCCESS CROWNS ANNIVERSARY

THIS is a big week with Metro, as the first anniversary of the organization of that sturdy young giant is being celebrated at the offices of the Metro Pictures Corporation throughout the United States, in Europe and Australia.

The celebration is a business event made notable by a formal announcement of new and large activities and the setting forth by President Richard A. Rowland of a broad and elastic policy for the new Metro year beginning with the first of April.

The new plans include a rotating star system which has certain elements new to the feature picture business. Metro's first year has been one of remarkable growth from a modest but enthusiastic beginning twelve months ago to a high place among the important factors in the picture business. During the year Metro repeatedly announced and accomplished big things, and the management promises a list of surprises for the coming year.

Metro's first release was "Satan Sanderson," sent forth to the exhibitors on March 29, 1915, following an organization of its manufacturing and selling forces to meet a demand for feature pictures of a high grade that were boxoffice attractions. In a few months the youthful giant was in its full stride, and its success has been one of the sensations of a busy year.

President Rowland, in his announcement on behalf of his associates, says: "Metro started one year ago with everything brand new. We had to organize our manufacturers, our exchanges and our central body all at one time, and we built what we have practically on a general working plan formulated at that time by our group of enthusiastic showmen. I lay special stress upon the fact that they are showmen, and because of this fact they were able to anticipate the public's demand for big feature productions.

"The exchange men knew the wants and the needs of the exhibitors and they have kept in close touch with the central body and the manufacturers. This brought together a winning combination, and as a result, Metro

R. A. Rowland, Metro's President.

J. W. Engel, Metro Treasurer.

Chas. Taylor, Metro Writer.

Three Metro stars (left to right)—Ilean Hume, Viola Dana and Vera Pearce.

made good from the start. Metro's growth has been a healthy growth along sound and safe lines. As a result, Metro at the end of a year occupies an enviable place in the industry and its pictures are being exhibited throughout the world.

"The credit rests with no one individual, but is the result of the combined efforts of our enthusiastic family of showmen. We have had harmony within and have not had to spend our time and energy in battling with one another.

"In respect to our future, we can promise as many surprises for the next year as during the year just closing, and we can definitely set down these few facts for consideration by those who may be interested:

"Metro will make more feature pictures than before, but it will not arrange to release two features weekly for the sole purpose of being big or of endeavoring to impress anybody. Metro will have a real business reason for presenting its pictures, and will continue to keep its organization so elastic that it will release the type of pictures that the exhibitors require to make their theaters profitable.

"Metro will put out one-reel, two-reel and five-reel productions in keeping with the requirements of its exhibitors. Metro has adopted a rotating star system which assures pictures with stars of real boxoffice drawing power, so that exhibitors will not only have good pictures, but pictures with real selling power to the public.

"In order to round out and complete this plan, Harold Lockwood, May Allison and Viola Dana have just been added to Metro's list of stars. Our regular list of feature personages now includes Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Lionel Barrymore and Marguerite Snow, Hamilton Revelle, Mr. and Mrs. Sidney Drew and Mary Miles Minter. These do not include the stars in the special pictures.

"There will be more pictures with these and several other stars yet to be announced, in order that the public may see their favorites with a proper frequency in productions worthy of their importance in the world of pictures.

"The air today is full of rumors of great combinations and it may not be amiss to set forth Metro's position. We have no interest in any of these rumored combinations. Metro is in a position to go in or stay out, as it pleases. We are in the business not only because we find it profitable, but because we like it, and although others may have a desire to sell out, Metro sees no reason, and has no desire, for such a course.

"I can scarcely close without a word of hearty thanks to our many friends for their kindly co-operation, and we hope to merit a continuation of their confidence."

Metro celebrates the reaching of the first milestone by the launching of a country-wide newspaper advertising campaign, which will embrace the smaller cities first and include the larger cities in its later placing of copy. A "family dinner" at the Hotel Astor, a Metro birthday celebration at the New York theater, and other events will mark the beginning of the new year's work. Among the first big things to be done in the new year are the Bushman series of fourteen episodes, which will begin after the completion of Mr. Bushman's new feature picture, and the new Metro Travelogue pictures, which are now nearly ready for their first bow before the public.

Helen Turns Her Ankle

In spite of the fact that the entire mental influence of the whole "Girl and the Game" company was against any bad luck in the making of the thirteenth chapter of the series, and in spite of the fact that not many people now consider thirteen really unlucky, Helen Holmes re-sprained a weak ankle in the episode tagged with that much-abused little number.

The Signal company was working on one of its usual thrillers. All went well until almost the final scene. But when the fair Helen had to leap from the top of a passenger coach to the roof of a swiftly hiking box car, the accident occurred.

De Wolf Hopper has extended the circle of his fame to include the Los Angeles police force. He paid a $25 fine last week for speeding in his new Packard.

"The Sky's the Salary Limit"

NEWS FROM MUTUAL CAMPS

JOHN R. FREULER, president of the Mutual Film Corporation, who has been in Chicago conferring with S. S. Hutchinson, president of the American Film Manufacturing Company, declares "the sky is the limit" for motion picture star salaries. Messrs. Freuler and Hutchinson are arranging for presentation of "Whispering Smith," which is to be made to follow "The Girl and the Game."

The astonishing salary of $670,000 for one year's work to be paid to Charles Chaplin has put new point to the often raised salary question that not a few of the motion picture magnates are beginning to ask themselves and each other. Every important film concern now has at least several stars earning more in a week than the average annual income of the American working man.

"The services of motion picture stars are bought and paid for at prices controlled precisely the same as the services of anybody else. Competitive demand and apparent supply are just as truly the controlling factors in star prices as in the prices of wheat," said President Freuler.

"Of course," continued Mr. Freuler, with just the tinge of a smile, "there are such things as 'corners' in stars as well as in wheat. A star may have a 'natural monopoly' on something that the film maker holds extremely desirable.

"That in a sense is what governed the perhaps unusual figures which we handled in the Chaplin negotiations.

"Mr. Chaplin has been able to get this salary of $670,000 because of our conviction that we could pay him that much and make considerably more. The same considerations govern the salaries of every other star in the business.

"Working clear down to the well known 'final analysis' we have very little to say about what any motion picture star shall get. The public decides that for us. The popularity of the star makes the public demand for that star. The competition between the film producers for the stars when the public demand brings up the salaries in very direct ratio to that public demand.

"It is not at all a flight of imagination to say that it is altogether possible that a few years hence might see some star drawing a couple of million dollars a year for appearing in the films. If any star could give reasonable promise that by paying such a salary a fair profit might be made, the salary would be paid today.

"Expenditures mean absolutely nothing taken alone. It is only their relation to gross income and net revenue that counts.

"The public, stirred up by clever newspaper presentation of interesting figures, gets a very exaggerated notion of for what a motion picture star is paid. The motion picture patron sits in his ten-cent seat and sees Chaplin inhaling spaghetti and says, 'So he gets $670,000 a year for that.' But the patron does not consider that at the very same time perhaps five hundred audiences just as great are seeing Chaplin pictures and paying their dimes for the chance. That is what Chaplin is really paid for—for getting those five hundred or a thousand audiences together at 10 or 25 cents a head.

"The star has to make money, the manufacturer has to make money, the distributor has to make money, the exhibitor has to make money—and the public has to be pleased. If you can please the public enough you can have anything that it is within the power of the public to give. The public is willing and generous.

"Picture stars are worth a just share of the profits that their employers get out of the star's abilities plus his investment. They will always be able to collect that."

Versatile Burr McIntosh in "My Partner"

Burr McIntosh, lecturer, writer, photographer, actor and promoter, who is starring in the Mutual Masterpicture, De Luxe Edition, "My Partner," declares that he has decided to give up trying to save his country by lecturing in connection with peace propaganda and that he is going to retire to private life and produce motion pictures in which he shall play the role of western and southern gentlemen.

"My Partner," in which Mr. McIntosh plays the famous old role of "Joe Saunders," shows the actor at his best. One reason is because "Joe Saunders" has been one of his favorite characters for years, and another is that he actually lived and suffered the role while the picture was being made.

"Bartley Campbell, the author of 'My Partner,' was a friend of mine," said Mr. McIntosh. "It was for sentimental reasons partly, then, that I entered into the picturization of the play. His son was quite determined that I should do so. In photoplays I want to produce some highly finished products. The usual hasty production of pictures is responsible for much atrocious stuff that gets on the market."

Helen Holmes in "Whispering Smith"

The Signal Film Company, after its completion of "The Girl and the Game" series, is to produce "Whispering Smith," from the story by Frank H. Spearman. Helen Holmes will be the star and her husband, Director James P. McGowan, will carry the title role. The remainder of the cast will be essentially that seen in "The Girl and the Game" string of railroad thrillers.

Mr. McGowan will direct the filming. He has already purchased a number of fine saddle horses for the quaint production, which is, by the way, another railroad drama, and what Helen Holmes can do to a railroad is too well known to require comment.

BIG EXHIBITORS' JUBILEE

Motion Picture Exhibitors' Association of the Northwest Holds Its Annual Exposition First Week in May

The vigorous and progressive section of the country known as "the great Northwest" is going to take off its hat to the motion picture industry the first week in May, when the Motion Picture Exhibitors' Association of the Northwest will hold its annual jubilee and exposition in Minneapolis.

Hundreds of theater managers and their families will be in the Mill City on May 2, 3, 4 and 5 and there will be one continual round of entertainment for them from the night of the grand opening to the closing, when the attraction will be a grand ball in the mammoth National Guard armory. Motion pictures will be made at the armory and about the city each day and there will be a big frolic at the armory every night.

This will be the first time that the Northwest has paid tribute to the business that is keeping hundreds of thousands of dollars in circulation there each week and is employing an army of men and women. The exposition will attract hundreds of picture fans from all parts of the twelve Northwest states. More than 100 booths will contain the exhibits of manufacturers and dealers in films from every large center.

Special entertainment is being provided for the public as well as the visiting showmen. Governor Burnquist of Minnesota will set the wheels of the "expo" in motion the opening night. The second night will be featured by a frolic at one of the big Minneapolis theaters. A banquet will be the main attraction the third night and on the closing night some of the world's greatest film actors and actresses will dance on the spacious armory floor.

This will be the public's first opportunity to obtain first-hand information on how the pictures are made and projected on the screen. Pictures will be taken at the armory each day and feature pictures will be exhibited in two model theaters every hour.

The film exposition will offer something entirely new in this part of the country and plans are being made in Minneapolis to welcome one of the largest crowds that city has entertained in many years.

The officers of this live and progressive association of the Northwest are as follows: James Gilosky, president; V. B. Valleau, vice-president; D. W. Chamberlain, secretary; C. E. Van Duzee, treasurer. Executive Committee: D. W. Chamberlain, Minneapolis; W. A. Scott, Red Wing; Frank E. Nemec, St. Cloud; J. W. Gilosky, St. Paul; H. P. Greene, Minneapolis. Vice Presidents: Jay E. Sherwood, Madison, Wis.; C. W. Gates, Aberdeen, S. Dak.; J. M. Freeman, Hillsboro, N. Dak.; J. E. Boyle, Dubuque, Iowa; V. B. Valleau, Albert Lea, Minn.; Mrs. Myrtle Vinton, Bridger, Mont.

APRIL HORSLEY PRODUCTIONS

"The Love Liar" and "The Conscience of John David" Are Two Important Features of the Coming Month

The feature releases for the month of April from the Horsley studios are "The Leopard's Bride" and "The Conscience of John David," scheduled for distribution, respectively, April 13 and April 24. These will appear as Mutual Masterpictures, de luxe edition.

The former production is of an Indian story by Theodosia Harris. An elaborate production has been given the play, which is enacted by an especially fine cast. The leading roles fall to Margaret Gibson and William Clifford. The other principal parts are interpreted by Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette. The Bostock leopards also play some lively parts.

"The Conscience of John David" marks the reappearance of Crane Wilbur in another play of his own creation. In subject it is psychological. The treatment given the theme takes the story away from beaten paths and makes it of uncommon interest.

By reason of the locale, which for a good part of the play is in fashionable circles, the settings of the picture are pretentious and interesting. Mr. Wilbur plays the title role and is ably supported by Mae Gaston, the attractive new Horsley leading woman; Alice Rinaldo, Frederick Montague, John Oaker, Louis Durham and Franics Raymond. An entire Pullman train will be used in the production.

Now that the Willard-Moran bout is a much discussed subject, the Cub Comedy release on the Mutual program for April 7 is very timely. The picture is a comedy of the prize ring and is entitled "The Winning Punch." George Ovey is featured. The principal set-to, involving George Ovey and George George, five feet and six feet three inches, respectively, is the funniest part of the entertainment.

His portrayal of the heavy character in "A Law unto Himself" having been so satisfactory, Louis Durham, the ex-National League pitcher, has been retained by David Horsley to enact similar parts in future productions.

Dorothy Is Eighteen

Dorothy Gish, the buoyant Fine Arts star, is getting old.

On March 18 she celebrated her eighteenth birthday.

She did not, of course, celebrate alone, for a large number of her friends remembered the day and presented the youthful leading lady with all sorts of gifts, some of which are suggested in the picture. When she went to her dressing room the morning of the event,

Here are some of the gifts Dorothy Gish received from her friends on her eighteenth birthday, but she bought an automobile for herself.

Miss Gish found the door locked. Not being able to locate the key or anyone who knew its whereabouts, it is said, she called a prop man to break in the door. Then she found the gifts in the flower-showered dressing room. For her own present Miss Gish purchased a five-passenger Hupmobile.

Speaking of things Fine Arts, "Sold for Marriage" has been completed, with Lillian Gish in the stellar role. The play contains some spectacular storm scenes.

Norma Talmadge is still at work on her third Fine Arts play, a story of the underworld. Ralph Lewis and Eugene Pallette play the important roles with the only girl in the cast.

As It Looks From Here

DAME RUMOR has got herself in bad with most of the film magnates who have paid any attention to her at all. For several weeks this busybody, who has been forcing herself upon the motion picture men ever since the industry was an infant, has been responsible for wild stories regarding mergers which have grown so that now the world is told that nearly all of the important companies in the business soon will be one. And the heads of most of these companies are peeved.

Last week MOTOGRAPHY commented editorially on these stories. New York papers followed suit with the "facts." Then the news services took up the cry with the result that the Chicago *Tribune* this week published an article on page one under this one-column headline:

YANKEE $40,000,000 MOVIE MERGER TO RULE FILM WORLD

PARAMOUNT, UNIVERSAL, GENERAL, MUTUAL, V. L. S. E. AND METRO IN IT. SIGN MARY PICKFORD.

The day before the newspapers throughout the country had published a story to the effect that Mary Pickford had been signed by Benjamin B. Hampton, vice-president of the American Tobacco Company, representing a group of capitalists who have been interested in motion picture merger plans. The story went on to state that Miss Pickford would finish two pictures she had promised to do for Famous Players. And it also stated that her salary would be $500,000 a year.

In spite of the fact that it is stated on Chicago authority that "little Mary" will be seen hereafter on the V. L. S. E. program, Adolph Zukor declares that his famous star, in his opinion, is still with Famous Players.

What effect this reported affiliation of V. L. S. E. with other organizations will have upon the future of the parent concern, the General, remains to be seen. George Kleine, before returning to New York after a brief stay in Chicago, would neither affirm nor deny the story.

As for Mutual, when John R. Freuler, president of that company, was seen in the Chicago exchange offices where he called for a conference with S. S. Hutchinson, president of American, he did not attempt to conceal his resentment at the publication "of any such story." Mr. Freuler had been in Milwaukee and had but a short time in which to make the "century" for New York, but he took the opportunity to deny emphatically that there was any truth in the story as far as Mutual is concerned.

The recently announced Metro policy and a paragraph from the anniversay story of this concern published in this issue should set the waiting world right on Metro's position. This is the paragraph:

The air today is full of rumors of great combinations and it may not be amiss to set forth Metro's position. We have no interest in any of these rumored combinations. Metro is in a position to go in or stay out, as it pleases. We are in the business not only because we find it profitable, but because we like it, and although others may have a desire to sell out, Metro sees no reason, and has no desire, for such a course.

This is quoted from President Rowland's own statement and should be sufficient comment on the situation.

For several weeks there have been stories to the effect that V. L. S. E., General, Paramount and Metro were to consolidate. For many months there have been rumors that Paramount and Metro were to join forces. It also has been said that General, V. L. S. E., and Paramount were to unite. More recently Wall street let it be known on "authority" that H. E. Aitken was organizing a monster motion picture combination and it was not denied that Triangle was to be the foundation for this move.

* * *

AND now upon the heels of Dame Rumor comes this story which is given out as fact.

William Randolph Hearst, for years a leader in the publishing field and more recently an important factor in the film industry, is branching out. His picture organization, the International Film Service, is to operate its own exchanges in all of the large cities of the United States. Branches are being organized and big plans are announced. For example, the next serial which will be released in conjunction with the Hearst newspapers will be put out, it is said, not through the Pathe exchanges as heretofore, but by the International Film Service. This serial, which is to be of fifteen chapters, will be called "The Mysteries of Myra," and was written by Herewood Carrington and Charles Goddard. The Hearst newspapers will publish the novel and the Whartons are producing the pictures. Besides this serial the new exchange organization will book features and shorter films in addition to the news pictures which in the future will be released under the title of the Hearst Newsfilm.

So much for the news and rumors of mergers and changes in organizations. The exhibitor may jump at conclusions but if he would rest easy he will await developments.

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WITH the convention of Northwest exhibitors set for the first week in May in Minneapolis, the Twin Cities theater men are kept busy with meetings to arrange for these sessions. Several business meetings have been held recently and the co-operation between the St. Paul and Minneapolis theater men presages a record breaking gathering. At a meeting in the West hotel, Minneapolis, James Gilosky, president of the Motion Picture Exhibitors' Association of the Northwest, presided and the following men were among the speakers: James E. Keough, D. C. McClellan, Dave Rodgers, W. A. Steffes, Harry Green, Henry P. Greene, Thomas Hamlin, J. B. Reisman, and Charles Ellsworth. Another meeting was held in St. Paul, and this, too, was presided over by President Gilosky. In connection with May convention there will be a trade show in the Kenwood armory, Minneapolis, and it is said space is being snapped up.

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CHICAGO is working hard to raise its share of the Actors' Fund money. The publicity committee met for luncheon this week and arranged for a comprehensive campaign.

* * *

THE House Committee on Education still has under consideration the Hughes censorship bill, and the present prospect is that it will be some time before the measure is completed for reporting to the House. When the House started to begin its work at 11 o'clock

instead of 12 o'clock each day last week, the committee decided to defer consideration of the measure until there was more time. As indicated in Motography, even if reported at the present time, there appears but little prospect of action at this session. The Democrats in caucus last week decided upon a legislative program, and it did not include the consideration of the censorship bill. In view of this, it will take strong pressure to bring the measure forward, as it is conceded that it is one that cannot be disposed of in the House without extended debate.

* * *

IT seems fitting that Motography should take this opportunity to wish Metro and all those associated with this young organization many happy returns of the day. President Rowland especially deserves much praise for the successful manner in which he has directed Metro's business.

Richard Travers in McGuirk Play

"Charlie" McGuirk is back with Essanay, this time in the work that pleases him most—photoplay writing. For a long time this young newspaper and magazine writer has been writing motion picture plays, but it has only been recently that he has been devoting all of his time to this work. While he has declined, so far, to join any staff, believing he can do better work and obtain better results by working independently, Essanay seems to be keeping him busy with several stories that are already "on the floor." His next release, "The Lightbearer," will be seen on April 8, with Richard Travers as the star.

Charles J. McGuirk.

When "Mack" decided to return to the production end of motion picture work, Essanay was a natural goal. He had been with this company twice before, working in the advertising department under the direction of Victor Eubank. During this time he had put in much time studying production and this helped him so much in the making of his plays that now he is working with a view to becoming an author-producer. He feels that this is the goal the photoplay writer should seek. Besides this, he is acquainted with all the Essanay producers and stars and seems to know just the sort of plays this company desires.

Previous to photoplay work McGuirk had worked on newspapers in various parts of the country; had roughed it in the west and had studied life from all angles. His specialty in the newspaper field was feature writing, and this naturally led to magazine work. Following considerable experience in the photoplay field, he was called upon to inaugurate a motion picture department for the Chicago *Examiner,* and this led to his return to Essanay.

"The Lightbearer," the next McGuirk play to appear, is the story of a red-blooded young minister, played by Richard C. Travers, who, when all other methods fail, cleans up a slum district and makes the denizens God-fearing men and women—by his fists. It is a striking picturization of a slum district of a great city, but is lifted out of the sordid by the beautiful love of the young pastor for a girl of the tenements, who has risen pure as a lily from the muck and slime amid the dens of vice. The play is of striking interest, with intense action and dramatic situations.

Star Organizes Bowlers

Lucille Lee Stewart, Vitagraph star, now at the Bay Shore studios of that company, is an unusual athletics enthusiast. Sports of all kinds meet with her approval, but those of the winter season are her favorites. When the weather is too cold to permit of sleigh-riding, skating, tobogganing, and other snowy pastimes, Miss Stewart turns her spare time and energy to bowling.

She has organized a bowling club among her studio mates, and, while not the best bowler on her team, she makes them all work hard to keep up to her. Good-natured rivalry exists, but it's all in the game of getting the best out of life, and keeps the Vitagraphers full of vim. And of this latter quality they have much need for Director Ralph W. Ince is making some wonderful pictures at Bay Shore, and this means hard work as well as fame for all. Among Miss Stewart's bowling recruits are: Mr. and Mrs. John Robertson, Shirley Moore, Jessie Miller, Huntley Gordon, William Lytell, Jr., Director Ince and several non-professional folks who live in the suburb for relaxation and pleasure and find both in athletic sports.

Essanay Studios Can't Burn

With the opening of its new studio, which is now in full running order, Essanay has established a fire-prevention system which makes the danger of fire almost negligible. The system extends not only to its new studio, but throughout its two other studios.

The new studio itself is practicably fireproof, being built entirely of brick and steel and concrete.

A fire squad has been established and thoroughly drilled to answer at the first alarm, in order that action may be taken before it would be possible for a city fire company to begin work. A system of electric bells in all departments will send the alarm to any part of the vast building at a moment's notice.

The building is equipped with up-to-date patent fire extinguishers and chemicals, which are ready for immediate use. Standpipes have also been established throughout all departments, with hundreds of feet of hose, and capable of throwing a stream of more than one hundred feet.

Mass Meeting Against Censorship

On the first Sunday in April there will be held a monster mass meeting of motion picture men at the Pitt theater in Pittsburgh for the purpose of protesting against censorship. This meeting will be the opening gun in a state-wide campaign directed particularly against the censors of Pennsylvania.

The speakers will be J. W. Binder, executive secretary of the Motion Picture Board of Trade; W. W. Irwin, of V. L. S. E.; W. Stephen Bush; William A. Johnson, and James E. Hindman, attorney for the campaign committee. The meeting is held under the auspices of the Screen Club of Pittsburgh.

Photoplay Crowns Career

BY TOM BRET

(This remarkable story, written in Mr. Bret's super-fanciful and elaborate style, relates how Fate found fame and fortune for a celebrity whose appearance in "Salvation Joan," a splendid seven-reel Vitagraph feature, is one of the events in recent film history. A beautiful American girl who had won fame on Broadway, Edna May, married an English millionaire and smiled at all offers to return to the drama until the photoplay finally captured her.)

WHEN soft footsteps and hushed voices in a home in Syracuse, N. Y., accompanied the coming to earth of a tiny body that encased the sweet soul of Edna May, Fate smiled kindly upon the scene, for seldom has little life grown to greater success than did this baby.

Edno May in "Salvation Joan."

Lithe as a fawn, the girl grew to her teens, and with the gathering years came a lovely form and magnificent intellect, which were accentuated by a charming character, in which the personality of pure heart and perfect mind shone forth like a jewel in the sun.

What could be more fitting in all the world, then, than that the public should view the treasure?

In due time, in fact, the public claimed her and she went upon the stage, where her appearance before the footlights was instantly the forerunner of a most attractive romance. She at first struggled forth in comparative obscurity, in much the same way that every diamond secures its polish, but finally New York, the gateway to world fame, bid her welcome.

It seems like yesterday, so vividly does the picture of her triumph return. Bills had been pasted all about the great city, announcing the opening of comic opera in the Casino theater, but none contained her name. Programs were handed out as the first nighters came to the initial performance of the "Belle of New York," but for all that they contained, Edna May might never have existed.

It was an audience dressed in all the past grandeur of Gotham. Their ears were attuned for a merry melange of melody and their eyes were focused for the coming spectacle. The orchestra leader, with rapid swing of the baton, had set their nerves atingle with enlivening strains and posed for a moment for the opening chorus as eighteen hundred pleasure seekers leaned forward expectantly. There was a harmonious crash of brass and strings and up went the curtain.

"The Belle of New York" made its opening bid for popularity amid a profusion of girls and gorgeous paraphernalia and a rare recollection of songs and laughter.

And yet, strange to say, among it all one figure shone out above the glamor. She was a girl with a simple dress and a pretty face, the personification of light and grace. Wherever she drifted upon the stage, the eyes of the throng were upon her, and when she sang and spoke, the flash of fame burst asunder with a demonstration so wonderful that it flares brightly even to this very day. Recognition came with such unanimous spontaneity that the little lady was quite as much dazed as the spectators were dazzled, while George W. Lederer, for whom the people found a star, wept with joy. The next day the billboards bore aloft in glaring lines the name of Edna May, the press printed pages about her, and the adoring public sang her praises. And for years the star of her triumph shone on high, until she met Oscar Lewishon, a wealthy gentleman who convinced her that he loved

Edna May, former stage idol who has been living in England, starring in "Salvation Joan," a Vitagraph Blue Ribbon release of April 10.

her better than all the world, and she entered into marriage with him with marked reciprocal devotion.

At the time of her wedding, all the famous theatrical producers of the world tried to get her to play in one last new production before she left the stage, but so content was she in the affection of a good husband and a good home that she refused all these offers. The only time since leaving the stage that she appeared in person in public was at a charity benefit in London, at the request of Queen Mary. On this occasion Londoners were so eager to see the celebrated star that the streets on either side of the theater for four blocks were jammed with cabs and automobiles.

The fact, then, that the maid of Syracuse, who has graced the affairs of royalty, has just completed her enactment of the title role of "Salvation Joan," a great big splendid Vitagraph production, is indeed a notable event in filmland, and those who have seen the photoplay will bear witness to the fact that she is as sweet and as captivating as when she first won the hearts of the multitude.

And for the second time in her life, the light of fame which from friendly Fate first shone upon the girl of Syracuse will shine again around the world.

MOTOGRAPHY IN WAR

Yankee Camera Man Capturing War Films with Bulgarian Army Has Thrilling Experiences but Hangs to Motography

The American film war correspondent is playing an important part in the European war, due in the main to the fact that pictures give to this nation's public the most vivid and accurate idea of true conditions in the warring countries and bring them to realize just what war really means to those who participate in it.

A. K. Dawson reading Motography in Siberia.

One of these intrepid Yankee camera men has become a sort of favorite in Germany and Servia. His name is Albert K. Dawson, hailing originally from Stamford, Connecticut, and representing the American Correspondent Film Company.

"And now again," says the *Continental Times* of Berlin in its issue of February 16, "Mr. Dawson appears in Berlin, tanned and weather beaten, but husky and healthy to look at, having just returned from a very severe and trying journey through the Balkans."

Even under the danger and hardships of campaigns at the front Mr. Dawson keeps in touch with his contemporaries in the film industry. It is needless to say that he manages to have Motography forwarded to him and peruses it with avidity. The pictures he has sent prove that, if it requires any proof.

A. K. Dawson, American Correspondence Film man at the frigid front with the Bulgarian army. He's a "crack shot" and knows what to read, too.

Mr. Dawson tells many weird and thrilling tales of his experiences. He saw Austrian soldiers captured by Servia who had been obliged to live for two months on four loaves of bread each, and in the severe winter weather in the mountains their toes had been completely frozen off. For his own protection while traveling with the Bulgarian army Mr. Dawson wears a Bulgarian peasant costume of sheepskin.

"Big Four" Is Enough

"Come and see 'The Havoc' today. It's a fine new Big Four production featuring," etc.

That's about all an exhibitor in Raton, New Mexico, says in his advertisements. He doesn't tell people where to go to see Big Four features because he says he has 'em educated so they know. When he says, "Big Four," they know it means one particular picture house, and they come.

It is just another example of a "trade name" becoming a household word through thousands spent in national and local advertising and through a product that has a powerful human appeal.

Gaumont Cast Selected

Miss Gertrude McCoy now knows exactly who will act in her support in "The Isle of Love," which is to be filmed at Gaumont's winter studio at Jacksonville, Florida.

Earl O. Schenck will have the role of a young sea captain. Robert Clugston will enact a wealthy man of the world. Iva Shepard will portray the fishing village belle. Charles E. Travis is cast for the part of a theatrical manager. W. J. Butler has a part that smells of the sea, that of the captain of a schooner.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, APRIL 8, 1916 No. 15

The Liquor Interests Protest

THE publicity department of the National Wholesale Liquor Dealers' Association of America is sending broadcast a reprinted editorial from Mida's "Criterion" entitled, "How About the Movies?" The punch of the editorial is in its last paragraph—"What are we going to do about the Movie Menace?" Along with this belligerent challenge the publicity department has the assurance to send a letter declaring, "We are making no war on the moving picture business, and we ask that they make no war on us, but simply give us a square deal." And as an appeal of brotherhood in a common cause, "The same people who are fighting our interests have appeared before legislative bodies in behalf of a censorship such as would destroy the value of many of the best films. These people, too, have made a concerted effort in behalf of the Sunday closing of all moving picture theaters."

We are glad the liquor interests are making no war on our business. The prospect of attack by the widely popular and highly esteemed exponents of booze is quite disconcerting to our feeble industry. We are, in a manner of speaking, frightened by the very thought.

The particular grievance of the liquor interests is that the pictures persist in showing booze as the basis for all the divorces, wife-beating, plundering, burglary, murder, business fraud and other irregularities demanded by a portrayal of real life. Liquor is generally shown as the source of crime. Why? demands the Criterion editor. Why not show women and children the bright side of booze? See how father is jollied up by a few shots of eye-opener! How much better is brother's humor when he contains a number of Scotches!

Possibly there is a tiny touch of truth in the liquor men's plaint. We hesitate to condemn any cause without deep and careful consideration—and this is a question we are not disposed to spend time with in research. Everybody knows that the best of men may take a drink, while some highly efficient crooks are teetotalers.

But that is beside the question. Drink itself may or may not be popular; but the subject of drink is decidedly unpopular, in bad taste, and regarded with general disfavor.

The most powerful and dignified newspapers in the world cannot espouse the liquor cause editorially without losing caste. However large may be the statistics of liquor consumption, however loudly the liquor interests may cry "hypocrites" at their accusers, what remains is fact: The friend of liquor is regarded with suspicion, while the crusades against alcohol, so long as they are conducted with reason and dignity, are popular. We say this merely from observation and without prejudice.

The present method of handling liquor in pictures, the method the Criterion objects to, is the proper one, we are sure. No one is protesting, so far is we know, except the distillers and brewers themselves. The public demands some sort of a goat if it is to be regaled with scenes of violence and treachery, and liquor is convenient and popular as a blame-taker. We cannot see any good reason why it should not be so used. As between the possibility of harming the liquor industry and the greater possibility of making liquor attractive to the younger generation by showing its more cheerful side, commend us by all means to the former danger.

Pictures have enough troubles already in defending their wholly legitimate scenes, without running the risk of public condemnation by making liquor more attractive just to please its purveyors. We will have to take the chances of war with the interests the Criterion represents.

Picture theaters have already done more than any other one thing in the world to cut

down individual liquor consumption by offering a wholesome substitute. Because father can take the whole family to a good show for the price of three shots of whiskey, and does just that, the barkeepers are already down on the picture business. When the wholesalers are hit in their tenderest spot by the film director's tendency to show rum as the root of all evil, they naturally cry out. Their protests may be disregarded with advantage—or possibly even used to show the good that pictures do.

The liquor people say by innuendo that the very producers, directors, writers and players who are responsible for these deplorable cruelties to innocent liquor are not averse themselves to taking a drink on the invitation of a friend. That, we are certain, is a calumny. At least we are sure they could not be accused of waiting for such an invitation. And even if it were true (for the sake of argument, of course) that any of them knew something about it, that, it seems to us, does not make them less competent to depict properly the ethics of the situation. The liquor interests are trying to convey the impression that they are being defamed by their own customers. After all, who would be better judges?

The Player

WHO seeks the ways of publication and gains the peoples' admiration; who makes the maker come across, and grows more affluent than the boss? The player. Time was, not long ago, when nobody knew a player. Picture fans identified them as "that Biograph girl" or "the handsome fellow that plays in Vitagraph pictures." Nowadays it is a shrewd producer whose personal profits for the year promise to equal his best star's salary. When it costs more than a million a year for two players, the film producing business is evidently no place for a man of modest resources.

One of the greatest of all directors used to say that special talent at fabulous prices was unnecessary. He could, and did, make stars out of whatever material was at hand. It is one of the jokes of fate that some of those players who get enormous salaries today are his graduates.

When an employer advertises an employee as the best in the world, he has to make good to the employee. Publicity accomplishes many things; but the most curious of its achievements is the way it increases the value of human talent.

A good player unadvertised is worth, we will say for argument, a hundred dollars a week. Advertised until the public demands him, as it demands Ivory soap and Heinz's pickles, he becomes worth, apparently, not merely two or three times, but ten or twenty times as much. It is not reasonable to suppose he is ten or twenty times better than before. Not he, but his publicity is worth the difference. But HE gets it; the press agent and the trade papers and the other publicity agencies who made him great continue to draw their modest rate.

The condition is peculiar; but there is no help for it. The people positively must have Jack Jones and Pulsatilla Brown, because everybody talks about them, and you see their names in all the papers. Even Jack and Pulsatilla themselves are helpless, or practically so. If they are already getting a thousand a week, another producer offers them two thousand and a bungalow, hoping to cash in the advertising their former employers have paid for. Before they are fairly settled and the new publicity campaign about them, bigger than ever, has more than started, producer number three offers them five thousand a week and a steam yacht.

There is no human reason on earth why they should refuse these voluntary tenders of worldly goods.

So the game progresses, and nothing can stop it except a combination of producers—and it would have to be a pretty tight and powerful combination. There is nothing extraordinary or unnatural about the condition. A good prophet might have figured it out when the picture business first started, though we do not remember that any did.

Apparently a handful of stars are destined to grab off more than their share of the revenue derived from film selling. A few more would absorb it all. Whither, as the old-fashioned writers say, are we drifting?

First Aid to Theater Men

BY S. L. ROTHAPFEL

EACH week I receive several questions that can be answered best through the correspondence between individuals. For example, the following:

7.—Can you tell me if there are any motion picture theaters for rent?

Undoubtedly there are many houses which can be had. Also there are many opportunities for new theaters in various parts of the country. Perhaps some of my readers would like to get in touch with this prospective buyer. His name and address are on file in the offices of MOTOGRAPHY and will be sent to anyone desirous of offering him a theater.

While on this subject, I would like to state that in nearly every community there is an opportunity for a man desirous of getting into the presentation end of motion pictures. If there is not a suitable house in your town or in your neighborhood, and you are big enough to get into this business properly, there is no reason why you should not be able to find the right backing at home. Your banker is interested in your success, for your good fortune adds to his. But when you do start, start right. The old days are gone in the picture business, and real theaters are being built every day for the presentation of the output of the studios. And if you read between the lines you will know that he is a wise man who builds his house against the coming of even the biggest motion picture spectacles. You know that in the past the smaller exhibitor has had to bow to the big theater owner when the big features have been booked, for the reason that he was not equipped for large orchestras and heavy effects. The builder now is looking ahead and preparing to bid against the theaters for these money-getting spectacles.

8.—What kind of music should I have in a 400-seat house?

This is a difficult question to answer, as I am unable to visit the house and I do not know how much money this exhibitor has to spend. Besides, I am rather an enthusiast on good music, and perhaps my ideas do not jibe with those of other theater men. However, being one of the common folks when it comes down to motion pictures, I believe that if I were to present pictures in a 400-seat house again, I would get the best 'cellist and the best harpist in the town and try and drill into their minds my own ideas on showing photoplays. This sort of music is most pleasing to all classes of theatergoers. The harp and 'cello go well together, and with effects that can be installed for little money, make a combination that does not wear on the nerves of the spectators. I believe that the days of the piano and traps are gone. There are few left and they seem to be driving persons out of the theaters rather than drawing them in. If you prefer the piano, select a concert or baby grand in preference to an upright. I don't need to tell you why. Listen and compare them. Personally, I am fond of an organ, and if you have money enough to spend for the right sort of an instrument, you will have success with this music, granted you can engage a real organist, one who is able to interpret the picture with proper study. It is well to have a singer whenever possible, but be sure you get a singer who can help swell the box office receipts. In my new Rialto theater I am going to give much of my time to the music, but I realize that this theater is on one of the busiest corners in the world, and probably yours isn't.

9.—Why do you prefer girls at the ticket windows rather than experienced box office men?

When I read this question I wondered if it had been prompted by some man replaced by a girl. I wondered, also, if I had been responsible for his removal. I hope not, but if I am guilty, I believe I was justified in my course. All of us love a pretty face. A smiling girl in a box office sends the patron into the theater in good humor, and he is willing and ready to accept your show in the spirit in which you seem to be presenting it. That means much for your success. Send them in smiling and send them home smiling, and they'll send others to your smile show. But don't replace your box office man with a girl until you get one you are sure will smile.

10.—What are your views on censorship? Should the exhibitor be for it?

The exhibitor shouldn't worry his head about censorship. I don't. I am opposed to it, of course, because it is unfair, an insult to the intelligence of the patrons who make your theater possible, and it is unconstitutional. But the exhibitor shouldn't worry about it as far as running his house is concerned. If he has any time to think about censorship, he can aid by going to his congressman and asking his aid in the fight against bills of this kind. But every exhibitor should be his own censor. This has been said many times before, but I want to impress it upon the minds of all my readers. Don't show a picture in your theater that you would not like to have your wife or daughter or mother see, and you won't have to worry about cut-outs ordered by censors. Keep your shows clean. You don't like filth in films any more than you like filth in food. Don't have it. You may have made a little money with smut pictures, but in doing so it's an even bet you injured the good will of your theater. Let's all get together on this. This will be more effective, even, than censorship. If you quit buying smut shows, the studios will stop making them.

11.—Where can I get Shakespeare plays or films of this order so that I may play up my theater as a home for educationals and clean plays for children?

Perhaps some of my readers would like to answer this question. A man who wants to improve his shows and make his house a place for women and children should get all of the assistance we can give him.

FALSTAFF FUN FORCED MARKET

Jolly Novelty Replaces Violence in Film Comedies Profitably and Raises the Class of Photoplay Fun

It is now about a year since Edwin Thanhouser launched one of his new ideas, in the form of the Falstaff brand of comedy. It was at that time announced that these single-reelers would represent the direct line of legitimate comedy, in contrast to the more strenuous action of the comedies in vogue.

It was pointed out by Mr. Thanhouser that attention would be given first to story, as that was the most conspicuous missing element of rapid-fire funny films. To this end, the genius of Lloyd Lonergan, author of the "Million Dollar Mystery," was put into play; also Phil Lonergan, his able younger brother.

Then the "wizard of New Rochelle" signed up Riley Chamberlin to appear in Falstaffs exclusively, and soon after that Louise Emerald Bates, the blonde Ziegfeld beauty, who is now known as "The Falstaff Girl." Claude Cooper, funmaster, was made an acting director, and Walter Hiers, the fat comedian, was engaged to foil Chamberlin. Claude Cooper then reached out for a fun partner, and finally landed Frank E. McNish, the famous old eccentric comedian. While all of this was being done, the Falstaff output was doubled to two a week, and William A. Howell was added to the directing staff.

The original Falstaff director is Arthur Ellery, and his company remained in New Rochelle when it came time to go to Florida. Ellery's grasp of legitimate comedy values makes him easily the most consistent performer in his line. Frances Keyes is his chief comedy character, and her versatility will be amply exhibited in a forthcoming release entitled "Pansy Post. Protean Player."

Under the present release schedule, the two Falstaffs per week have established their following, but it is expected that new additions will be made to the staff which will put them over with still more vim and smash.

PREMO POLICY SUCCESSFUL

Showing of Big Stage Stars in Roles Befitting Them Wins High Favor—"The Woman of It" Next Feature Release

The Premo Film Corporation, whose next production, "The Woman of It," will shortly be released, made a decided stand some months ago, when its first feature, "The Master Hand," appeared.

The organizers of the Premo Film Corporation believed that the features which were in demand today were those which exploited big stage stars in plays that are adaptable to their personalities, at the same time embodying screen requisites.

Following the idea, Nat Goodwin was shown in the very sort of part for which he was best known. Cyril Maude was pictured in a character that outgrumped "Grumpy," Adele Plood, famed as "Everywoman," was shown in the "Devil's Toy" in an allegorical part such as her millions of followers expected of her. Seen with her in that same production was Edwin Stevens in the characterization of "The Devil," for which he was in the past most widely known.

In the current release, "The Woman of It," Ethel Clayton, Carlyle Blackwell, supported by Paul McAllister and other stars, are in parts that are made for them.

The zero weather at Saranac Lake, where some outdoor scenes of "The Woman of It" were taken, proved to be so strenuous that it was necessary for Miss Clayton to return to New York, and the other stars acquired severe doses of chilblains.

W. A. S. Douglas, director of production for Pathe, is at the Balboa studios, Long Beach, Cal.

LEON GAUMONT IN AMERICA

Head of French Firm Now in New York to Meet Officials of Mutual Film Corporation and Visit Plants

Leon Gaumont, head of the great motion picture company which bears his name, Societe des Etablissements Gaumont, is paying his first visit to America since the outbreak of European hostilities. Since his last trip to this country, the Gaumont company has become a manufacturer of Mutual pictures. It is principally to meet President John R. Freuler and other officials of the Mutual Film Corporation that Mr. Gaumont is making his present trip. While here he will also inspect the Gaumont winter studios at Jacksonville, Florida.

"The expansion of the Mutual program has been particularly gratifying to me," says Mr. Gaumont. "In addition to the cordial reception given our three and five-reel productions, we are meeting with gratifying success with our scenic series, 'See America First,' which also has an animated cartoon by Harry Palmer upon the same reel. The Mutual Weekly is also manufactured at the Gaumont laboratories. All these are released through Mutual.

"Conditions have changed materially in the motion picture industry since my last trip to America, and I am glad of the opportunity to study the present transition era at first hand."

Reginald C. Bromhead, who is associated with the English branch of the Gaumont company, in an accounting capacity, has accompanied Leon Gaumont on his present visit to America.

The Bluebird Grows

Booking of the Bluebird features have increased so rapidly in the last month that I. Van Ronkel, manager of the Chicago branch, had to double their space. They now occupy more than half of the third floor at 109 North Dearborn street.

The Bluebird Company of Chicago has added some very valuable salesmen, among whom are I. R. Parnass, recently with the World Film Corporation, C. H. Miller of the Central Film Company, and P. Dunas of the V. L. S. E.

Louise Lovely, in "Tangled Hearts," will start the third Bluebird month with a society problem play in which she is supported by Agnes Vernon and Marjorie Ellison, Lon Chaney, Haywood Mack and Jay Belasco.

Tyrone Power, in "John Needham's Double," makes his debut as a Bluebird star in April. The play was used to first introduce the late E. S. Willard to American theatergoers. The Smalleys directed.

Violet Mersereau joins the Bluebird family to appear as star in the release for April 17—"The Great Experiment."

The feature released April 24 will be "The Gay Lord Waring" with J. Warren Kerrigan, the popular star.

Richard Travers in Vaudeville

Another example of the stage drawing on the screen for talent will be seen when Richard C. Travers, Essanay leading man, appears in vaudeville. He is booked for twenty weeks. His "act" will consist of a monologue concerning pictures. The Palace Theater in Chicago will be the scene of his oratorical debut.

What Theater Men Are Doing

AN OPEN FORUM

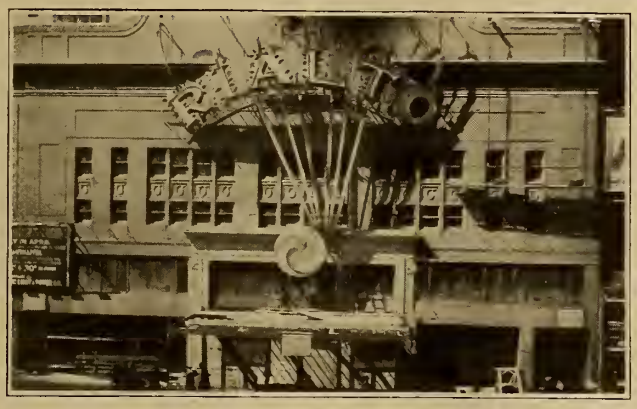
New York's Newest Theater

WHAT promises to be one of America's most ambitious theaters and one of her superphotoplay houses will open in New York on Saturday, April 15.

It is located on the site of the former Hammerstein theater at Forty-second street and Seventh avenue and it will be known as the Rialto.

This new photoplay house, which will occupy probably the most costly plot of real estate in America devoted to that purpose, is being erected by the Rialto Theater Corporation and expresses in concrete form the life dream of the vice president, secretary and managing director of the company, S. L. Rothapfel, who was probably the first American to recognize that haphazard exhibitions of moving pictures at nominal prices by no means represent the entertainment values of the motion picture. The presence of the fine structure his company is erecting on such a spot at the very "top of the world" is eloquent confirmation of this view, following Rothapfel's demonstrations at the Regent Theater uptown, which first presented pictures with good music and expensive soloists, at the Strand, which he inaugurated, and at the Knickerbocker Theater, of which he is now the director. As conductor of the "First Aid to Theater Men" department, Mr. Rothapfel is well known to MOTOGRAPHY readers.

The Rialto is the first large theater in this country erected exclusively for the presentation of motion pictures. The faith of its founders is eloquently demonstrated by the absence of a stage or any provision that would permit of the installation of one should occasion arise to change the policy of the house. Where the latter would ordinarily be located, there is a permanent decoration in the form of a colonade. Its marble stairs afford an effective spot for soloists, while one



The new Rialto Theater, which, standing on Times Square, New York, occupies America's most costly piece of realty used for amusement purposes.

of the panels of the colonade contains the picture screen.

Concealed about this permanent decoration is the mechanism of a very large organ. Its size may be estimated from the fact that a single gong contained in its interior is 21 feet high and weighs 800 pounds. This instrument is being built by the Austin Organ Company, of Hartford, Conn. Daily organ recitals are promised and leading organists have been engaged for this purpose.

In another respect the Rialto will outclass any theater in the world. This is in its lighting equipment.

The huge colonnade which replaces the stage at the Rialto Theater, New York, said to be the world's finest motion picture house. This is a permanent decoration with the screen occupying the center panel of the pergola. Photograph taken especially for Motography.

In this particular even such temples of art as the Metropolitan Opera House are outclassed and great amusement institutions like the Hippodrome are discounted. Director Rothapfel entertains secret plans for carrying his lighting effects into the audience, instead of confining them to a stage and in this connection has installed a system with a greater number of dimming units than any other theater in America.

The architect of the Rialto is Thomas W. Lamb. No attempt has been made to achieve a very decorative exterior, and the latter has the good taste of simplicity. The interior combines that quality with chaste beauty. The cost of the enterprise is roughly stated at $1,250,000.

Theater Man Defeats Criticism

HERE is an interesting story of how one courageous exhibitor met the criticism of his house and a certain picture he exhibited there. And when the smoke cleared he had improved the standing of his theater and made money doing it.

Along with several thousand other appreciating exhibitors William J. Goetz, owner and manager of the Alhambra Theater at Middletown, N. J., booked and presented "Inspiration."

"Inspiration," featuring Miss Audrey Munson, famous artist's model, is one of the season's screen successes from the Thanhouser studios. In Middletown it drew about two thousand admissions. However, it also drew down on the picture, on Miss Munson, the Alhambra Theater and Mr. Goetz the extreme disapproval of a number of probably well meaning but certainly misinformed.

Mr. Goetz chose the simple, direct means of vindication. Being very sure of his ground and very sure

of the propriety and art merit of "Inspiration" he plunged into print with a challenge and announced that he would put the picture "on trial before the public." He booked "Inspiration" for a return and proceeded to advertise the fact with generous space in the Middletown newspapers.

The next step was to engage Miss Munson to appear in person at the theater, to pose before the audience as she did at the Thanhouser studios when this Mutual Masterpicture was made. This also was announced in clear bold advertisements to the people of Middletown. The newspapers gave the Alhambra the editorial co-operation due in the situation by fairly presenting the facts and the news. Copy prepared for the case by the Mutual publicity service went into both the news columns and the advertising columns of the papers.

Aiming directly at those who had sought to stir up sentiment against the theater and the photoplay, Mr. Goetz issued special invitations to the members of the club particularly active in the matter and gave a special screening of the picture for the city officials.

The judgment of this critical audience vindicated the picture.

Then playing both matinee and evening performances, with Miss Munson appearing on the stage before each showing of the picture, the Alhambra proceeded to take in 3,000 paid admissions. This is considerable business to be done in an eight-hundred seat house in a city of less than thirty thousand population.

Perhaps the most important aspect of the proceedings has been the salutary effect on the agitators of Middletown and the standing of the Alhambra.

Billie Burke Causes Manager's Arrest

In making her film debut at the Columbia Theater in Portland, Oregon, Billie Burke unwittingly caused the arrest of Manager E. T. Myrick on the charge of overcrowding his house.

Mr. Myrick denied the charge and explained that although the incomparable Billie had drawn long lines of folks to the Columbia's doors waiting for seats,

"Blondes, brunettes and redheads." E. J. Myrick, manager of the Columbia Theater, Portland, Oregon, designed his ushers' costumes himself.

everything possible was done to prevent overcrowding. His ushers were instructed to keep the aisles and exits clear and admissions were allowed only at the time of an equal number of exits. These ushers, by the way, are attractive young women, and are unusually efficient.

Manager Myrick runs Triangle plays exclusively.

Rochester Theater Originates Great Plan

John J. Farren, of the Rochester (N. Y.) Theater Company, and manager of the Victoria Theater in that city, sends to the Forum an account of a great publicity plan and one which is bound to make his theater a very vital part of the social life of the city.

It came in answer to the question put to the Keystone Company as to whether it would give the Rochester girl receiving the most votes in a contest a chance to appear in one of the Keystone productions. The Keystone Company not only welcomed the prospect of securing new talent, but goes still further and offers to pay the fare of the lucky winner to one of the Keystone studios, where she will be given a chance to demonstrate her ability in one of the new plays, and will pay her fare home when the trial is over. If she proves that she has ability for the work, the Keystone Company will give her a contract for one year, with a salary befitting the position.

And so now the Victoria contest is on. Girls must apply by letter and photograph for entrance and the number will be limited to fifty. Then comes a week of voting, by ballot in boxes at the theater. Each admission ticket bears the voting coupon and a display of the photographs of the entrants aids the voter who has an eye for beauty.

At the end of the week the ten girls receiving the highest number of votes will continue in the contest until May 8, when the winner will be announced. All the girls entering this race to become a film star must be eighteen years of age. Nearly all of Rochester's feminine beauty is now eagerly interested in the unique affair.

Wants Shakespeare Plays

M. B. Turner of Greenwood, Ark., writes Motography that he is having difficulty locating exchanges which can supply Shakespeare plays and material in the same class. "The demand for this kind of a picture seems very limited in a small town," Mr. Turner writes, "but I am endeavoring to run something of this character for the benefit of the school, in order to try to get the people here to look upon the picture show as an educational institution. I would prefer to have you refer my letter to producers or their exchanges for reply. Material should not be over $1 per reel."

Treat Public Very Courteously

By Frank Stehle

Manager Bijou Theater, Altoona, Pa.

I do not believe in changing film service frequently. When we get a service that is satisfactory and the exchange men treat us fairly, we stick with them. We don't have time to be continually complaining to the exchange, as their men know how to do business with the right kind of people.

We broke into the picture business about four years ago. Our policies have always been to treat the public very courteously and with the best of good breeding, give them a good show and a clean house. We don't have time to worry about what the other fellow is doing, and by letting our competitors go their way we have enjoyed a prosperous business. Our house seats but 350 people, but is located on the main business street of Altoona.

"Dollars and the Woman" Barred

PARTS OF "NE'ER-DO-WELL" MAY BE ENACTED

THE astute Pennsylvania Board of Censors has barred "Dollars and the Woman."

And V-L-S-E has already carried the matter up into the courts. That company, through William M. Patch, manager-director of the Pitt Theater of Pittsburgh, is also planning a campaign to prevent "The Ne'er-Do-Well" from meeting a similar censorial fate.

"Dollars and the Woman" is a six-reel Lubin feature released on March 20 through V-L-S-E. It is said the play is exceptional in its complete absence of any suggestion other than that which is elevating and in accord with the conduct of representative good men and women.

When asked for the reasons through which they reached their decision to barr the film from exhibition in Pennsylvania the board made no response. As it is the custom with that as well as other boards to designate certain portions of the film as being unfit for exhibition, it is supposed in this instance that the inquisitors considered the whole production unworthy, a conclusion which is difficult to understand from the reports of what the picture is.

As stated by Walter W. Irwin, general manager of V-L-S-E, censorship boards are in many cases becoming the unconscious instruments of their own destruction. The case in question is a good example of this.

In the past, says Mr. Irwin, Pennsylvania's censors have distinguished themselves as worthy leaders in the army of misguided intolerants. In the case of "Dollars and the Woman," however, they appear to have fairly outdone all their previous efforts in this direction, and touched the very climax of absurdity.

"It is conceivable that prurient minds may quickly seize upon the least hint of passionate suggestion, be it ever so delicately conveyed by printed page or picture, and on this sub-structure of foreshadowed evil build up a temple for the worship of vice. But of what calibre must the mind be that finds in perfectly normal views of every day life depicting the domestic struggles and joys of an every day couple, untarnished by one touch of suggestive coloring, a dramatic vehicle to be condemned from a moral standpoint? It would be interesting to know just what the censor critics discovered in this photoplay to awaken their destructive instincts."

The newspaper reviewers who attended the private showing of "Dollars and the Woman," had no objection to register against the film. On the contrary, the consensus of opinion was that the picture was remarkable for its freedom from sensationalism, sensual suggestion or scenes of physical violence, and yet possessed the power of enlisting the sympathy of the spectators by virtue of its cleverly shaded touches of pathos and gripping appeal to the better side of human nature.

It is a story without a villain, the character who might be expected to occupy that position showing, in common with the other principals, real nobility. These principals are Dan Hilyer, a young inventor, his wife, Madge and Arthur Crewe, wealthy man and former rival, as the leading characters. Hilyer falling into financial difficulties, goes to California in the endeavor to dispose of the rights of a new invention to a company on the coast. During his absence Madge tastes the bitterness of poverty. A child is born, and Crewe assists her by paying hospital expenses. Hilyer returns with plenty of funds, to find that her painful experiences owing to lack of money have exercised a miserly influence on Madge's mind. Trouble between the pair results, which is further intensified by Hilyer's discovery of Crewe's kindness to Madge during his absence, and the husband's misinterpretation of his former rival's motives. Hilyer accuses his wife of unfaithfulness, but Crewe interposes, and convinces him that she is a magnificent woman, worthy of his fullest trust.

May Enact Parts of "Ne'er-Do-Well"

William M. Patch, manager-director of the Pitt Theater of Pittsburg, who recently created a sensation in motion picture circles by his evasion of the decree of the Pennsylvania censors which ordered the elimination of the most thrilling scene in the "Battle Cry of Peace"—the shooting of two daughters by a mother rather than allow them to fall into the hands of the drunken enemy—by presenting the scene with living characters, is continuing his battle against the tyranny of the board.

Mr. Patch has warned the censors of what they may expect if they attempt to alter "The Ne'er-Do-Well," which is the next of the V-L-S-E subjects, which Mr. Patch will present following the run of "The Battle Cry of Peace."

"The Ne'er-Do-Well" was exhibited for the first time in public at the Rialto Theater, Brooklyn, last week and proved to be a drawing card of unusual power. It was favorably criticised by the newspaper reviewers and praised by all who saw it. Up to the present time, no objections on moral or aesthetic grounds have been voiced against the feature in any quarter. But Mr. Patch is aware of the fact that because a picture has been accorded a clean bill of health in other sections is no indicator that it will meet the same treatment at the hands of the Pennsylvania censors.

"Where these people are concerned it is always best to be ready for the worst," says Mr. Patch. "So in case they should establish a still greater record for inefficiency and prudery than they have gained in the past, I will handle 'The Ne'er-Do-Well' as I did 'The Battle Cry'—by engaging talent to act any scenes that might chance to be eliminated. I know just where to obtain people capable of filling the necessary roles, and if their services are required they will be on the spot ready to develop the action as scheduled in the scenario."

Big Four's April Releases

There are some unique features scheduled in the list of V. L. S. E. releases for the coming month.

Of particular interest to exhibitors is "Salvation Joan," the vehicle chosen by Edna May, "The Belle of New York," for her farewell appearance before the public. The story of Miss May's romantic career is told in another part of this issue. The Lubin Company

also offers a drama of unusual interest in April, starring Nance O'Neil in "The Fires of St. John," adapted from Herman Sudermann's work by Alfred Hickman. Selig's contribution will be "The Cycle of Fate," with Bessie Eyton in the principal role.

"Salvation Joan," to appear April 10, is a seven-reel picture starring Miss May and will bring back memories to thousands of the "Belle of New York," in which Miss May, as the winsome Salvation Army lass, won international fame.

The story is in itself of sufficient strength to insure the picture's success. It also affords Miss May an opportunity to furnish a delicately shaded comparison between the luxurious, butterfly life of a society girl, and the stern career which awaits her, when joining the ranks of the Salvation Army, she plunges into the stormy current of the underworld.

The preceding week, Vitagraph will present "The Vital Question," directed by S. Rankin Drew. Virginia Pearson, Charles Kent and Anders Randolf supply the leading roles in this picture. The feature propounds for solution, the problem of a woman's right to realize her dreams and visions, to live as she deems it best, and the bestowal of love according to the dictates of her heart.

Nance O'Neil, as Marika in "The Fires of St. John," released April 10, is cast for a part particularly well suited to the talents of this famous actress. The scene of the play is laid in Pennsylvania, some twenty-five years ago, and introduces Vogel, a prosperous farmer, to whose keeping is entrusted George, the only son, then a four year old child, of his dead brother.

A drama of startling realism is presented by the Selig Company in another April 3 release. It is entitled "The Cycle of Fate," and features Bessie Eyton, with Edith Johnson and Wheeler Oakman as co-stars. Marshal Neilan, who wrote and directed the scenario, also plays an important role in the feature.

On April 24 the Vitagraph presents Dorothy Kelly in "The Law Decides," with a cast which includes Harry Morey, Leah Baird, and Bobby Connelly. The crux of the plot rests on the question of whether a man's wife or mother possesses the strongest claim to his affections.

New V. L. S. E. Men

Gordon Laurence, formerly manager of publicity in the V-L-S-E'-S Cleveland office, has moved to the Chicago office, where he will conduct a press campaign covering the Cleveland, Detroit, Cincinnati and Chicago divisions.

S. D. Parmelee is the latest recruit enlisted in the Big Four's Cleveland sales brigade. Mr. Parmelee comes to the V-L-S-E from the Pathe Company in that city. The portion of Indiana covered by the Chicago branch office will hereafter be handled by R. S. Shrader, who was transferred from Cleveland, where he worked under the Abel administration. A. G. Gallos, Mr. Shrader's predecessor in office, has been assigned to Chicago's central district. The central section was previously covered by H. O'Brien, who is no longer connected with the V-L-S-E.

A change of territories has been negotiated by L. C. Hartsock and M. S. McCaffrey, the former assuming charge of Iowa, while the latter will travel through Northwestern Illinois.

S. E. Bestor, a recent Chicago office acquisition, will attend to the sales wants of the Windy City's southern district. The former incumbent, Edward Cohen, has been transferred to the Michigan block. The western and northern districts of Chicago are in the hands of I. Natkin and Charles Filkins, in the order named. F. W. Redfield still has charge of Wisconsin.

W. B. Nelson has been added to the sales force of the Dallas office.

New Fire Preventer

A new safety device has recently been introduced on the market by a concern known as the Loney Safety System, with offices at 220 West Forty-second street, New York. This invention practically eliminates the danger from film fires in projection machines.

It is an electrical apparatus which can be fitted to any make or style of machine. By a system of magnets this device prevents fire which might be caused by the heat from the concentrated arc light from reaching the film magazines. Automatically the arc is extinguished, the auditorium lights are turned on, and the slides in the booth are lowered. Thus not more than two feet of the film is destroyed, and, what is more importnat, the audience is spared the apprehension which would follow knowledge of the accident.

The construction of this device is simple and has been proved effective. A trigger-like contrivance controls knives fitted into the metal housings attached to the feeding and receiving magazines. This trigger is held in place by a string highly sensitive to heat. The moment the film becomes ignited, the trigger is released and the action detailed above takes place.

The Loney Safety System has been tested by the Board of Electrical Underwriters of New York and has been pronounced highly satisfactory.

George Kleine Men Meet

The western representatives of the George Kleine organization assembled in convention in the Kleine Chicago offices, 166 North State street, on Saturday, Sunday and Monday, March 25, 26 and 27, for the purpose of considering the forthcoming motion picture novel, "Gloria's Romance," in which Billie Burke, the international stage favorite, is being starred. Mr. Kleine himself presided over the sessions and outlined in detail for his hearers the work that has already been done on the Rupert Hughes picture novel, explaining the lavish expenditures that have already been made and pointing out that it is his ambition to make "Gloria's Romance" the greatest production that the public has ever seen—bar none.

The various managers reported intense interest among exhibitors over the forthcoming Billie Burke picture, shown by hundreds of applications for bookings that have been received, despite the fact that, at the time the managers departed from their home offices, the title and release date of the picture—May 22—was unknown. All the largest and best theaters the country over are sure to vie with one another for "first run" showings of the picture, now that a definite title and release date have been decided upon, and May 22 is sure to be a banner day for picture fans everywhere.

After several of the early chapters of the forthcoming novel had been screened in the Kleine projection rooms, the managers were unanimous in their opinion that a new high record in motion picture novels has been attained.

Films Are Best Teachers

BY WILLIAM N. SELIG

President of the Selig Polyscope Company.

THE educational side of cinematography is assuming great importance and we are devoting a great deal of attention to the educational quality of the films.

I believe that sooner or later there will be motion picture machines installed in every school building in this country, and why not? Can the boards of education in this enlightened nation afford to be long without this equipment? Seemingly not, for already many of our foremost institutions of learning are equipped with motion picture apparatus which are proving vital aids in teaching.

I anticipate motion picture courses of study before so very long. Then it will be a pleasure instead of a duty for the small boy to go to school. Botany, natural history, geography, history, literature and other studies can, with proper films, be taught more thoroughly by motion pictures than by books. In time, I firmly believe, the camera will be the essential for these and other study courses, with the dry text books considered as minor adjuncts.

The history of the United States can be taught with films correctly picturizing the lives of our great men, and the epochs of our history.

The habits of wild animals, their habitats, and their histories can also be convincingly studied on the screen as can the growth of plants and flowers.

There are unusual opportunities for teaching United States history. These days, the producer takes every care to see that his atmosphere is historically correct. In "The Crisis," for example, we spent weeks studying proper costuming of the early sixties. We sent to Washington, D. C., for copies of newspapers published in the late fifties and early sixties so that when it was necessary to show a newspaper on the screen, that newspaper would be a publication really published at the time of the action of the story. We searched the city of Chicago for the old-fashioned glass globes appropriate to fifty years ago and finally we found just seven of these old-time lighting fixtures in the second largest city in the United States. These are just small items but they go to prove the pains taken by the motion picture manufacturer and producer to make pictures correct to the minutest detail.

We were not satisfied with preparing artificial sets in imitation of historical scenes called for in the Churchill historical novel. A special company of players were sent to St. Louis, where the old arsenal, the old slave market, and the old southern homes, mentioned in "The Crisis" were filmed. We also will send a company of players to Vicksburg, Mississippi, to film battle scenes on historic ground.

Productions carrying a good story but nevertheless inculcating historical lessons, thus teaching love of country, are to become more numerous, in my estimation. These productions are worthy of presentation in all institutions of learning.

"Cleanliness is next to Godliness." The old adage is applicable to motion pictures. Productions must be clean and should carry good moral lessons. In my estimation the greatest menace to the future of the motion picture art today is not the censor, nor the mediocre pictureplay, but the so-called "daring" picture. Manufacturers who insist on releasing unclean or "startling and daring" productions are not only a menace to the motion picture art but they are menacing to civic honesty and to morality.

Let us strive for clean, worthy pictures; let us pay more attention to the educational side of the work, and motion pictures will become more and more artistic and the business more sound.

Sherlock Holmes Solves Mystery

The world's greatest detective has solved "The Strange Case of Mary Page," Essanay's solution-defying mystery in fifteen episodes has puzzled many since its inception and now in the later parts its followers are no nearer the answer. So the most famous sleuth was called in and with customary dispatch he—Sherlock Holmes—found the key.

William Gillette, who is filming "Sherlock Holmes" in seven reels at the Essanay studio, was asked lightly if he could solve "The Strange Case of Mary Page."

"I have been asked, Watson," he said, "to find the answer to this mystery. A 'strange case' truly describes it."

"Yes, my dear Holmes, quite puzzling."

Whereupon, Sherlock Holmes read the story of the photoplay and saw several of the late episodes. An evening of study and he had the solution.

"Right!" agreed Henry B. Walthall, Edna Mayo and Director Hayden, the only persons other than the author who know the answer.

It is odd to note that Essanay gets scores of letters daily from followers of the play with suggested answers, but that Mr. Gillette has furnished the only correct solution.

"The Salamander" at Sing Sing

Under the auspices of the Welfare League, and by the courtesy of B. S. Moss, the big five-reel "The Salamander" was shown at Sing Sing prison last Sunday, and the inmates took to the treat most enthusiastically.

Bedecked in rich and variegated posters of "The Salamander" the front of the chapel took on the appearance of a picture house, and in this connection is related an amusing incident. One of the inmates complained that "The Salamander" was a good picture, but it didn't show everything that was on the posters; namely, "that big animal which crawled through a fire scene."

Lewis Lubin Director

Within the past twelvemonth Edgar Lewis, the powerful photodrama director now with the Lubin company, has produced "The Littlest Rebel," "Northern Lights," "Captain Swift," "The Thief," "Samson," "A Gilded Fool," "The Plunderer," "The Nigger," "The Bondman," "The Great Divide" and "Souls in Bondage." This tremendous year's work gives an idea of the working methods of this unusual director.

Mr. Lewis is now producing special features for the Lubin company. He is at present hard at work in the oil fields of West Virginia, with Miss Nance O'Neil and a large company. They are filming there some of the scenes of "The Toilers," a coming V-L-S-E production.

Mr. Lewis' life has been unique and full of adventure. He was shanghaied to England, according to the story, and there, though but a small boy, he gained experience in a great many lines of theatrical work. He rose from a circus chore-boy to a theatrical director.

He started his picture career with the Solax company and later directed for Reliance and Fox, for whom were made many of the productions mentioned in the first paragraph. Mr. Lewis is now under a long-time contract with the "L" in V-L-S-E.

Pittsburgh in War on Censors

A convention to be held at the Pitt theater, Pittsburgh, April 2, will be a feature of the present campaign waged by Pittsburgh motion picture men against censorship. James McAleer heads the managing committee and among those present will be Joseph W. Binder, executive secretary of the Motion Picture Board of Trade; Walter W. Irwin, general manager of V. L. S. E., Inc., and many western photoplay producers. The convention is objecting particularly to the censorship which depends on the personal likes and dislikes of a few men and women appointed on local boards. Theater men point out the unfairness of allowing the personal opinion of these few to injure the productions in which so much money has been invested.

Lorimore New Colonial Head

The Colonial Motion Picture Corporation is to be congratulated on having secured the services of Alec Lorimore as president. Mr. Lorimore says he can put this company on its feet again. The Colonial sank in two years from a million dollar corporation to an almost bankrupt one but the new president hopes to be able to stem the adverse tide. He firmly believes that the secret of success is constancy and diligence of purpose, and follows this motto rigidly in his daily work.

Lobby Music for Crowds

Part of the music program of the Colonial theater, Chicago, at a recent performance, was given in the lobby of the theater. The reason for this unusual occurrence was that there were so many people waiting to get into the house to see W. S. Hart in "The Aryan," and Douglas Fairbanks in "The Habit of Happiness," that the management sent its soloists to entertain them while they waited.

Alcazar Books "Unwritten Law"

Messrs. Belasco and Davis have booked Edwin Milton Royle's "The Unwritten Law," produced by the California Motion Picture Corporation, for the Alcazar theater, San Francisco, at advanced prices, during the week beginning April 17. For this time the management had to cancel the booking for a stage attraction. Arrangements are being made to augment the orchestra and put out special advertising.

Four New Triangle Plays

The studios at the Fine Arts corner of Triangle are at work preparing four new productions, each with a very popular personage as its shining light.

Mae Marsh and Robert Harron are busy in the concluding scenes of "The Little Apache." When this is completed they will continue in a new co-starring vehicle under the direction of Lloyd Ingraham.

Lillian Gish who has completed her performance in "Sold for Marriage," will be directed in her next play by Allan Dwan.

Douglas Fairbanks is at work on a new play with Director William Christy Cabanne.

And Norma Talmadge and the popular Fine Arts children will soon complete a new drama by Bernard McConville under the tutelage of co-directors C. M. and S. A. Franklin.

Important Issue Decided

Ruling that the introduction of motion pictures into the theatrical field had so revolutionized the producing world as to place the films on an entirely new basis, Supreme Court Justice Cohalan has denied the application of Robert Walton Goelet, owner of the Knickerbocker Theater, for an injunction restraining the Triangle Film Company from presenting a continuous motion picture show at his theater at admission prices of 25 and 50 cents. The Triangle Company is a sub-lessee of the theater.

As a result of the decision, until the action for a permanent injunction comes to trial, the Triangle Company cannot be restrained from continuing motion pictures at the Knickerbocker under the present scale of admission prices.

Theater Pass Sold

At the Elks' annual carnival in Danville, Va., an interesting contest was held among motion picture exhibitors, in that each of the exhibitors from that town presented to the Elks a season pass to the organization, to be auctioned off. It was one of the livest events of the carnival.

George M. Mann, manager of the Paramount Exchange at Washington, had the honor of having his pass bring the highest bid, for his was bid to $5, while the others brought $2.05, $2.20 and $2.30, respectively. The Paramount pass was for the Paramount theater, running exclusively Paramount productions.

May Release Announced

"At Piney Ridge" will come out on the V-L-S-E program in May from the Selig studios.

This feature is founded on the stage production of the same name and stars Fritzi Brunette and Al. W. Filson. The cast also includes Lwo Pierson, Edward J. Piel, Frank Clark, Vivian Reed and Lillian Hayward.

The story unthreads itself from among the Blue Ridge mountains. It was prepared from the stage version by Robert Daly.

L. J. Bamberger, manager of the V. L. S. E. Sales Promotion Department, has left for his home in Indianapolis, where he will undergo an operation. His condition, although necessitating immediate surgical attention, is said not to be serious, and his speedy recovery and early return to work is expected.

Uniform Copyright Laws Urged

ISSUE BEFORE COMMISSION

AMONG other questions affecting Pan-America, which the International High Commission, composed of representatives of the governments of the United States and the South American nations, will take up when that body meets at Buenos Aires, April 3 to 15, will be the problem of uniform copyright laws for literary and artistic productions, in which motion pictures are included.

Paul H. Cromelin, of the Cosmofotofilm Company, has prepared for the commission a statement on behalf of the industry respecting this question and it has been ordered by the Motion Picture Board of Trade at whose request Mr. Cromelin prepared the statement. W. G. McAdoo, secretary of the treasury, is chairman of the United States section of the commission which sailed on March 8 on the U. S. S. Tennessee for Buenos Aires.

The United States representatives requested that Mr. Cromelin's statement be printed, and will bring it before the convention at Buenos Aires. The principal matter to be discussed with regard to copyright is the desirability of reaffirming the principles embodied in the Fourth International American Conference Convention on Literary and Artistic Copyright, signed at Buenos Aires on August 11, 1910.

The reaffirmation of these principles is urged by Mr. Cromelin, and in particular the ratification as soon as possible of the convention of 1910 by those South American governments which have not yet ratified it. After detailing the extraordinary growth of the motion picture industry in the United States, Mr. Cromelin points out that, as relations with our Pan-American neighbors develop, the South American market will be more and more cultivated by North American manufacturers, and that this would undoubtedly require "that the best in literature and story in those respective countries be eventually produced in the form of motion pictures."

In this connection, Mr. Cromelin urges that certain amendments to the convention of 1910 are highly desirable, so far as the picture industry is concerned.

The chief of these has to do with the question of copyright registration, which, because of its lack of uniformity, operates as a menace to the manufacturer. That is, a manufacturer may make a picture of a story, which originated in one of the countries signatory to the convention of 1910. Under the terms of Article 3 of that convention:

"The acknowledgment of a copyright obtained in one state, in conformity with its laws, shall produce its effects of full right in the other states without the necessity of complying with any other formality, provided always there shall appear in the work a statement that indicates the reservation of the property right."

This means that citizens of those countries, without having to register in the United States, are entitled to all the benefits of our copyright law; and the manufacturer may be innocently infringing a copyright of a work by a South American, and be liable to damages therefor.

There is no way for a manufacturer to tell from what may be a typewritten scenario of an unlawfully typed copy of the work offered him that it is a work in which copyright subsists.

Quoting Section 25 of the Copyright Law of the United States regarding damages recoverable in the case of an innocent infringement, Mr. Cromelin remarks that "even with the limitations made by our law the consequences of an infringement may be very, very serious.

"It is not this alone, however, but the remedies which the copyright owner may have in damages when the motion picture is brought into his own country or into the other countries of the Union, which makes it serious for the manufacturer or his assignee.

"In many of these countries the damages assessed are not limited and although a manufacturer was quite innocent of the fact that he was using another person's copyrighted property, he would be compelled to pay dearly for it and in addition have his property confiscated.

"We believe the convention should be amended in a way to provide for a system of registration and an exchange by the various nations adhering to the Pan-American convention from time to time of a complete list of copyright registrations filed with them, these to be published in a manner similar to that followed by the Register of Copyrights at Washington under the name of 'Copyright Entry Books.'"

Mr. Cromelin then endorses an amendment to Article 3 of the convention, as proposed by the Victor Talking Machine Company, Thomas A. Edison, Inc., and the Columbia Graphophone Company.

The amendment states: "And provided that no copyright owner shall be entitled to enforce any claim for infringement of his copyrighted work in a signatory state occurring prior to the filing of an entry of such copyright in the copyright office of such signatory state by the copyright office of the signatory state in which such copyright was originally granted, and the copyright office of each signatory state shall be required to forward to the copyright offices of each of the other signatory states, each month a complete list of copyright registrations effected during the preceding month."

This amendment is believed to be necessary "in order to avoid international legal difficulties, involving, necessarily, great expense and possible damages."

"In conclusion," says Mr. Cromelin's statement, "we commend to your serious consideration the clauses in the United States Copyright Law as amended by Act of August 24, 1912, relating to motion pictures.

"We believe that if there is uncertainty on the part of the representatives of other Pan-American countries as to the kind of internal legislation they should originate in their respective countries covering the copyrighting of motion pictures; they might well make use of the experience we have gained and adopt and make a part of their copyright law the good feature of our law to the extent this could possibly be done. This would be a strong move in the direction of uniformity of laws respecting an important division of the law relating to copyright and would of necessity in the last analysis prove of benefit to all concerned."

PICTOGRAPHS ARE POPULAR

Paramount Receives Many Letters of Favorable Comment on Visualization Idea from All Over Country

The Paramount Pictures Corporation is receiving a great number of favorable comments upon the latest idea in the motion picture industry—that of visualizing thought upon the screen.

For months before there was an attempt to take the thoughts of eminent physicians, psychologists and great men of the country, and have them talk on vital subjects of the day, and then leave their ideas visualized on the screen, through the medium of Paramount Pictographs, men standing at the very top of the industry said, "It can't be done," and the idea was all wrong.

Determined to do something new, and to bring the motion picture industry one big step ahead, particularly along lines of education, and to instruct by means of a medium that was pleasing, based upon the theory on which the most successful kindergartens in the world have been conducted, President William W. Hodkinson, of the Paramount Pictures Corporation, decided that in spite of skeptics, to further this movement.

Not only Mr. Hodkinson, but his entire pictograph organization are particularly happy these days. From every quarter of the country, it is said, there come nothing but favorable remarks.

HORKHEIMER IN DANGER

President and General Manager of Balboa Feature Films Has Narrow Escape While Directing Aeroplane Flight

H. M. Horkheimer, president and general manager of Balboa feature films, nearly lost his head recently—really, not figuratively.

Here's how the near-inquisition occurred:

It was during an aerial race between Aviators Christoferson and Daugherty at Long Beach, California. Mr. Horkheimer was directing the flight.

A Balboa truck, with a motion picture camera mounted on it, stood a short distance in front of the artificial birds. On it were Mr. Horkheimer, Roland Groom, the cameraman, and the chauffeur. When the gun announced that the race was on, the truck shot out at a forty-mile-an-hour clip. On came the fliers at sixty.

For some reason, Christoferson's forward planes did not work properly and his machine failed to rise as rapidly as it should have done. Overtaking the truck in a few seconds, the birdman sailed over it, not a foot above the top of the camera. Although the men ducked, they did not believe at the moment that it would save them.

The beach was lined with spectators. All held their breath, for it looked as if a tragedy was certain to be enacted. Even while he bent low, the cameraman did not neglect to "grind," thereby obtaining one of the most realistic close-ups of an aeroplane flight ever recorded on celluloid. It will be included in a forthcoming Balboa release and, as such, give those "out in front" the same sort of a thrill which went through Mr. Horkheimer and his assistants when they thought their time had come.

Balboa's next continued film story will star Jackie Saunders. This will be her initial appearance in a serial, although she has been featured in more than fifty multiple reelers. Work on the new production will begin immediately. A special company has been sent west to support Miss Saunders.

READY FOR BIG TRADE SHOW

Atlanta Enthusiastic Over Prospect of Seeing and Meeting Screen Stars at Affair Late This Month

Those in charge of the affair have announced that everything is in readiness for the Southern Motion Picture Trades Exposition, which is to be held at Atlanta, Ga., March 27, 28, 29.

Virtually every film and accessory concern in the country will be represented. It will be one of the most pretentious conventions of the year.

The promoters propose to make the grand ball, with which the exposition will be closed on Saturday, March 29, the most lavish occasion of its kind ever staged outside the bigger film centers of the north and east.

Many of the screen's best known artists will dance with guests, and the grand march will be led by picture stars of national repute. All business affairs will have been wound up and set aside and the night will be given over to the characteristic merry-making that has distinguished film balls of the northern cities.

A group of Atlanta picture men are behind the movement. Picture men throughout the south are giving them hearty co-operation and the event will bring hundreds of out-of-town motion picture enthusiasts and tradesmen.

The mysteries of the film industry will be exploited to the public. There will be displays showing the interesting secrets of the laboratory, where the raw film is transformed from yellow, empty strips, into ribbons of silent drama. The myriad "tricks of the trade," the mysteries of "stunt" photography, will be exposed for the delectation of an uninitiated public.

The executive department of the affair has been assured of the appearance of a number of screen stars.

Neuralgia played a part in "The Crisis" last week. The production, being made at the Selig Chicago studios, was held up for a day when Thomas Santschi was suffering from the pangs of this well known face tormentor.

Paramount "Preparedness" picture.

$150,000 Addition to Lasky Studios

FINE LABORATORY NEARLY READY

RAPIDLY nearing completion at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California, is a steel and concrete building costing $150,000, which will contain one of the most modern and best equipped film laboratories in the country, and a theater for private exhibitions.

Designed by Cecil B. DeMille, director general of the Lasky company, with the assistance of Alvin Wyckoff, director of photography, the laboratory when finished within the next few weeks will represent the latest word in studio construction of this sort. A special representative of the Eastman Kodak Company made the trip from Rochester, N. Y., to the coast to assist in the arrangement of the machinery and give his advice as to the plan of lay-out.

It is said that when in operation the laboratory will have a capacity for turning out 500,000 feet of perfect film every week.

A standardization unlike, perhaps, that in force in any other film studio, will go into effect with the opening of the new building, which is only one of a group that has grown to a good sized colony. With the new arrangement, every employee upon entering the building, goes into a large locker room and there changes to his or her laboratory costume of white, with white shoes and white gloves. The building is so planned that from the negative developing room to the shipping room the film never doubles back on its course, but moves systematically forward. As fast as the work of one department is finished the film is sent directly to the next stage of its operation.

For the testing of each positive before it is shipped to the distributing company, a number of small projecting machines have been installed, presided over by a competent inspector. In the basement of the building the huge filtering plants are located. In the drying rooms the filtered air changes every minute and a half, while in the remainder of the building washed and cleaned air is changed every three minutes. The machinery specially installed was made for the Lasky company.

Although Blanche Sweet is the star of the Lasky production, "The Sowers," based on Henry Seton Merriman's novel of the same name, announcement of the cast that is to appear gives to the feature play practically an "all star" cast. In leading roles in her support are Theodore Roberts, himself a Lasky star in many productions, and Thomas Meighan, who has come rapidly to the front as one of the most popular leading men on the screen. He is soon to be featured in a picture.

The others who have leading parts in the production, which is a most elaborate undertaking on the subject of the Russian peasants' fight for political and industrial freedom, are Ernest Joy, who is remembered for his good work in Miss Sweet's last photoplay, "The Black List," Dick Le Strange, Miss Camille Astor and Horace B. Carpenter.

The association of the Jesse L. Lasky Feature Play Company and David Belasco in the presentation on the screen of Belasco productions has been in the past two years one of the most interesting movements in the history of the photodrama. Announcement was made this week that other Belasco productions will be done in film versions. With Mae Murray as the star work already has started at the Lasky studios on "Sweet Kitty Bellairs."

At the time when the feature play was young the arrangements entered into between Mr. Belasco and the Lasky company by which the latter concern had the exclusive film rights to his noted productions played no small part in the popularizing of the photoplay throughout the country. Some of these productions on the screen have called forth words of the highest praise. Of all American dramatic producers Mr. Belasco stands at the head as dean of his art, and although the plays are widely known, many of his famous stage achievements have not been seen in years except as revived by stock companies.

Now the Lasky company has recorded for all time the story of these great plays and the strong and original dramatic situations which they contain. On the screen they have been seen within the past two years by hundreds of thousands of persons throughout the country, to whom Mr. Belasco's name is a by-word but from whom, while the plays were presented in dramatic form, conditions of great distances from the larger cities kept them away from the very small towns. Also, in the score of years Mr. Belasco has maintained his place among American producers, several generations of theatergoers have come and gone.

The production of "Sweet Kitty Bellairs," in which Mae Murray is the star, will be James Young's first directed picture for the Lasky company. The cast includes Tom Forman, James Neill, Horace B. Carpenter, Bob Gray and other members of the Lasky all star company.

Among other plays that have come from Mr. Belasco's theaters and which have been picturized by the Lasky company are "The Warrens of Virginia," "The Woman," "The Governor's Lady," "The Case of Becky," "The Rose of the Rancho," "The Girl of the Golden West" and "The Fighting Hope."

MERCHANTS PRAISE MINUSA

Business Men's League of St. Louis Co-operate With Film Concern in Making "Get Together" Meeting a Success.

The Business Men's League of St. Louis on Wednesday, March 8, had a "get-together meeting" and at this time showed pictures of the progress of the city. They are making a special effort to increase the membership of this organization to five thousand men.

The banquet was held in the south dining room of the Planters Hotel and owing to the fact that a large volume of light enters through the many large windows along each side, it was necessary to get a special screen to show the views of the city's progress.

The Minusa Cine Products Company co-operated with the Business Men's League in helping them obtain a satisfactory screen surface and Minusa came in for many words of praise for its assistance and interest in the welfare and progress of the Fourth City.

Clarence V. Howard, president of the Com-

monwealth Steel Company, recently placed an order with the Minusa Cine Products Company for a Minusa Gold Fibre screen for his private theater on his beautiful country estate, near Clayton, Mo.

Mr. Howard recently electrified the business interests of the country by announcing that the wages of every employe of the Commonwealth Steel Company would be raised ten per cent. He mentioned this move on his part was prompted by reason of the fact that when he was a boy working for the Union Pacific, Jay Gould announced that every employe should be given a ten per cent increase in salary.

Mr. Howard very happily proclaimed he had been long looking forward to the day when he could likewise favor his own men.

V. R. Carrick, general manager of the Interstate Film Company of Philadelphia, has placed an order with the Minusa Cine Products Company of St. Louis for a Minusa Gold Fibre screen to be placed in his projection room.

As Mr. Garrick's theater is one of the most important in Philadelphia for the exhibitors to congregate and see the latest releases, he desires to present these in the best manner possible, and he felt that his pictures were losing a great deal of their detail and beauty when shown on the ordinary cloth screen.

BORDER "WAR" PICTURES

Intrepid Camera Men of the News Weeklies Were on the Job at Columbus and Are Now After Villa

The raids and skirmishes of the border warfare along the Mexican frontier and the movements of the United States troops in pursuit of the bandit Villa have furnished some exciting experiences for the camera-news hunters and some very interesting and vivid news films for those who are following their own peaceful paths of life far from the scene of trouble.

There are numerous stories regarding film scoops in Mexico and we give here some of the reports of cameramen activity.

L. J. Burrud, Mutual Weekly cameraman, was stationed with a United States cavalry troop at El Paso, Texas, when the word of the raid on Columbus, New Mexico, and the loss of American lives were received. Eager to get to the scene at the earliest possible moment, and as there were no trains for several hours, it is reported that he chartered a locomotive and a record dash was made to Columbus.

Burrud arrived at the devastated border town six hours after the Mexicans had been driven out, but in time to take more than a hundred scenes of the work of the marauders before starting into Mexico with the army. Among the pictures is a panoramic view of the burned and shot riddled dwellings and business houses as well as numerous scenes of the killed and wounded soldiers and civilians, also close-ups of Col. Slocum, and Mrs. Wright, the wife of the American rancher, who was compelled to ride nine days with Villa's band, while it was on its way to attack the New Mexico town.

When the raid was made on Columbus, the Hearst Vitagraph man claims to have been within a short distance of the town filming outside views. Attracted by the echoes of volley firing he hastened to the scene and arrived in time to witness the repulse of the Mexican invaders by the United States cavalry.

The result of his labors on the firing line were displayed in News Pictorial No. 21, released through V. L. S. E. The pictures include views of Columbus as it appeared in flames, victims and invaders as they lay dead and wounded in the streets. Also the cameraman succeeded in obtaining a view of the American troopers in pursuit of the enemy, and an engagement between the opposing forces, when the Mexicans made a temporary stand just across the frontier.

Scenes from the Mexican warfare are also shown in the Selig-Tribune released on March 20 and 23. The Selig-Tribune was one of the first to present news pictorials from the border showing the results of the Columbus raid.

John Boggs and Nicholas McDonald, cameramen on the Selig-Tribune staff, are directing a staff of news photographers along the border where the interest is most intense. News photographers and correspondents representing the Selig-Tribune are also with the expeditionary forces against Villa and his bandits.

The intrepid film news sleuths from the Universal and Pathe camps are also very much on the job in capturing pictures of events as they happen along the border.

Kendall Evans, representing the Eagle Film Company of Chicago, has gone to the border for a big war feature which, if it comes up to expectations, will be released through the offices of George A. Magie, in the Mallers Building, Chicago.

Two scenes from current chapters of Pathe's "The Iron Claw."

THAT UNIVERSAL BALL

Motography's Representative Puts O. K. on Affair at Grand Central Palace, New York, in Spite of Friend's Warning

By Thomas C. Kennedy

With so many of the masked and fancifully dressed, the unmasked and the plainly dressed, who attended the Universal bal masque at the Grand Central Palace, New York, giving loose to mirth it would have taken a prodigious effort for even the ailing and dispirited neurotic to remain as one apart from all this merriment. Let it be chronicled here, at the outset, that the Universal bal masque, designed for fun only, was a success.

On my way to the Grand Central Palace I encountered a friend. Informed that a bal masque was the objective point the friend, who was homeward bound, sagely remarked that barring the allowance of considerable latitude in the adornments of the "masquers," bal masques tend to run toward that variety of function aptly termed dull. At the palace that night I found that said latitude prevailed. But whether traceable to the attractive costumes I found something equally important. That was the atmosphere of geniality and solace, recreation and vivacity. Hereafter I will give ear to no person setting forth the requirements for an evening of amusement at a bal masque.

Before the eyes of those seated in the press box, which as it was the only box gave its occupants a rather exclusive feeling, there opened up a wondrous vista every time the band made music for the dancers. All the bizarre splendor of a sultan's palace was there. And when the music stopped there was heard a babble of voices from behind masks whose blankness hid the identity of many, the facial beauty of several, and, were I pessimistic, I might say, unattractiveness of a few. But there was compensation for what the masks denied. Eyes sparkled through the punctured masks, symmetry of shoulders and trimness of ankles were disclosed.

At about midnight the contestants for the prizes offered for the most attractive costumes paraded before the press box. The gentlemen seated therein may have been excellent judges, who knows? At any rate they declared male costumes out of the contest. There was some slight opposition to this, but it did not seem to make much difference.

First prize, which was the sum of thirty dollars, was awarded to Violet Mersereau of Universal; second prize, fifteen dollars, went to Betty Lawson of the Thanhouser Company; and the judges decided upon Edith Roberts of Universal as the winner of the third prize of ten dollars. Nine other awards of five dollars each were made. Included were Mrs. Nat Rothstein, Mrs. H. H. Van Loan and Violet Mack. After the prizes were awarded masks were removed and the dancing continued until an hour, not exactly known, after midnight.

Nearly all the actors, actresses and directors in the Universal's many eastern companies were present, and the members of Universal's executive offices were there. The executives of the Universal in evidence were Carl Laemmle, R. H. Cochrane, P. D. Cochrane, Joe Brandt, Nat Rothstein, M. H. Hoffman, H. H. Van Loan, Paul Gulick, Bob Doman and Walter Kingsbury. In vain did we look for Ray Cavanaugh among others. Gentlemen connected with the film industry who were seen from the press box were Leon J. Rubinstein, John Grey, Bill Barry, Charles Ver Halen and others whose names were carefully written on the sheet of paper I lost on the way home.

Here's how they looked when the masks came off at the Universal ball.

"LOCAL COLOR" EXPLAINED

Donald Mackenzie Says Realism Is Obtained by Getting as Far Away From Your Subject as Possible

Donald Mackenzie says that "Local Color" is merely a matter of getting as far away from your subject as possible. Mr. Mackenzie says he got the theory from a friend of his, who is a professor of psychology in a New York City college. This professor is of the belief that the director who goes to Bowery for his slum types invariably gets stung. He would cull his from West End avenue. The best wild and wooly westerners would come straight from behind soda fountains and ribbon counters, and his successful ballroom society girls from the refining influence of New York's most exclusive bag factories.

"This isn't so paradoxical as it sounds, for his theory of obtaining types far from their actual stamping-grounds is based on an idea that is simple. The idea came to him while he was spending a week-end at the home of a friend. There were many women in the party, and a baby. One of the women cradled that baby in an arm that seemed to be hollowed by the Divine Carpenter to accommodate America's white hopes. She anticipated the kid's every gurgle with a quick-seeming intuition that made my friend remark something about the beautiful unspoken understanding that existed between the two.

"'Yes, it's lovely, isn't it,' said a young flapper seated nearby, 'too bad she's never had one of her own!' And then, in a flash, he understood. The touching realism of this woman's innumerable tableau with the child was the result of her spinister's idealization of motherhood. She *looked* like what he expected a solicitous mother *should*, and interpreting his idea of sentimental motherhood, was infinitely real to him; more real by far than the actual mother, deeply engrossed in another corner of the room on the relative merits of apples and hot water as aids to the muddy complexion.

"It's only natural for people to be what they're not," says my friend, "and the honest-to-goodness thug fixes his scenes because of his natural desire to appear as an arbiter of elegance. He can't realize the worth of his 'natural resources,' and would do infinitely better as a tango-pirate. On the other hand, the Betty fresh from college frequently does the girl-with-a-vermillion-past stuff with infinitely more conviction than her sister of shady reputation because her aloofness, her perspective of the character, gives her a fine sense of the pastel shades the other is too intimate with, too near to see."

Mary "Metro" Minter in Canada

Mary Miles Minter, the very young Metro leading lady, has just returned from a wonderfully good time in Canada.

The little star made a tour of several of the largest cities of the Dominion. She was received and entertained by high officials, cheered by college students and greeted with vehemence by hundreds of children. She gave brief addresses in a large number of photoplay houses and of course received bouquets by armfuls. At the Imperial Theater in Montreal, Miss Minter was presented with a traveling bag by her juvenile admirers.

KEEP SCREEN CLEAN

Universal Executive Declares He'd Clean Streets Before Resorting to Smutty Pictures to Get the Money

By Carl Laemmle.

Certain advocates of proposed laws for the censoring of moving pictures are misrepresenting this company's attitude, and my personal attitude, on the question of suggestive pictures. By using only certain extracts from some of my utterances they are completely twisting my meaning, seeking to make it appear that this company intends to make smutty pictures if the people demand such subjects.

They have quoted the following sentence from an article of which I was the author: "If the demand for them (meaning suggestive pictures) is so overwhelmingly great we will bow to the superior wisdom of the majority."

Taken by itself this sentence seems to damn me utterly. But it should not be separated from the rest of my article, for in it I stated unequivocally that under no consideration would the Universal company make smutty pictures. I even used the phrase that "before the Universal reaches the point where it depends on such pictures for its profits I would strike the street commissioner for a job cleaning the streets."

The fact that this company has produced from twenty to thirty new photoplays every week and has not yet indulged in the practice of making smutty ones ought to be proof enough of our determination to keep the screen clean.

But the censorship advocates ignore all this. They gleefully extract one little sentence from a whole article and circulate it far and wide for the purpose of having new laws enacted to muzzle the screen. If they have their way, they will ruin the amusement of the millions of Americans who patronize moving pictures every day in the week.

Moving picture producers are not bad men, trying to ruin the morals of the people. On the contrary they are just human men with the same sort of red blood in their veins as all other men have. They want only one censor—and, that one the people. They don't want a handful of professional reformers to decide what pictures the people can or cannot see. They know that as long as the pictures please the people, they will thrive; but they also know that as soon as they make pictures which displease or harm the people, the whole structure of the picture business will totter and fall with a smash.

We feel that we have as much right to a free screen as you have to a free press—and for precisely the same reasons. Will you help us get it?

Charlie Chaplin may be the highest salaried man in the universe but here is one person who never heard of him.

Prof. A. C. L. Brown, head of the department of English literature at Northwestern university was having the members of his Shakespeare class compare the bard of Avon with modern writers and dramatists last Saturday. He then asked the names of the favorite authors of the students.

"Charley Chaplin," replied one co-ed.

"I never read any of his works," returned the professor seriously. "What did he write?"

"BIG SALARIES HERE TO STAY"

Richard A. Rowland, President of the Metro Company, Declares That Salaries Should Depend on Drawing Power of Stars

Regarding the question of whether or not sky-high salaries for picture stars is sound business policy, R. A. Rowland, Metro's president, makes some pertinent remarks.

"High salaries, for real motion picture stars, have come to stay. The star is worth his hire in proportion to his earning power as an attraction and the company that fails to recognize a star's value cannot expect to keep him," says Mr. Rowland.

"High salaries are in no sense a sign of loose business methods, or of unsound conditions. On the contrary, I expect to see the high salaries continue because there is every reason why they should.

"I can cheerfully say that we do not in the least begrudge any real star all the money we have paid, are paying and will pay. In spite of contracts we have voluntarily raised salaries that were already high, when we found that pictures in which the stars appeared had an even greater drawing power than we had counted upon.

"I concede that it is often a wrench with some companies to raise a player who has been for some time receiving $50 a week to $1,200 a week or more, but the company that finds out that an actor or an actress is increasing in popularity and therefore in value at the box office, and who fails to give the actor or actress prompt financial recognition cannot hope to hold the player for very long in its service.

"It all lies between the public and the artist. If the artist proves himself before the public he is worth big money, and if he doesn't he isn't.

"For instance, a star like Miss Barrymore receives more money for appearing in Metro pictures than she would derive from similar work on the speaking stage. To begin with she is worth it and her pictures, because of larger revenues, make it possible to pay it.

"I do not look for higher salaries among those who play moderately well, but great talent will always bring great salaries in motion pictures. Every Tom, Dick and Harry in motion pictures will not receive large money but the real artists will get it and they ought to get it."

Mary Dances for Charity

In her appearance, "Herself," at the Hippodrome (New York City) Sunday night concert on March 26, Mary Pickford, who has played silently before millions of film fans, was seen in a new role. While Sousa and his band and the usual bill of events were given, Miss Pickford was the most interesting artist of the evening, for few persons have seen this screen favorite in real life. It is reported that Miss Pickford surprised the theatergoers with a series of dances.

U. S. Films Popular in France

The curtailment in the production of French and Italian motion picture films, owing to conditions created by the war, has caused a considerable increase in the use of American films in France. Reports are to the effect that the French people are delighted with American films.

$7,000 "NE'ER-DO-WELL" WEEK

Heilig Theater of Portland, Oregon, Leased for the Occasion, Breaks Records with the Lesser-V-L-S-E Feature

The Heilig Theater, Portland, Ore., is not a picture theater, but notwithstanding this fact "The Ne'er-Do-Well" has just finished a two weeks' engagement which sets a new record for Portland.

The picture was originally booked to play at the People's Theater, Portland's leading picture house. But after viewing the film, the management recognized "The Ne'er-Do-Well" as one of the big ones that are few and far between, and with the courage to back their judgment leased the Heilig, a stock theater seating 2,000 people, for two weeks.

As a result, the box office receipts reached $7,000 the first week and $6,000 the second week. Unable to continue the engagement on account of advance bookings, the run will resume at this theater at a later date.

The V-L-S-E, which is handling "The Ne'er-Do-Well" by an arrangement with Sol L. Lesser, reports that the picture is meeting with big success throughout the United States.

"NO LOVING IN THIS PARK"

Hazel Dawn and Company of Twelve Famous Players Prevented from Making Picture Love in Baltimore Park

When Hazel Dawn, Irving Cummings and a company of twelve other Famous Players wanted to make love—for a picture, of course—in a Baltimore park under the direction of Frederick Thompson, the president of the city park board said, "No!"

And that official thus placed before a film company another of those inexcusable obstacles that are continually harassing the motion picture industry.

It is putting it softly to say that Director Thompson was indignant, for he and his company had come to Baltimore from New York expressly for the making of the picture they were at that time producing for Famous Players.

The only explanation George W. Williams, the president of the park board, had for his action was just as peculiar as the action itself. "I do not think it is wise to allow pictures of lovemaking or kidnaping to be made in Druid Hill park," he said. "Many peo-

Striking scene from "My Partner," Mutual "Masterpicture" in which Burr McIntosh is starred.

ple who would see them upon the screen would think they are real and that would not be a very good advertisement for our park."

And as to whether lovemaking (real) would be a good advertisement for a park it would seem depends, by the way, on whether one's viewpoint be that of pompous official, amorous lover or pestered policeman. But in lovemaking (reel) nobody has yet discovered anything to harm even the most innocent little park.

Two "Stars" Sign Up

Ethel Clayton, for the past four years one of the leading feature stars with the Lubin Company, with sixteen big feature productions to her credit, this week became a permanent member of the World-Equitable Corporations and within one hour of signing, was allotted the principal female role in "The Woman of It," in which Carlyle Blackwell and Paul McAllister will appear opposite her and which will be staged at a point somewhat distant from Saranac in the interior of the Catskills and Adirondacks. Miss Clayton's contract with World and Equitable was signed twenty minutes after she arrived in New York from Philadelphia. Miss Clayton can readily be termed a pioneer film player. She graduated from the stage to the screen during the period of the screen's evolution. When Henry B. Harris was in the height of his dramatic triumph, and "The Lion and the Mouse," "The Traveling Salesman," "The Chorus Lady," and "Children of Destiny" were running on Broadway, Ethel Clayton was creating her first impression as a dramatic actress in "The Lion and the Mouse." Later Mr. Harris assigned Miss Clayton to the principal role opposite Wallace Eddinger in "The Making of Bobby Burnitt," and in which she made an excellent personal hit, although the show itself was not a financial success. Later when "The Country Boy" was produced, Miss Clayton was taken from the cast of "Bobby Burnitt" by Mr. Harris and Mr. Selwyn, the author, and given one of the most important roles in what proved to be one of the biggest hits of the season, "The Country Boy." It was while Miss Clayton was playing in "The Country Boy" that she attracted the attention of the film makers and a short while after "The Country Boy" completed its engagement in New York, Miss Clayton made her appearance in the first three-reel production ever made, entitled "When the Earth Trembled," and which sold to a greater extent in point of prints used than any subject of similar length before or since its creation.

Scene from "The Conscience of John David," the Horsley production written by and featuring Crane Wilbur. A five-part feature released as Mutual Masterpicture, de luxe, on April 24.

Carlyle Blackwell, recently seen in a visualization of Samuel Hopkins Adams' "The Clarion," and whose future was rather undetermined owing to the rumors that after his short term agreement with Equitable expired, he would join another concern, set at rest all rumors when he signed a three-year contract with the World Film Corporation for appearance in features of that concern and its ally, the Equitable Motion Pictures Corporation. Mr. Blackwell, one of the youngest and most widely known of the typical film artists, who created his wide following by reason of his attractive screen personality and his versatility in a multitude of roles during his years of service before the camera, was in great demand.

Genuine Whiskers at Last

There is nothing scarcer on the screen than genuine whiskers.

Hirsute adornment that is bought by the yard and glued onto the villain's grim countenance fools only the villain himself. He usually *looks* in his store whiskers just about as they *feel* stuck on his face.

This by way of explanation of why some companies pay extra men five dollars a day for neglecting to shave, and why Director High of the Metro company raided the Russian quarter of New York City recently and gathered up thirty bewhiskered sons of Petrograd for the feature he was working on. He directed them through an interpreter.

And so in "The Kiss of Hate," a story of Russian romance, we may expect to see not only costumes and faces in the mob that reek with local color, but also some genuine Russian whiskers.

Goodwin Troupe Back

A tired but happy crowd of actors and "esses" rolled into New York from Jacksonville, Florida, last week. They were covered with tan and glory and under their arms carried dainty little pet alligators and other souvenirs of the sunny south.

They were headed by the redoubtable Nat Goodwin and bore allegiance to Mirror Films, Inc. In Florida they had directed, acted and photographed one of Goodwin's old successes in record time. There remain only a few scenes to be taken in the Mirror studios at Glendale, Long Island.

Among those of the tired troupe were Flora Finch, Billy Quirk, Estelle Mardo, Mildred Manning, Augustus Phillips, Lina D'Avril, Eddie O'Connor, Charles Brandt and others.

Detail in Productions

Motion picture patrons as well as the motion picture trade are aware all too often of lack of care in handling the detail of a production. The sudden changing of a suit or the wonderfully swift drying of the apparel of someone who has just emerged from a lake, are not very unusual. It is exceptional attention to details which has spelt the success of Edgar Lewis in his "Great Divide" and "The Bondman."

NEW RAVER STUDIO READY

"The Witching Hour," "Alabama," "The Hoosier Doctor," and Other Features, Will Be Made in Fine Long Island Structure

All future Raver Film Corporation productions, such as "The Witching Hour," "Alabama," "The Hoosier Doctor," "As a Man Thinks," "Mrs. Leffingwell's Booths," and the many other Augustus Thomas plays, will be made in the new Raver studios at Rockville Center, Long Island. The studio is but a few short blocks out of the city of Rockville Center, with every necessary natural bit of scenery within easy distance of it.

The studio proper is completely finished with the exception of the installation of lights. The ordinary line of props and scenery is being built and laboratory facilities installed. The studio will consist of several buildings and include a plot of ground covering about five acres.

Beside the indoor studio, a large outside stage is being constructed adjacent to the property room for use in good weather. In the construction of the studio the buildings have been arranged with a view of securing the greatest efficiency. Adjoining and connecting with the studio proper is the property building. On the other side of the property room is the large outdoor stage. On the opposite side of this group is the laboratory, with its tanks, dry rooms, printers' and assembling rooms. Over this is the carpenter shop and scenic department. In addition to this group of buildings there is an extra store room and a garage which will accommodate five automobiles.

While many splendid propositions were offered Mr. Raver in his search for a studio site, this Rockville Center plot appealed to him more strongly because of its many natural advantages. It is but a few minutes' ride from New York City. It is in the center of a country rich with natural scenery and splendid homes. Everything from the busy hum of factory life and active city streets to the quietness of farm and woodlands is conveniently available.

Governor's Son Drafts Contract

As a bonus in connection with their deal, purchasers of state rights on the California Motion Picture Corporation's "The Unwritten Law" are receiving a contract personally drafted by the son of the Hon. Hiram Johnson, governor of California, who attracted much attention during the baptism by fire of Col. Roosevelt's Progressive party at Chicago four years ago.

Archibald M. Johnson, son of Governor Johnson, is connected with the San Francisco law firm of Sullivan, Sullivan & Roche and is general counsel for the California Motion Picture Corporation. For the past month he has been in New York with Alexander Beyfuss, general manager of the company, giving his personal attention to the signing of the contract which he drafted by the various buyers of territory on the big photoplay feature.

Ronald Reed of Peoria, Ill., of the Elite Amateur Actors' Club of Central Illinois, has been engaged by the Barker-Swann Film Company as leading man in "The Brown Mouse," the first play this company will produce at its new Peoria studios.

STRINGER WRITES WORLD STORY

Director Tourneur, House Peters and Arthur Stringer Combined in Producing Five-Act Detective Play

In these days when weak-kneed stories are only too common, it is with relief that one looks forward to a photoplay plot constructed by an author of proved merit. "The Hand of Peril," the World Film release for March 27, gives promise of leaving nothing to be desired in the way of strength of story.

The play is from the convincing typewriter of Arthur Stringer, an author, whose work is always chock full of vivid interest and who is frequently seen between the covers of the leading magazines. He is especially strong in the construction of detective stories, and "The Hand of Peril" is an example of his finest work.

Not only does the authorship of this coming film appear to be of the one hundred point caliber, but the cast and the director uphold this unusual standard. House Peters will play the lead, and it is common knowledge that Mr. Peters is particularly strong in the portrayal of detective roles. Maurice Tourneur, who handles psychology and tricky incidents better than any other element in film making, will direct the play. This triangle of author, star and director should make an ideal picture.

The strong cast has been working for seven weeks in the Paragon studio. Mr. Tourneur has given free play to his genius for the intricate and delicate phases of story-making and the plot, which concerns itself with government agents and a band of criminals, is full of suspense and novel climaxes. A tracing desk, used by counterfeiters, a transparent wall through which the criminals see without being seen, and other new devices mark the unfolding of the story.

There are five acts and more than three hundred scenes in this striking detective film.

KEENAN BACK WITH TRIANGLE

Noted Actor Again With Ince and De Wolf Hopper Is Also Active in New Griffith Features

Frank Keenan, noted for his screen work in "The Coward," is to be seen again in Triangle productions after a vacation of six weeks. He has a long contract and "The Stepping Stone" is the first of a series of frequent releases which will come from the Ince corner of Triangle.

"The Stepping Stone" gives Keenan the role of a powerful financier. His leading lady will be Mary Boland, who played opposite John Drew for several years. The story is by C. Gardner Sullivan and is so strong that it is possible that a stage adaptation will be made later on.

De Wolf Hopper has also returned to Triangle screens. "Sunshine Dad" is his new vehicle, Griffith-supervised. In this play Hopper will be Adonis Evergreen, the principal sufferer from the complications arising from the theft of a diamond band from a Hindoo shrine. Jewel Carmen has an important part in the support.

"Peggy," the well-known Ince feature with Billie Burke, is still going strong as it is said that even the Scotchmen are paying to see it.

"WAIT," SAYS SELZNICK

President of New Clara Kimball Young Film Corporation Promises Revelation on Return from Short Trip

With the announcement that the motion picture industry was rapidly evolving into a race between the producer, the exchanges and the exhibitor, to see which could lose the most money, Lewis J. Selznick, president and general manager of the new Clara Kimball Young Film Corporation, left New York last week for Cleveland and Pittsburgh to complete the final negotiations which he promises will result in the organization of the first assured film success in the business. When interviewed just before his departure, Mr. Selznick said:

"Wait until I get back. There are a lot of men giving interviews just now on how to make money in the motion picture business. Most of them could give better interviews on how to lose money in the motion picture business. I am not going to add to their kind of talk just now, but on my return from this western trip I shall be in a position not only to talk about it but to show the way and the only way to make money for producer, exchange, and exhibitor.

"All I can say just now is that our plans are rapidly maturing to the perfection of organization that will make the Clara Kimball Young Film Corporation absolutely a sure-fire proposition. We have already secured under contract a half-dozen of the most brilliant scenario writers in the profession, to prepare scripts for Miss Young. Each of these will be written solely with Miss Young's personality and style in mind and each, before our acceptance, will undergo a scrutiny that cannot fail to spot the least sign of weakness in the story before it is put into work at the studio.

"Our advertising matter will be a revelation to the industry. We intend to issue lithographs and other forms of illustrated matter prepared by artists whose names are synonymous with the highest form of the illustrative art.

"One of the sad things about the production of feature pictures today is the fact that the exhibitor handling a regular program from one producing concern must buy three pieces of pictorial cheese to obtain one slice of cake. When the Clara Kimball Young Film Corporation's output begins each picture will be cake. If the exhibitor wants a side order of cheese, he will have to buy it elsewhere."

Fox Shows Growth

The arrival of Winfield R. Sheehan, general manager of the Fox Film Corporation, in England and the immediate opening under his direction of a chain of offices in England and Scotland, means that this film company attains a new stage of its expansion into the world markets.

Entry into the British market makes the sixth country to be invaded by William Fox in less than twenty-four months. His big corporation is now operating in Australia, England, Scotland, Canada, Brazil, Argentine and is reaching out in still other directions.

Thus do motion pictures furnish parallels to the old gold camps of the West and to the boom cities that grew up overnight and became permanent when pioneers struck oil in the middle-West.

HOLMES WRITES "NEAR DRAMA"

Travelogue Expert Turns Out Play With Real Hero and Heroine, a Comedian and Any Number of Villains.

Burton Holmes has written a "near-drama" in his eighth release on March 27, for the Paramount Pictures Corporation, for there is a hero, a heroine, a comedian and several villains, and they are all real people and everything that occurs is as real as the daily lives they all lead in the forests of Arizona. Fire fighting is a profession—a life work, and a very exciting and dangerous profession it is.

The hero of Mr. Holmes' drama is the forest ranger who lives with his wife, the heroine, in a little camp in the Arizona forest. The comedian is his assistant, the Indian ranger, the villains are the careless campers who set the fire, and out of these human elements with the assistance of a few horses, burrows and helpers, Mr. Holmes has woven the thread of his story.

Pictorially, this reel is most interesting, scenes are taken of and in the ranger's lookout tower, high above the trees. Here are seen the clever devices for getting the exact location of a distant fire and the methods for telephoning near-by stations and mobilizing the little army of fire-fighters.

Then the camp of the villains is shown with the fatal fire smoldering in the foreground; the villains break camp and with a careless kick the arch-villain spreads the embers of the dying fire over the ground and they depart, leaving the scattered firebrands to get in their deadly work.

The fire spreads—the ranger, high perched in his tower, sees the smoke; he telephones another ranger at another lookout tower many miles away and between them they can put a finger on the exact spot where the villains' campfire has grown to a vigorous and rapidly spreading blaze.

No time to lose—horses are saddled, implements seized, and from several different lookout towers the little band of brave men, having kissed their respective wives good-bye, are galloping wildly toward the central goal—the fire. To watch them on the screen, as Mr. Holmes watched them in real life, fighting fire, their faces blistered, their clothes scorching, their throats, noses and eyes raw with the heat and the smoke—even to see that on the screen makes one realize what the dangers must be and what sort of stuff the rangers must be made of.

After the fire has been brought under control, the relief arrives and water cools the parched throats and food refreshes the tired bodies and soon each ranger "hikes" for his own cozy camp and to watch for another fire.

How heavy their hearts must be sometimes when they ride to that kind of a fire and wonder, as they ride, whether they will ever come back to the little woman each one of them has waiting for him somewhere.

The Paramount-Burton Holmes seventh release on March 20 is not only different from any Paramount Travel Picture ever shown, but is different from any pictures ever shown by any one, for, by using his peculiar "Speedo" camera Mr. Holmes makes the most ordinary and every-day scenes into screamingly funny farce-comedies and yet, underlying the comicality of it all, there is still the informative element and the easily

traceable every detail of what was actually occurring when the "Speedo" took the picture.

For instance, the antics of a canal boat jumping up and down through a series of five or six locks, very much as a fat puppy would rush up and down stairs would be very amusing, but no matter how amusing it might be, Burton Holmes' audiences would see every detail of the opening and closing of the lock gates, the boat entering each lock, the flooding of the next lock, and all the other details of how a boat or ship "comes down stairs."

Whatever else he does, Mr. Holmes may be depended upon to show his fellow-travelers the very things that he and his camera saw, but sometimes the most interesting events, if shown as they actually occurred, would take an entire evening to show each event, hence the invention of the "Speedo" camera, which is truthful in its portrayal of every detail, but certainly makes everything "go some."

San Francisco was never celebrated as being particularly "slow," so Burton Holmes has selected the sights and scenes in and around that lively city as a fitting opportunity to introduce his "Speedo."

"Defense" Film Honored

It seems that there is at least one town in the United States that thinks enough of the importance of motion pictures to turn out with its mayor and prominent citizens to welcome it as it would the governor or a senator.

Report comes from Meridan, New York, that when "Defense or Tribute" was shown at the Poli theater there the mayor and other local dignitaries spoke on "Preparedness" as a part of the evening's program, and hundreds of the citizens turned out to the event. It is also said that a number of the merchants decorated their stores with flags in order to aid in carrying out the spirit of patriotism stirred up by the film.

"Defense or Tribute" was produced by the Public Service Film Company.

A bit of lovemaking from Essanay's "The Unknown," with Marguerite Clayton and Richard Travers.

WHO WROTE SHAKESPEARE?

This Is Momentous Question in Chicago Court and President William N. Selig is the Anxious Questioner

Who wrote Shakespeare?

The question has been submitted in Chicago to Judge Tuthill in the form of a prosaic bill in chancery.

William N. Selig, president of the Selig Polyscope Company, is a keen student of the works of Shakespeare. Mr. Selig has directed his bill against Colonel George Fabyan and the Riverbank Company, of which Mr. Fabyan is president.

The Riverbank Company, according to the bill, is preparing to publish cipher translations proving that the Bard of Verulam is also the Bard of Avon. Mr. Selig declares that inasmuch as he is preparing to exhibit motion pictorial presentations of the Shakespeare plays, the translations will harm his business.

Judge Tuthill, in the Chicago courts, granted a temporary injunction restraining the publication of the books.

"William N. Selig respectfully represents that he has for more than twenty years past been one of a large number of persons believing and relying on the authenticity of the authorship of William Shakespeare. The bardolator points out that on April 23 will fall the tercentenary celebration of Shakespeare's works which celebration he will commemorate by producing Shakespeare's photoplays.

"The Riverbank company, the bill proceeds, purposes to publish translations of Shakespeare's and Bacon's work by use of the 'Biliterial Cipher' which Sir Francis Bacon invented in Paris in his early youth and published in certain of his works, which cipher when applied to Shakespeare's works tells the 'marvelous' story of the lives of Bacon, Queen Elizabeth, and other Elizabethan celebrities and also furnishes the complete history of the 'New Atlantis,' a hitherto unfinished work of Lord Bacon."

If the cipher translations are published, Mr. Selig's business will be impaired and "the fame of Shakespeare as author of all said works will be shattered."

Then comes another appeal to the court:

"Your orator prays that he may have an adjudication that William Shakespeare is the author of all the tragedies, comedies, plays and sonnets which heretofore have been attributed to him; that the publication of the secret story discovered in said works by the application of secret ciphers found in the works of Francis Bacon be declared illegal and improper, and that the doing of each and all of said illegal and improper acts may be enjoined."

The law firm representing Mr. Selig filed a bond sufficient, in the court's opinion, to cover possible damage to the defendants. At a later date, the judge will listen to arguments which possibly will include the reading verbatim of hundreds of books on the Shakespeare-Bacon controversy.

The charge has been made against Major M. L. C. Funkhouser, second deputy superintendent of police of Chicago, that he permitted exhibitions of "cut-outs" in his possession as head of the city film censorship department. The major has refused to make any statement anent the complaint.

Two Current Triangle Kay-Bee Plays. On the left, "The Despoiler;" the other, "Acquitted," with Wilfred Lucas.

NEW BALBOA SERIAL

Jackie Saunders Will Be Starred in "The Grip of Evil" Which Is to Be Released by Pathe

Balboa's forthcoming continued screen story will be called "The Grip of Evil," and Jackie Saunders has been cast for the stellar role. On completion the piece is to be released by Pathe, which has handled all of the Long Beach "house of serials" big productions, such as "Who Pays?" "Neal of the Navy," and "The Red Circle."

Work is now under way on "The Grip of Evil," with Director Harry Harvey in charge of the production. His company includes two new featured film players brought out specially from New York to support Miss Saunders. One of them is Roland Bottomley, leading man of wide experience; the other Marie Empress, a "heavy" of renown.

The basic idea for "The Grip of Evil" was supplied by LaMonte Waldron, a New York newspaperman. The continuity is being developed by Douglas Bronston. He is at the Balboa studio now and on the job. This production will consist of a series of fourteen stories of two reels each. Each installment will be complete in itself, with a common strand of interest pervading all.

Like all former Balboa continued stories, "The Grip of Evil" promises to be a distinct novelty; for in each episode Jackie Saunders will enact a different type of woman. She is already well known for her versatility. But this production will give her powers greater scope than ever and enable her to demonstrate the fitness of the appellation recently given her—"the Maude Adams of the screen."

While in New York recently Miss Saunders acquired a new wardrobe consisting of a score of complete changes. All of the gowns, suits and dresses were designed and made especially for her by Frances. They will be used exclusively in "The Grip of Evil." One novel thing about this sartorial feature is that Miss Saunders will first be photographed in each outfit and included in Pathe's Weekly for fourteen weeks in advance of the opening of the production's release.

E. D. Horkheimer, secretary and treasurer of Balboa, who has just returned from New York, is exercising a general supervisory eye over the production of "The Grip of Evil." W. A. S. Douglas, Pathe's director of productions, is also watching the filming of the piece. Joseph Brotherton is in charge of the camera work. Having photographed "Who Pays?" and "Neal of the Navy," he is particularly well qualified.

"The Grip of Evil" will mark Jackie Saunders' debut as a serial star. Their appearance in continued stories has done much to establish such favorites as Lillian Lorraine, Ruth Roland, Pearl White and others with film audiences. Because of the variety of characters Miss Saunders will interpret, she should emerge at the top of the list, since nothing like "The Grip of Evil" has yet been filmed. Each story raises a big question in the spectator's mind. The Balboa girl is going to propound fourteen posers—entertaining, but none the less puzzling.

Refuse to Shorten Films

To the disappointment of a large delegation of actors and actresses who do turns between films at motion picture theaters, a legislative committee has reported unfavorably on a bill to limit the time a film may be shown continuously to thirty minutes, with a ten-minute intermission. It was also voted by the committee to reject a bill providing that tickets to photo-plays shall not be sold after the seats are occupied. More than 300 stage folk crowded the committee rooms at the hearing, the proponents of the first bill being marshalled by Representative Sandy Chapman, himself an actor. An organizer for the White Rats claimed that the bill would help the theatrical unemployed, stage hands and movers, as well as actors and actresses, by making more turns necessary.

White Has "See America First"

The popular Gaumont scenic series, "See America First," is now being handled by C. M. White, assistant to F. G. Bradford, general manager of the Gaumont company. The release of March 19 shows entertaining views of San Francisco, Cal. "See America First" is a split reel with Harry Palmer's animated cartoons, which are also the product of the Gaumont laboratories at Flushing, N. Y. March 19, Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

"Dixie's Finest Theater"

BY H. A. STEWART

A FINE example of the high plane of development which has been reached by the motion picture industry is found in the beautiful new Orpheum theater recently opened at Huntington, West Virginia. The Ince-Triangle "Peggy" was the "housewarming" production.

This theater is not only one of the finest in Dixie but is a marvel of photoplay house architecture. It is unusual in itself to find a $170,000 theater, seating 1,600 people, in a town with a population of 42,000. The Orpheum Theater company, which has conceived and constructed this exemplary photoplay house, is composed of Dr. George C. Kolb, the owner of a string of theaters in Ohio, F. A. Gartlein and G. C. Sullivan. The latter men are well known in Huntington business circles.

Construction

The building is constructed of steel, brick, concrete, terra cotta, and equipped with a complete sprinkler system, thus eliminating any danger from fire.

The entrance is in the center of the building and there is a store room on either side, extending back forty feet from the street. The front part of the building is three stories high, and the second and third floors, over the store rooms and lobby, are laid out for high-class apartments. The theater entrance itself has an attractive marquise extending to the curb.

The entrance and lobby to the Orpheum is finished entirely with marble, terra cotta and ornamental plaster in keeping with both the exterior and interior of the building. The lobby and foyer are brilliantly illuminated, and in addition to their beauty, are so spacious that large crowds may enter and exit from the theater without confusion or inconvenience. On the right side of the foyer is a retiring room for ladies, with a maid in attendance.

Excellent Seating Plan

There are more than sixteen hundred high-grade opera chairs. The arrangement of the seats is such that a free circulation of air passes between the backs of the chairs. The seats are also arranged so that every seat has what is termed a perfect "sight line" on the stage.

The management of the Orpheum has arranged forty autoboxes, handsomely carpeted, containing ten chairs each, which may be reserved in person or by telephone for any performance, thus insuring a seat to those who wish to come at any hour and especially those who wish to entertain their friends, parties, and societies, who can attend in a body and will have seats together, thus adding immensely to their pleasure.

The building is arranged with a complete heating and ventilating equipment, which furnishes a large volume of fresh air taken into the system at a point above the roof, where the air is free from dust and odors. From the fresh air intake, the air is drawn over coils, heated by steam to the proper temperature. The fresh air, after being heated in winter and cooled in summer, is delivered to the auditorium through steel ducts and registers. The vitiated air from the auditorium is exhausted through registers and flues and discharged above the building. An attic, twelve feet in height, between the ceiling and the roof also improves the ventilation.

The Orpheum, in advertising, uses this slogan, two essentials for success, "Fresh air and good pictures." They have both.

The Orpheum management has installed the Hope-Jones Unit Orchestra, claimed to be one of the finest musical instruments in the world. It is entirely controlled by one musician, combining the full symphony orchestra with the organ. The instrument installed in the Orpheum was designed especially for this theater, and is similar to the one which at the Panama-Pacific Exposition received the gold medal of honor. Some of the wonderful effects contained in this organ are, thunder, wind, rain, cannon, surf, horses trotting, various whistles, tambourines, triangles, etc. It also contains beautiful organ tones, church chimes, human voice effects, flutes, violins, harps, cellos, etc., and represents an investment of $10,000.00.

Scenic Equipment

The asbestos curtain of the Orpheum represents the maximum of protection and in design of decorative treatment offers a wide departure from the conventional through the chaste, simple but highly effective design of Verus T. Ritter, the architect of the theater.

The stage setting follows a design originally conceived for the Strand Theater, St. Paul, Minnesota. Starting with the orchestra pit, the effect of a terraced yard is carried out consistently with appropriate landscaping and floral treatment. The color tone of the scenic treatment is the warm mellow tones of Autumn which affords a pleasing background for the flowers and shrubs that are used as accessories.

The ensemble effect of the setting is that of an estate, a large cyclorama drop, showing in perspective the opposite shore of a body of water; the outlines of a church in the far distance affords the background of the setting. On each side of the stage cottages are shown, with pillars and balcony effects. In the rear of the stage a pergola effect is carried out and between

Paula Shay and Mignon Anderson in the new Ivan production, "The City of Illusion."

Stage set for a big scene in the Vogue comedy, "Devilish Business," directed by Rube Miller. Mr. Miller, the central figure seated in the foreground, is shown in conference with the studio manager and the assistant director. In this subject, Rube Miller has attained wonderful results by means of clever photography, showing magic disappearing acts, with certain figures replaced by others in the wink of an eye. Mr. Miller, who has an important role in this comedy, is supported by Arthur Moon, Madge Kirby and Alice Neice.

the columns of the center part of the pergola is provided the setting for the picture screen. When the picture screen is raised the view of the back drop is unobstructed. When the screen is lowered a most delightful setting for the photo-plays is provided, one that enhances their artistic effect, and increases their pleasing quality.

The lighting contributes most importantly to the effectiveness of the setting. Red, amber, and blue lights are liberally employed to create the atmospheric effects necessary to bring out to the smallest extent the beauty and general effectiveness of the scene.

Another departure is provided in that, even though the pictures are being shown, the cyclorama scene in the rear is lit up with the mellow light of moonlight without disturbing in the least the quality and effectiveness of the photo-plays and at the same time rendering an indescribable charm to the photo-play presentment.

Projection

The success of a motion picture house is attained through the high quality of its picture projection. This department has received very careful consideration. However good the photographic quality of a film may be, imperfect projection will render it worthless. If pictures jump and flicker, they fail of purpose. Realizing that only the highest possible grade of projection will suffice, the management of the Orpheum has installed two of the latest projection motion picture machines on the market. They are the Baird, which machines are heavily built, so as to insure stability and avoid vibration. It is claimed by the manufacturers that the Baird is one motion picture machine which absolutely eliminates flicker, thereby producing clear, bright, and well defined pictures.

Another very important feature of this projection is the fact that it is absolutely fire proof. When in operation the film is entirely enclosed, making it so that if there should be an ignition, it would be impossible to burn. To produce the desired results there must always be perfect harmony between the screen and the light which is thrown upon it. Exhaustive and costly experiments have been made to perfect the screen. A new discovery has recently been made and the problem solved. A new screen has been invented which produces a soft satin finish. It eliminates the hard glarish metallic effect and brings forth a picture soft and velvety in every detail. On account of the effect produced, it was decided to install the new screen Satin Gold Fiber. The Orpheum is equipped with this screen which is said to be the only projection surface yet invented which will receive the light projected upon it, absorb the contrary and jarring rays, from a perfectly neutral light, and reflect to the audience a picture which is even in tone, irrespective of what angle it is viewed from, and which is velvety in its softness.

The operating room is much larger than is usually provided, but to provide the proper comfort, convenience and ventilation, the architect has designed a room in the balcony which is absolutely fireproof, properly ventilated and in charge of an expert.

The Orpheum will show Triangle, V. L. S. E. and Mutual productions.

"THE BOOB WEEKLY" SHOWN

R. L. Goldberg's Cartoon, a Travesty on News Weeklies, Will Soon Be Released by Pathe.

Comedies predominated at Pathe's regular Monday afternoon press showing at the New York exchange projection room. And taking the lead over some particularly good one reel subjects shortly to be released by Pathe "The Boob Weekly," an animated cartoon by R. L. Goldberg, moved to boisterous laughter the reviewers who through the performance of their daily tasks have become more or less impervious to the wiles of the cartoonist, the antics of strenuous comedians, and the emotionalism of the dramatist.

The purpose of "The Boob Weekly" is to amuse, to move to laughter, and to say that it fulfills its mission seems a strangely mild way of expressing a real fact. The manner in which "The Boob Weekly" realizes its intent deserves more eloquent description. But a Goldberg cartoon would gain nothing by our enthusiasm. One can only say that this single reel picture is ever so funny, and well worth the exhibitor's consideration.

If the Goldberg cartoons to follow are as comical as "The Boob Weekly" then the Pathe Exchanges will probably find that their cartoon releases hold charms for the exhibitors. "The Boob Weekly" will be one of the first Goldberg pictures which Pathe will release.

To give an account of the different incidents which make this picture a sure-fire laugh producer, would be tiresome alike to writer and reader, so no attempt will here be made to recount just what made us laugh and what did not. The picture is a burlesque on news weeklies. There is humor in its originality and the very extravagance of Goldberg's characters and the names he gives them reaches its own ludicrous heights. "The Boob Weekly" found a mighty responsive audience Monday. The fickle public will be heard from in the near future, and we feel that the decision will be favorable, emphatically so.

Winnifred Greenwood "De Luxe"

It has not been a great number of years since Winnifred Greenwood, the winsome American Mutual star, first appeared in the dramatic profession. But in the space of a few years she has achieved a record attainment. She has appeared as more than 1,000 different girls, different in thought, background, expression and purpose. Miss Greenwood is now co-starring with Frank Ritchie at the head of a Mutual Masterpicture, de luxe edition company organized at the American Film Company's Santa Barbara studios. Miss Greenwood began her professional career with musical comedy. She had an exceptionally good voice. The stock stage next claimed the soft voiced, pink cheeked, gray eyed girl. She traveled with a repertoire company, playing "Sapho," "Camille," and all the "old timers." She also headed a road company for two years, previous to joining the cohorts of the screen players.

Winifred Greenwood.

The greater part of her career as a player for the celluloid drama has been with the American Film Company. She is so generous, so willing to do any task which is set before her, so eager to be of assistance to those about her, that she is a great favorite with the studio folk.

She is a great out-of-doors person, with a propensity for playing tennis and golf. She handles a canoe, a horse or the rolling waves of the surf with equal ease. Another hobby is tramping. In her wardrobe are found heavy English tramping boots, tweeds and mannish hats.

Miss Greenwood plays both the piano and the mandolin. These two accomplishments, with her remarkable voice, make her a very welcome guest. She is as generous with these as she is with other possessions and with her time.

Vitagraphers Eat Beefsteak

A Vitagraph beefsteak party was held in Castle Cave recently and all the guests proclaimed the event "vivid, vivacious and vigorous," whatever that combination means. The following were among the notables present:

Hughie Mack, Dick Leslie, Garry McGarry, Earle Williams, Antonio Moreno, Harry Morey, Edward Dunn, Harold Foshav, Donald Hall, John T. Kelly, Thom Mills, Anders Raddolf, Templar Saxe, William Shea, Doc Stark, A. E. Turner, Denton Vane, William Lally, Charles Burton, George E. Hedden, William Watkins, Sam Spedon, Doc Dunahue, Walter Arthur, Leonard Smith, Herbert Schmidt, August Wenz, Wm. Blackton, Max Held, Fred Held, Frank Brule, Frank Lawrence, Harry Waldron, Archie Stuart, Arthur Cozine, Doc Kleine, James B. French, Walter Bunyon, Joe Schelderfer, Frank Shaw, George Baker, Paul Scardon, Lawrence Semon, Charles D. Chapman, Edward Thomas, Edward Wentworth, Wallie Van.

Beyfuss Back to Coast

Alexander E. Beyfuss, general manager of the California Motion Picture Corporation, passed through Chicago a few days ago, en route from New York to San Francisco, after having spent more than a month in the East in the interests of his firm, marketing "The Unwritten Law" on a states rights basis.

Mr. Beyfuss has gone to the coast for the purpose of laying out his sales campaign on the second "Better-than-Program" picture, which his company is making and plans to release some time in May. The forthcoming feature is entitled "The Woman Who Dared." The story is by C. N. and A. M. Williamson and has been especially written for Beatriz Michelena, the star of "The Unwritten Law," who will also have the leading role in the new release.

New Ivan Productions

"The City of Illusion" is a new and ambitious feature to be released in April by the Ivan Feature Film company.

An all-star cast was assembled for this production by Director Abramson and for some of the scenes the entire cast was taken to Richmond, Virginia, and to Washington. At the latter city the exterior of the palatial mansion of Saurez Mujica, ambassador to Chile, was utilized.

"The City of Illusion" will recall the dainty Mignon Anderson to the screen. She is well-known from having for several years played important roles with Thanhouser. Bradley Barker, formerly Olga Petrova's leading man, plays the male lead and Paula Shay, Joseph Burke and Willard Case are also in the cast.

The Ivan production, "Forbidden Fruit," has been passed by the Chicago Board of Censors.

Pollard Works Fast

Harry Pollard, all in one week, recently captured pictures of the U. S. Pacific battle fleet headed for Mexican waters, a Mexican bull fight, the International Exposition, several interiors and exteriors. He also chartered a yacht to take him to some of the islands in the Pacific to complete the exteriors for "The Pearl of Paradise," the Pollard Photo Play Corporation's first feature, starring Margarita Fischer.

Fairbanks at a New One

Douglas Fairbanks, the prominent Triangle star, is at work on a new Fne Arts comedy, somewhat on the style of his recent release, "His Picture in the Papers." A number of the scenes are laid at the seashore, and the costumes that the beach girls wear in these scenes are of the "advanced" style.

Bessie Love has the role of a poor little slum girl in the play.

Irving Bachelor, the writer, has found it necessary to resign from the board of directors of the Mirror Films, Incorporated, on account of his numerous literary engagements which he feels do not leave him time for a faithful performance of his duties on the board.

THREE-STAR FILM IN APRIL

"Who Killed Simon Baird" to Be Equitable's First Triple-Lead Production; Will Be Ready in a Few Weeks

The first three-star production to be created by the Equitable Motion Pictures Corporation will characterize the World Film program early in April, when Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross will appear in Channing Pollock and Rennold Wolf's virile dramatic concoction, "Who Killed Simon Baird?"

This will be Miss Ostriche's third appearance with Equitable, her former vehicles, "A Daughter of the Sea" and "A Circus Romance," having firmly established her, while Charles J. Ross is now a seasoned player, having appeared in several productions for Equitable, including "The Senator."

Edna Wallace Hopper is debuting in "Who Killed Simon Baird," but before being contracted for by Equitable, or before she would accept the present engagement, Miss Hopper spent several days at the Equitable studio and proved by means of exhaustive tests that her features were adapted to screen work.

Gail Kane, Equiable's leading star, has arranged for the syndication of a ten chapter series of articles entitled: "How to Become a Motion Picture Actress," and which will appear in several hundred newspapers throughout the country. The stories were written by Miss Kane in collaboration with a well known author and Miss Kane's own personal experiences form the basis upon which the articles were written.

CITIES BUSY ON ACTORS' FUND

Chicago, Pittsburgh, Philadelphia and Boston Are Now "Deadly Rivals" in Raising Benefit Coin For Players' Endowment

A splendid spirit of rivalry is being developed among the various cities engaged in working in the motion picture campaign for the benefit of the Actor's Fund of America. The object of the latter, as is well known, is to collect $500,000 in fifteen weeks to endow the Actor's Fund. Boston has just joined in the race already begun by Chicago, Pittsburgh and Philadelphia.

Mayor Curley is honorary chairman of the Boston campaign, with Mr. Moe Mark in active charge. Mr. Mark is proprietor of the Strand Theater in Lynn, Mass., and will carry the campaign into that city. In Boston a number of social affairs for the benefit of the fund have already been held.

The Philadelphia campaign committee has held a big meeting and the personnel of the organization is now complete. Here are a few of the names:

Mayor Smith is honorary chairman. Sigmund Lubin and Ira Lowry represent the film manufacturers; J. C. Smith, F. Day, I. Buxbaum, J. C. Clark and Reynolds Schwalbe the film exchange men. J. L. Covington, of the Philadelphia *Public Ledger,* is publicity manager. Stanley Mastbaum, J. McCready and W. Burbank, theater owners, are also committee members.

Among other committees being appointed by this general organization, Mr. Burbank, who is president of a printing establishment, was made chairman for benevolent organizations and Mr. McCready chairman for baseball associations. Mr. McCready is Connie Mack's representative. It is anticipated that Philadelphia will contest strongly with Chicago, Pittsburgh and Boston to make the largest contribution to the campaign fund.

One of the best schemes yet devised for the raising of additions to the Actor's fund has come from Howard Estabrook of the Wharton studios at Ithaca, New York. He has announced a scenario contest among the students of Cornell University and the proceeds will go to the fund. The winning scenario will be produced at the Wharton studios in April. Chairman Goldfish of the Motion Picture Campaign, has received word that the scenario plan is to be used in other cities for the benefit of the fund.

Mayor George J. Harb of Columbus, Ohio, has accepted the honorary chairmanship of the committee in his city, and it is reported that the Pittsburgh Screen Club has enlisted a large number of girls in a ticket selling campaign.

In all it is said that more than 500 mayors are acting as honorary chairmen on the committees working in the motion picture end of the campaign.

Los Angeles has already sent in $5,000 and the Vitagraph players in the studio at San Antonio, Texas, have contributed $109. Thomas A. Edison has donated a $250 check. These are only examples of the wide response to the campaign.

Alice Brady and Jack Sherrill in a psychologic scene from Frohman's "Then I'll Come Back to You."

The peace scene in "Defense or Tribute," which is being put out by the Public Service Film Company of New York.

BIG NEW INCE PRODUCTION

Methods of Distribution for "He Who Returned," Colossal "Peace" Production, Have Not Yet Been Determined

Thomas Ince's big new peace spectacle, "He Who Returned," has aroused a great deal of anticipation in motion picture circles.

The majority of the inquiries regarding the production seek enlightenment in regard to the methods to be employed in its distribution. Mr. Ince has not, as yet, reached a decision in this matter, although he and Adam Kessel, Jr., president of the New York Motion Picture Corporation, are conferring daily concerning the big question of distribution of so large a production. A decision is promised for the coming week.

The musical accompaniment is being prepared by Victor L. Schertzinger with the same care which characterized his beautiful scores for other Triangle-Kay Bee subjects. The score for "He Who Returned" is said to contain selected parts from more than forty different standard musical compositions. Mr. Schertzinger has viewed the production twenty times for the purpose of fitting the music to the play with the greatest effect.

TRIANGLE WORKS HUMMING

President Aitken Gets Interesting Peeks at Forthcoming Productions—Many Favorite Stars Hard at Work

ACCORDING to H. E. Aitken, president of the Triangle Film Corporation, who has just paid a visit to the coast, the present activity in the Griffith, Ince and Sennet studios, is something cyclonic. The following glimpses of forthcoming plays would seem to bear out that statement.

The Sir Herbert Beerbohm Tree production of the classic "Macbeth" is already completed. "The Ayran," "The Beggar of Cawnpore," "Sunshine Dad" and "The Habit of Happiness" are already percolating to the exhibitors.

The accompanying illustration shows the two leading players, director and author of "The Woman's Law," Pathe feature. Left to right: Miss Florence Reed, Mrs. Maravene Thompson (author of "The Woman's Law"), Director Larry McGill and Duncan McRae. "The Woman's Law" is considered one of the strongest dramas ever put out on the Pathe program.

The latter is the latest Douglas Fairbanks vehicle, directed by Allan Dwan. "Sunshine Dad" features De Wolf Hopper for the second time as a Griffith star with the principals who supported him in "Don Quixote," his screen debut. Fay Tincher will be his foil. William S. Hart leaves, for the time, his western characters in "The Aryan," as the scenes are placed back in the sixteenth century. "The Beggar of Cawnpore" stars H. B. Warner, who in this Sullivan play has a role far removed from one of the matinee-idol type.

At the Keystone studios Mack Sennett has placed Joe Jackson, the tramp cyclist, in "Gypsy Joe," a typical Sennett laugh-getter. With him is featured little Betty Marsh, who appeared with him in his first picture, "A Modern Enoch Arden." The completion of the picture was said to have been delayed several times owing to injuries to members of the cast during some of the rough-and-tumble stunts.

David Wark Griffith himself directed the forthcoming Mae Marsh release, "Hoodoo Ann." The little star is a great favorite wth the big director since "The Birth of a Nation" days, but a long seige of illness has kept her from work until very recently. With Miss Marsh is featured "Bobby" Harron, and in the other principal roles will be found Mildred Harris, Pearl Elmore, Wilbur Higby, Loyola O'Connor, William H. Brown, Charles Lee and Anne Hernandez. In the play Miss Marsh is an orphan asylum heroine who at last marries a fine and fiery young artist.

Bessie Love, who gave glimpses of great ability in "Acquitted" and other productions, is the star in "The Good Bad-Man," which is to be the next Douglas Fairbanks vehicle. In this play it is said that Fairbanks will have to be a regular bucking broncho rider.

"The Children in the House" is to be the title of the new Norma Talmadge feature. In this play all the little Fine Arts juveniles will have delightful roles.

At Ince's Culver City studios H. B. Warner has commenced work in a new Triangle-Kay Bee feature by C. Gardner Sullivan, in which he will be starred with Enid Markey. William Collier, the comedian, is playing the part of an inebriate at Inceville, where he is working opposite Clara Williams in a new Triangle-Kay Bee picture.

Ince is also working William H. Thompson, the veteran character actor, in "Civilization's Child," an original story by the forceful and prolific writer, C. Gardner Sullivan. Anna Lehr co-stars with Thompson in this production. The latter will be remembered for his great work in the Billie Burke vehicle, "Peggy."

In April Triangle will release two new five-reel Douglas Fairbanks comedies; reappearances of Frank Keenan and De Wolf Hopper, and new features containing the work of William S. Hart, Jane Grey, and Lillian and Dorothy Gish. Mack Sennett will turn loose ten Keystone comedies. The April program also includes William Desmond in "Waifs" and Owen Moore and Dorothy Gish in "Little Meena's Romance." The latter picture brings a quaint new realm into photoplays—the life among the Pennsylvania Dutch.

The Chicago board of censors have refused a permit for the showing of the Claridge film, "The Heart of New York." The reason given was that the picture deals entirely with white slavery and corruption connections of police and the underworld.

News of the Week as Shown in Films

Chubby little future Jess Willards being weighed at Chicago's Baby Week. A scene from the Universal Weekly.

One of the many varieties of gas masks used in the European war. Pathe News Weekly.

Seminole Indians give the Sun Dance before a big society affair at West Palm, Beach, Florida. Selig-Tribune.

The cause of the Mexican war of 1916. Funeral of the Columbus raid victims. Hearst-Vitagraph News.

All aboard the "Aero sled" and we're off at forty miles an hour. From the Mutual Weekly.

These mermaids of Long Beach, California, may look 'tired' but they're not. The tires hold 'em up. Pathé.

Current Releases Reviewed

"The Strange Case of Mary Page"

Episode 10, "The Clew," Essanay Serial. Reviewed by Genevieve Harris

THE various tricks of politicians are exposed in this chapter of the serial featuring Edna Mayo and Henry B. Walthall. Also Dave Pollock (Sidney Ainsworth) and Phillip Langdon (Walthall) are contrasted as campaign speakers, to the credit of Langdon. The mayor of the little town is on the witness stand, and his testimony is very sensational. He recalls the time when Pollock and Langdon were rival candidates for congress. Langdon, it appears, has little difficulty in winning the attention and sympathy of an audience, while the people depart, yawning, from Pollock's dramatic address. Therefore Pollock tries other means to win his cause, and his first effort is to get Langdon out of the way.

The mayor exposes Pollock's vain efforts to bribe Langdon, and the attempt to ruin his reputation, by means of a photograph, taken through a trick, of Langdon in company with a woman of doubtful reputation. This photograph reaches Mary Page. In an attempt to warn Langdon of the plots against him, Mary falls into the enemy's power and is kidnaped. Bound and locked in a room, she manages to telephone to Langdon, and there is a daring rescue. The witness insists that he refused to have anything to do with the plot against Mary.

At the conclusion of the testimony a message reaches Lang-

don from his detective stating that he has made an important discovery. He has overheard a conversation between members of a gang discussing trouble one of them had with Pollock the night before the murder. One of the men states that he knows Mary Page is not guilty of the murder. This is a clever foreshadowing of events for the next installment.

In interest, acting and photography, chapter ten ranks among the best of the episodes in this fascinating serial.

"The Girl and the Game"

"Helen's Race Against Time," Chapter 14 of the Signal Serial. Reviewed by Genevieve Harris

THERE is a different atmosphere in this installment of the serial from that of the other chapters. Helen has returned to her own home, after the dangers of her railroad career. With the money from her share of Superstition Mine, she is again able to take her former place in society. So in this chapter, in the beginning at least, instead of the camp life, we have tennis games, parties, and love-making. Helen is now engaged to Storm, with whom she has gone through so many perils. At least she is engaged to him for a little while. Then she gives a party, inviting Seagrue, at her uncle's request, for Seagrue is the son of Rhinelander's sister. And at the party, Storm is rude to Seagrue, so Helen gives him back his ring.

But after the first reel, with its background of delightful scenery, there is another thrilling rescue for Helen to perform, for she has to save a train from being wrecked. One of those careless operators forgot to deliver a message to a passing train, and as a result a collision is due to occur at the next junction. Storm, Spike and the other guests are on one of the trains, the local, so Helen and Seagrue set out in Helen's automobile

to overtake the local. They race with the train, finally running their car across the trains before it, but the engineer thinks they are amusing themselves and will not stop. Then Helen speeds her car to a bridge under which the train will pass. Then, from this bridge, Helen boards the local and uncouples the passenger coach. And at the junction, a few rods distant, the regular passenger train goes between the two sections of the local, just avoiding a crash. So all are saved, but as Seagrue had not proved a very daring aid in the rescue, Helen turns again to Storm.

The race and the other incidents are well managed, and well photographed, and the installment is up to the usual standard.

"The Cycle of Fate"

Selig Drama Released Through V. L. S. E. April 3 Reviewed by Genevieve Harris

BESSIE EYTON'S playing is the most attractive feature of this offering. She has not a very long role; she has no scenes of great emotion to portray. But she manages to "put across" charm without affectation in several scenes in a manner decidedly worth noting.

The early part of the play deals with the love and marriage of a sea captain and the daughter of a fisherman in a little seacoast village. The settings include a number of ocean views of unusual beauty. Then, a year later, the young man's ship is wrecked and he is drowned. Shortly afterward, his young wife gives birth to twins, a boy and a girl, and dies. Each of the babies carries a peculiar birthmark on its hand. The children are cared for by their grandfather. The little boy and girl who acted the roles of the twins when about eight years old, deserve mention. They are "real kids." Then the boy runs away and joins a circus.

The next episode of the play introduces us to the twins, grownup. The boy, Joe (Wheeler Oakman), is a burglar just out of prison. The pictures showing his life and his associates introduce us to a number of scenes of low life and to so many criminals of one sort or another that it is with difficulty we follow the thread of the story. The important characters, we discover, are Sid Aldrich, a gang leader, played by Lewis Cody, Boss Kipper (Al Filson), Detective Treem (Fred Hearn), and Mame O'Malley (Marion Warner). Joe loves Mame, who is persuading him to "go straight." Later a Dr. Burton (Marshal Neilan) becomes interested in Joe and through him Joe learns that Mame has tuberculosis and must be taken away from the city. So there is a temptation with Joe to go back to his old life in order to get money for Mame.

Joe's twin sister, Maybelle (Bessie Eyton), is introduced as the school teacher in the sea coast village. The threads of the plot become interwoven when Sid Aldrich, the gang leader, escaping arrest, arrives in the village and is attracted by the

charm of the little teacher. Maybelle soon falls in love and is persuaded to elope with him. Aldrich takes her to the city, to the resort of Boss Kipper. There she is drugged, but Joe, who happens to have seen her, recognizes the peculiar birthmark. So she is rescued before any harm comes to her, and with the aid

of Doctor Burton she obtains a secretarial position in the city. Then the boss and Aldrich plan to ruin Joe, but after a series of adventures he outwits them and leaves for the west with Mame. And of course the doctor has fallen in love with Maybelle.

The play is entirely one of incident. The characters are in the main well drawn types, but there is no character development. And as an adventure play, the drama suffers from too much material. There are too many characters, too many threads of plot. The main idea, the reuniting of the brother and sister by means of the peculiar mark, is overshadowed by the other incidents.

The photography of the play is good, especially the sea views already mentioned and the short scenes of city street. Marshall Neilan wrote and directed the play. The cast also includes William Machin, Edith Johnson, Frank Clark.

"The Devil, the Servant and the Man"

A Three-Reel Selig Drama Released April 3. Reviewed by Genevieve Harris

A DREAM is used in this play to awaken the conscience of an erring husband. Dreams play a large part in many photoplays, but we are not always told just why the dreamer had the particular fancy. In this play we know: he went to two plays in one day, to "The Devil," in the afternoon, to "The Servant in the House" in the evening, and the combination resulted in his dream.

Guy Oliver is cast as Franklyn Foster, a surgeon, in this play which Frank Beal directed. Kathlyn Williams is Alice, his wife, and little Jean Fraser plays an important role as

their baby. Lillian Hayward is Thelma Gordon, an adventuress. Foster meets Thelma first when she sends for the best surgeon in town to treat her pet dog, injured by an automobile. The noted surgeon, believing that caring for dogs is beneath his skill, is very brusque with Thelma and she resolves to make him fall in love with her. When, a little while later, she reads that Foster has gone into the mountains for a rest, the villainess still pursues him, and arrives at the cabin, with her maid, in the midst of a snowstorm. They are snowbound for several days, and Thelma succeeds in her plan of fascinating Foster.

When they return to the city, Foster neglects his wife to spend his time with Thelma. Then, the evening after he had seen the two plays mentioned, he returns home to find a note from Alice expressing her rebellion against his neglect. He falls asleep and the devil appears in his dream and tells him that his wife is finding amusement without him. Then, after he has been properly frightened, the "Servant" comes to him and reveals the truth, that Alice is loyal to him and is grieving over his conduct. Instead of spending the evening in a gay party, she has fallen asleep over her book, awaiting his return. Then the man wakes up, and there is a happy reconcilation in which the baby plays a part.

The story is not convincing. Foster's infatuation for Thelma is out of key with his character as first presented. Kathlyn Williams as the neglected wife fills the requirements of the role, but has little opportunity for variety of expression. Her scenes with the little girl are pretty. There is good photography in the play, the snow scenes in the mountains being especially beautiful.

"Revelation"

Five-Reel American Mutual Masterpicture. Reviewed by Genevieve Harris

UNDER this title, the Sudermann play, "Magda," or "Heimat," is presented, with Constance Crawley and Arthur Maude in the principal roles. As a picture play, it is well presented, but in its emotionalism and in its standards of

conduct, it is distinctly of a past generation. The foreign settings, however, aid the play, and we can understand events and the mental attitude of the players in this atmosphere, when we would not accept them in more modern surroundings.

"Magda" was a play of very great appeal, the story of a woman who fought for fame, was beaten for a time, and in the end won both fame and love. The emphasis was placed on the sorrow which came to her, and the audience could enjoy itself weeping over her. It is doubtful whether Miss Crawley's Magda will win many tears from a modern audience. Such emotional temperaments are no longer in style.

The story of the play holds the interest. Although the daughter who leaves home is no longer a curiosity and fathers do not have heart failure because of it, still Magda was a rebel in her time, and rebels are always interesting. And Magda must have a good bit of spirit and determination. If this phase of her character had been emphasized, instead of the emotional, weaker side of her nature, the play would have been more pleasant and interesting.

Magda, who has left home against her father's wishes to study music, is having a hard time in Paris, when the story opens. Then she meets Von Kellar, whom she had known in her home town in Germany, and for a time they are happy together. But Von Kellar begins to tire of Magda and when his father's death calls him home, and he comes into his fortune, he forgets her. Several months later, Magda's child is

born, and she now has herself and baby to support. Through the aid of D'Arcy, an operatic manager, Magda becomes a great singer.

These events are unknown to Von Kellar, and to Magda's father and sister, who are shown in their village home. Her father has forbidden Magda's name to be mentioned in the home, and they know nothing of the girl until she arrives as a celebrity in her home town. There she is the guest of honor at the governor's reception and meets Von Kellar. And later she goes to her own home, where she is received, although her father is still suspicious of her and her career.

The father's suspicions are verified when he overhears Magda's denunciation of Von Kellar, when the latter calls upon her. The father insists that Von Kellar marry his daughter, but Magda refuses when Von Kellar specifies that the existence of the child be kept a secret. There is a very dramatic scene, at the end of which the father, overcome by Magda's rebellion, falls dead.

The play ends more cheerfully when, sometime later, Magda, Von Kellar and the baby are reconciled in Paris.

The role of Magda is acted very emotionally from the first scene to the last. While the dramatic, tragic bearing might suit her as a famous singer, it becomes almost monotonous when used throughout. For this reason the play lacks emphasis.

There are a number of dramatic scenes in the play, and the story is clearly told. Arthur Maude, who played Von Kellar, has depicted the character skillfully. Nell Franzen is pleasing as the young sister of Magda. William Carroll, as the father, is convincing, although he has allowed certain mannerisms to become too prominent. Sylvia Ashton, Robert Klein and Jack Farrell have prominent roles.

"I Will Repay"

Three-Reel Essanay Drama Released March 25 Reviewed by Genevieve Harris

THIS is a gruesome but interesting little play. It is presented as a mystery story, and there are a number of effective scenes. The attention is held throughout the play, and the element of suspense is well managed.

The play begins with a short scene between two brothers, in which we learn that the young son of one is to be kept in ignorance of the fact that there is a taint of insanity in his mother's family. And there is one room in the home into which the youngster is never allowed.

Then the story proper begins when the boy, Ralph, is grown up and is called home from college by the death of his father. Complications arise later when the young man wins the love of Virginia Harding, whom his uncle also loves. The older man has in his possession a journal which will explain to the boy the taint in his heredity. He yields to the temptation and shows the book to his nephew, previously tearing out a page which, we are led to suppose, changes the meaning

of the text. Ralph is horrified and leaves, without an explanation to Virginia, for a hunting lodge in the woods. There he waits in terror, expecting to become insane.

In the meantime the uncle repents of his crime and tells the truth to Virginia. She learns the location of Ralph's retreat and she and her mother arrive in time to save the boy from becoming insane through his own fears. The uncle meets his punishment when he goes to the fatal room and is locked in the cell.

The weakness of the play lies in the fact that, while interest in the play is aroused, it is not satisfied. We are not shown the missing pages of the journal. If the story that the boy's mother was insane was a lie, what was the mystery of which he was to know nothing? The answer to these questions in which the early scenes of the play aroused interest is not apparent.

John Junior as Ralph has a role calling for more dramatic force than his recent previous parts and he handles it capably. Marguerite Clayton is successful in her portrayal of the girl, while Edward Arnold is well cast as the uncle.

"Ways of the World"

Two-Reel "Flying A" Drama Released April 4 Reviewed by Genevieve Harris

A LITTLE story which cannot be taken too seriously is the theme of this play in which Carl LeVinness has directed Vivian Rich, Alfred Vosburgh and George Periolat. Vosburgh is William Wentworth, a young farmer who needs one thousand dollars to meet a payment on his farm. Vivian Rich is Mary Morrison, a rich girl whose property is held in trust for her until she is married. She wishes to control her own

fortune at once, and to do this offers William the necessary thousand dollars if he will marry her. He does, and pays for the farm. And Mary begins to spend her inheritance. Although the marriage is one in name only, William is in love with the girl, and wishes to save her from the results of her own extravagance. He and her guardian therefore lead her to think that she has lost her fortune.

William, however, is not a good business man, it seems, for he loses his farm to loan sharks. Then when he and Mary are both reduced to working in a restaurant, the same one, in the city, they become very good friends. William knows that Mary has not lost her fortune, and after a time he goes to her guardian and suggests that she has been taught her lesson. The plot is revealed to her, and although she is angry for a time, in the end she purchases the farm and offers William the position of manager of her affairs.

While there are a number of pretty scenes in the play, and the roles are well played, a more plausible story is needed. The characters and settings merit a better plot.

"The Heart of Paula"

Pallas-Paramount Romance of Mexico with Lenore Ulrich. Reviewed by Thomas C. Kennedy

THE most impressive feature of the Pallas Company's latest offering is its charming photographic effects. At all times one is struck by the beauty of the pictures and the romance which tells of a Mexican girl's love for an American engineer and the villanious schemes of a jealous revolutionist leader. Mexico is an ideal location for the setting of a melodramatic romance, and in "The Heart of Paula" Mexico is brought to the screen in all its natural glory by the cameraman's skill in appropriately lighting his characters and scenes.

In addition to its splendid photography "The Heart of Paula" has Lenore Ulrich in a role for which she is admirably

suited. Miss Ulrich is a convincing Mexican maid in appearance and she is interesting in her romantic love scenes with Forrest Stanley, who gives a good performance as Bruce McLean, the American who goes to war-torn Mexico as sub-

stitute for his brother-in-law so that his sister may be spared the worry and perhaps her husband, who is an engineer commissioned to investigate some mine property.

"The Heart of Paula" is an enjoyable romance, one which is pleasant all through. It depends little on its dramatic situations, and that is to the advantage of the whole, for they are for the most part of familiar mould and the suspense created by them is mild of nature. Ever so much more interesting are the scenes showing Paula and Bruce meeting for the first time, their romantic flirtation and secret meetings and Paula's jealousy when she sees her lover kiss his sister and believes him already married.

Two endings, a tragic and a happy one, were made for "The Heart of Paula." At the press review both were shown and it was for those invited to judge which would be used when the picture will be the feature at the Strand next week. It has been decided to end "The Heart of Paula" happily, but this does not affect other exhibitors, who, we understand, will have the opportunity to make their choice.

The tragic ending shows the girl, who promised herself to the vicious Emiliano that Bruce may be saved from execution by his soldiers, dead from a self-inflicted wound. In the other ending, Bruce after reaching the border enlists the aid of some American cowboys and returns to Piedro Blanco in time to rescue Paula. The former is perhaps the stronger of the two, it is well presented and touches a dramatic note more effectively than any of the other situations in the play, but when the aversion of audiences for "sad endings" is real and decisive the latter ending is the better. The happy ending may be more conventional than the tragic one, but when one considers all things concerned it is the better way to end "The Heart of Paula."

Howard Davies is good in the heavy role. He does not look exactly as one would expect a person named Emiliano Pacheco to look, but he acts the part. Velma Lefler, Jack Livingstone and Herbert Standing are in the cast.

"The Haunted Manor"

A Five-Part Gaumont-Mutual Masterpicture. Released Week of April 1. Reviewed by George W. Graves

IVA SHEPARD, who is featured in this picture, gives a good account of herself as Zoe Trevor, the adventuress. The story in which she figures, however, would be more valuable were it not so indistinctly presented in parts. Lack of thorough explanation of certain motives and acts is the cause of this shortcoming. The author, C. A. Nelson, has written a story which is capable of a little better manipulation.

A very genuine Indian atmosphere pervades the scenes transpiring in the country of the Rajah and the director has handled the other sets with realism in view. The action is sustained evenly and here and there is a scene of good dramatic strength, the whole making an offering of good entertaining qualities.

Earl Schenck makes a very dashing American lover. Others in the cast are Henry Pemberton, Gertrude Robinson, William H. Hopkins and Olive Trevor.

Zoe Trevor, an American adventuress living in contented luxury as the favorite of an Indian Rajah, meets a vigorous, clean-minded young American artist whose presence inspires better things in her. Before long the two find themselves in love. Zoe, thinking the Rajah has been spying upon her, knifes the form behind a drapery. The eavesdropper, however, happens to be a servant, and the Rajah tells Zoe that unless she marries him at once she will be tried for murder.

Zoe and Pitcairn escape from the country, later to meet in America and become married. The artist knows nothing of his wife's past. Zoe, mortified over her shortcomings, makes it appear that she has been killed and leaves her husband to one more worthy, in the person of Edith Stone. Then comes a battle of wits between Edith and her rival, Celeste, for the affections of Pitcairn.

The supposedly dead wife is hiding at her old manor, awaiting a chance to get out of the country. When the Rajah arrives, bent on revenge, Zoe comes out of her concealment in order to save her husband from violence. After the guilt of the designing Celeste, Pitcairn's model, has been established and the trouble that she creates straightened out, the husband and wife are again united.

"Big Jim Garrity"

Robert Edeson and Eleanor Woodruff in Gold Rooster Play. Reviewed by T. C. Kennedy

FOUNDED on the A. H. Woods play of the same name, "Big Jim Garrity" is a picture wherein one can find much to admire. The story which centers about a man of the fighting type is melodramatic and a bit unreal in places, but it is not a con-

ventional melodrama. There is a movement to the story, an interest in the action and a thrill to Jim's fight with the drug seller which lift the picture far above that which is conventional in melodramatic offerings.

As a stage play "Big Jim Garrity" did not last long on Broadway, but it was tried under unusual conditions. An unsuccessful attempt to give Broadway shows at popular prices was made with this play. But whether or not "Big Jim Garrity" failed as a stage play has no bearing on "Big Jim Garrity" the picture, for the screen as a medium for melodrama is far superior to the stage.

Robert Edeson is just the right kind of a Jim Garrity. Garrity is the owner and operator of a mine in Georgia. He is a man of physical and mental power. Hugh Malone, who sells cocaine to the workmen, is warned that his practice will bring trouble on himself by Garrity, so Malone hits upon a plan to put Jim out of the way. The plot fails. As a result of it Malone shoots and kills a young boy named Craigen, who comes from New York.

Malone accuses Garrity, who is convicted and imprisoned. When he learns that his mother is dying, Garrity escapes, and, encouraged by his friends, he leaves the country. There is a lapse of a few years in which Garrity has become wealthy in South America. Malone and his associate Dawson are living in New York, where they sell cocaine to wealthy young ladies. Unwittingly, Sylvia Craigen, sister of the murdered boy and the daughter of an influential banker, becomes a victom of Malone's cure for nervousness.

Garrity returns to America and is introduced into the Craigen home. He is attracted to Sylvia and his determination to marry her is realized. On the day of the wedding Garrity

discovers that Sylvia is addicted to the use of cocaine. In searching for the man who supplies her with the drug he meets Malone. The latter causes Garrity's arrest as an escaped convict, but Big Jim eludes the detectives and forces Malone to confess. Garrity is then released and Sylvia's promise to cease using the drug assures his happiness.

The picture was produced by George Fitzmaurice with his customary skill in putting force into the situations and elaborate scenic effects. Eleanor Woodruff is a well known screen actress and in the past she has rendered many good performances but probably she has never equaled her impressive portrayal of Sylvia Craigen. This part has its difficulties but Miss Woodruff turns them into opportunities. The scene where Garrity discovers that Sylvia is addicted to drugs is powerfully enacted by Mr. Edeson and Miss Woodruff. There are some fine comedy touches in the reception scene. Praise for these scenes, and they honestly deserve praise, should be divided about equally between Mr. Fitzmaurice and Mr. Edeson.

"The Two-Edged Sword"

V. L. S. E. Blue Ribbon Feature Released March 27
Reviewed by Thomas C. Kennedy

GEORGE D. BAKER is the producer of "The Two-Edged Sword," a Blue Ribbon feature in which Edith Storey gives an admirable characterization of Mary Brooks. Mary is a country girl, having always lived on a farm with her parents and brother. The brother, a handsome, attractive type, falls ardently in love with a coquettish young woman who masquerades as a miss in order to have some fun with Jed while she is spending her vacation at the Brooks farm.

Jed is inconsolable when he learns that she is a married woman and he kills himself. This blow fires Mary with the desire for revenge upon the heartless Dorothy Allen. She prepares herself to earn a living in the city, and some few years after Jed's death she is given an opportunity to enter the Allen home as secretary to Dorothy's author husband.

She leaves nothing undone to make Dorothy jealous. She begins by pretending to care greatly for Gordon. From this point on one thing leads to another until Dorothy commands her husband to discharge Mary. But Mary's revenge has led her on until now she is really in love with Gordon and he in love with her, so they find it best to part. Thus the girl's weapon of revenge inflicts a double wound, for the end finds her suffering the pangs of a love which cannot hope for fulfillment.

This theme has depth and the authors, E. V. Brewster and L. C. Russell, have given it treatment that is worthy of the material and the production which Vitagraph has supplied. The story is of excellent construction. This is so of the play in the first three reels in particular. There is constant movement and continuity in the development of character and theme. A story of such material and construction as this is the only foundation upon which a picture up to the standard of "The Two-Edged Sword" can be built.

But as admirable as the play is, it in no way surpasses the direction of Mr. Baker or Edith Storey's acting. In the handling of the situations the director has shown an appreciation of dra-

matic and artistic effect no less brilliant than in his selection of settings. The backgrounds are realistic and in many cases strikingly beautiful, but not to the extent that they detract from the action.

The Mary Brooks of Miss Storey entitles her to the highest praise. Josephine Earle as Dorothy is splendid in all save the scene where her husband admits that he loves Mary, which she over-acts. Robert Gaillard as Gordon Allen and Evart Overton as Jed do a great deal with their parts. Logan Paul, Marion Henry and Mrs. Nellie Anderson are the other prominent members of the cast.

"The Sowers"

Lasky-Paramount Story of Political Intrigue
Reviewed by Thomas C. Kennedy

OF the feature productions recently released there have been many examples of superior photography but the quality of photography of "The Sowers" places it in a class of its own. The photography is so remarkably fine that we feel that we will readily be excused for giving the technical

end of "The Sowers" first mention over the story, direction and acting, as exceedingly good as are those artistic efforts. In this production the characters appear to stand out from the settings, the scenes have such depth and richness of lighting. Rarely does one find exterior and interior scenes so beautiful.

Such photography reveals a production of the best Lasky style and a story of film material well built. "The Sowers" is founded on the novel by Henry Seton Merriman, dealing with Russian political intrigue. It is an absorbing play whose theme is an admirable one for pictures, not only because it requires the screen's scope for the telling but in addition because of the success pictures of this type have already met with. Stories dealing with social revolt have been warmly received by photoplay patrons, as witness Lasky's "The Blacklist."

The adaptation by Marion Fairfax and William C. De Mille's direction permit such players as Blanch Sweet, Thomas Meighan and Theodore Roberts to be seen to advantage. The three players mentioned carry the burden of the acting responsibilities with ease and forceful conviction while the balance of the cast proves entirely adequate.

The story tells of a group of Russian nobles who are the leaders of the Russian League of Freedom, an organization formed to improve the conditions of the oppressed peasants and as it threatened the monarchy it was suppressed. Miss Sweet, as Karin Dolokhof, is a member of the league of which her lover, Prince Paul Alexis, is the leader. The Prince is ordered by the Czar to marry the Princess Tanya. That the league's aims might be realized the Prince and Karin sacrifice their love, and the marriage takes place.

Princess Tanya is in love with Count Strannik, a member of the secret police, but she is anxious to marry Paul on account of his wealth and position. The police spies work well, and they learn that Prince Paul, Karin and her father are the leading spirits of the new movement which is rapidly gaining in strength. Strannik persuades the Princess to betray her husband. This brings about her death and in the end Paul, Karin and her father flee from Russia.

In this picture there are many tense dramatic moments. The beginning of the story is strongly interesting. The opening scenes have a force and while the succeeding scenes do not increase in dramatic power, the interest created in the beginning is maintained. "The Sowers" compares with

"The Blacklist" as regards the strength of its story and the production of it is artistically above the average of good feature offerings.

"The Love Liar"

A Five-Part Centaur-Mutual Masterpicture, Released March 27. Reviewed by George W. Graves

AFTER the opening subtitle has informed us in words what a love liar is, this film sets about to depict a love liar of the most pronounced type and one whose subsequent deeds measure up fully with the definition. Crane Wilbur occupies most of the limelight in his portrayal of this masculine social butterfly, perpetually on the wing for new conquest, and treating his broken-hearted victims with sublime indifference.

The theme of the story gives promise of more interest than that aroused by its enactment, but, taken generally, it is consistent and satisfying. There are a number of tense scenes, in the play, notable among these being the furious fight between McCare and the man who is supplanting him in the affections of the dance hall performer.

Each member of the cast is especially well suited to his or her part, making their work harmonious and effective. Fred Goodwins, Lucy Payton, Mae Gaston, Nan Christy and Ella Golden are members of the cast. It is evident that much time and money was spent upon the sets, which are tasteful at all times and elaborate at many.

David McCare, a great violinist, throws over his first love, Margie Gay, for Diana, who in her turn is also cast aside after marriage. The love liar then marries Edna, with whom he has a child. The birth of the latter occasions the mother's death. For her sacrifice she has only the consolation of dying in David's arms after he has been brought from a dance hall by Diana. The latter then takes the child herself.

After being rejected by Arlene, a girl of the dance hall, because his funds are gone, McCare takes to drink and sinks lower and lower. He finally creates a scene in the dance-hall, and kills himself, falling at the feet of Arlene. Although the latter does not love him, she is bribed by Diana to allow McCare to die in her arms. After McCare has expired, poor Diana throws herself upon him, and claims him as her own.

"Sunshine Dad"

De Wolf Hopper in Triangle-Fine Arts Comedy. Reviewed by Thomas C. Kennedy

DE WOLF HOPPER'S second screen appearance is in the role of a gay parent whose broad shoulders refuse to be burdened with anything savoring of seriousness. As Alonzo Evergreen, widower and the possessor of a dutiful son, the bulky comedian wins out in the dash for the dashing widow. Mr. Hopper has the support of a good cast which includes Fay Tincher and Chester Withey, but not so with the story. "Sunshine Dad"

is amusing but it lacks that elusive something that makes a picture funny.

The story by Chester Withey and Tod Browning is described as an original American comedy. It is a comedy of situations and of these there are perhaps as many which lean toward the French style as anything else when it comes to national characteristics.

"Sunshine Dad" is a mixture of slapstick and straight comedy and though the blending is not of the cleverest, the picture is undeniably entertaining, and that is so of its entire five reels. Mr. Hopper registers many times with his own comedy business. The subtitles are in many cases bright and humorous. The first title takes a knock at the people who read them aloud. A note at the end states that these disconcerting people, to speak of them kindly, "cannot pronounce the Count's name, they can only think it."

"Sunshine Dad" is the story of Alonzo Evergreen. Alonzo, a Thespian, though past the half century mark is a bit wayward and frequently calls upon his loving son for a loan. Alonzo is mightly attracted by the Widow Marrimore, pretty, vivacious and better than either, wealthy. The widow is courted by Count Kotschkoff; he who steals the band of jewels from the neck of Jujab, the god worshipped by a nameless but Orientally revengeful sect.

The jeweled band is given to the widow for safe keeping. Believing it a garter, she wears it appropriately. At the dance the garter slips, and Alonzo finds it. The Mystic Seer and the Doer are on the trail so complications arise speedily and bring with them much trouble for Alonzo. The latter wins the Widow Marrymore when he rescues her from the very jaws of a lion.

Edward Dillon produced the picture. The lion is an important member of the cast and the patience exercised by the director and players, who, we understand, were put to great pains to make Leo act the part of lion and not over-grown taby cat, should feel that they have been well repaid. Jewel Carman, Max Davidson, Raymond Wells and Eugene Pallette are included in the cast.

"Audrey"

Famous Players-Paramount After Mary Johnston's Novel. Reviewed by Thomas C. Kennedy

MARY JOHNSTON'S "Audrey" is a story which admits of picturesque treatment and in filming this novel the Famous Players recognized the fact and made artistic use of it. There is in "Audrey" much delightful color of romance and wild nature. Director Vignola, working from a commendably written scenario by Harriet Ford and E. F. Broddington, placed the action in settings of striking beauty and surrounded the players with an appealing atmosphere.

Pauline Frederick is Audrey, the girl who following an Indian incursion is left an orphan; an object of charity in a community where benevolence is extended grudgingly between the moments when meanness is not dealt out with a free hand. This role differs greatly from those which Miss Frederick has hitherto essayed and the star's popularity with screen audiences will suffer no ill effects from the change from adventuress to that of innocent beauty harassed by the gossip and uncharitable deeds of narrow neighbors.

Miss Frederick proves that she can convey the emotions of an Audrey quite as convincingly and effectually as those of a "Zaza." This will come as a surprise to none save, perhaps, those producers who stubbornly hold to the belief that once an adventuress always an adventuress, which is a fallacy. The public does not make such demand, or at least to the extent these producers think, and if the actress wins popularity she must have magnetism and a certain amount of ability to portray characters, which is the answer to any fears regarding her success in a "different" role.

"Audrey" is the story of an orphan girl who is left in care of an old couple by her guardian. The girl is mistreated. Clad in rags, the beautiful Audrey grows up a mere child of nature. She is looked upon with more or less contempt by her neighbors. When she again meets her guardian, the handsome and wealthy Lord Haward, there is immediately felt a strong mutual attraction. The friendship which later exists between Haward and his ward is considered in the light of a liaison. Audrey's denunciation by the minister during public service and the church people's attempt to further humiliate the girl brings Lord Haward to firmly tell these people that they will be accountable to him for a repetition of any such actions, because Audrey is indeed the future Lady Haward.

Charles Waldron's Lord Haward shares the acting honors with the Audrey of Miss Frederick. Mr. Waldron makes his part a very attractive one. Margarete Christians is a pretty and ever pleasing Evelyn. E. Fernandez, Jack Clark, Helen Lindrith and Henry Hallam do well with their parts.

"The Lost Bridegroom"

John Barrymore the Star in Famous Players-Paramount Offering. Reviewed by Thomas C. Kennedy

JOHN BARRYMORE'S acting, the delightful settings which characterize all Famous Players productions, and for the quality of its photography "The Lost Bridegroom" is enjoyable entertainment. Mr. Barrymore suffers that dramatic ailment, loss of memory, as a result of a blow on the head, and after disappointing the bride and guests at the moment of his intended marriage he falls in with a band of crooks who instruct him in the art of safe opening. All this Mr. Barrymore does with his usual effectiveness, and he does more. He adds color and spirit to several scenes made up of nothing in particular.

The story is a secondary matter when John Barrymore enacts its leading character. This is the accepted thing with both spectators and producers. Whether the story is conventional of material and construction makes little difference as long as John Barrymore has an opportunity here and there to be the master of the situation. One could hardly say that there is anything novel about this romance, the authorship of which is credited to Willard Mack.

Mr. Barrymore is Bertie Joyce, who fails to appear at Dorothy Hardin's home at the hour his marriage to her is scheduled to take place, or many hours thereafter. But this is through no fault of Bertie's. As far as things of the past are concerned his mind is the blankest of the blank. Bertie, not knowing who or where he is, finds shelter and food in the establishment of Black McQuirk. The latter believes he has a good investment in this gentleman who has every appearance of being wealthy.

But nobody offers rewards for information regarding the star boarder, so McQuirk turns him over to Slim Denny to be instructed in the business of opening safes. Bertie is an apt pupil—a few lessons and he is proficient in the art. Then McQuirk and his band plan a robbery. Madge McQuirk has grown very fond of Bertie and rather than have her father make a crook of him she notifies the police that a certain place is to be broken into that night. They take Bertie to the Hardin home, where another blow on the head brings back his memory.

The supporting cast is praiseworthy. Katherine Harris is Dorothy, June Dale is Madge, and Ida Darling is cast as Dorothy's mother. Hardie Kirkland as McQuirk, Edward Sturgis, Tammany Young and Jack Dillon complete a thoroughly good cast. There is realism in the fight Bertie has with his captors in the closing scenes. Mr. Barrymore and one of his antagonists perform a daring tumble down a flight of stairs. The interiors of the bride's home are particularly attractive, with the wedding, or near wedding, the most pretentious.

"The Iron Claw"

Fourth and Fifth Episodes. Reviewed by Thomas C. Kennedy

CHAPTERS four and five of "The Iron Claw," entitled "The Name and the Game" and "The Incorrigible Captive," respectively, carry the brisk melodramatic action and remarkably high standard of production promised by the opening episode of this Pathe serial, produced by the Feature Film Corporation from the story by Arthur Stringer. The story, scenarioized by George B. Seitz, is receiving, in addition to the character portrayals by a cast of vastly popular serial players, an elaborately realistic picturization by the producers, who go to great lengths in the attempt to make the scenes striking.

In "The Name and the Game," Legar robs the bank where Golden has large deposits. He determines to do this when he sees a note written to Golden by the Laughing Mask, threatening to rob the vaults unless Golden will better the condition of the tenements he owns. Thus culpability for the audacious robbery falls on the "mysterious wrong-righter," as he is called in one of the titles. Manly, Golden's secretary, sets the police on Legar's trail, but it is due to the Laughing Mask that the funds taken from the vault are returned.

In matters of helping Margery when the vengeful Legar seeks to injure her the Laughing Mask has a formidable rival in the parrot formerly owned by malevolent Iron Claw. That is in the events which "The Incorrigible Captive," chapter the fifth, depicts the parrot rivals the unknown enemy of Legar in aiding Margery. It is the parrot which causes the explosion in Legar's den near the river, causing a flood in the secluded cellar and permitting Manly to escape. And, too, the polly, little knowing the importance of its squawks, repeats the combination of the safe in which Legar had imprisoned Margery. The Laughing Mask is seen in this chapter. He regains the important paper taken from the safe in Golden's home by Legar, and he returns it to Margery.

In these two chapters there is much action—quick action of the kind which has proven the mainstay of continued photoplays. That the cast is made up of players who can center the interest in the important characters is, of course, well known. Also that Pearl White's type of beauty is eminently suited to the screen was never more apparent than in these latest episodes.

It is the sympathy felt for Margery, who Miss White makes so attractive, that will make the dramatic occasions of the story more exciting than the incidents themselves really are. And it is the same with Manly as played by Creighton Hale, the relentless Legar of Sheldon Lewis and the many novel means by which mingled curiosity and sympathy have been worked up for the Laughing Mask, which, more than anything else, are responsible for the wide popularity of the continued photoplay. In the face of these attractions improbable developments fade to mere nothingness.

"Bonds of Deception"

Three-Reel "Flying A" Drama Released April 9 Reviewed by Genevieve Harris

AN INTERESTING story, well told, with a number of pretty scenes, is this American release, in which Thomas Ricketts has directed a cast led by Edward Coxen and Winnifred Greenwood. The plot deals with a young woman who believes her

husband is dead, and a man who loves her but who knows that her husband is living, yet is not at liberty to tell her. Without confusion or straining for effect, the complications arising from this situation are effectively handled.

Major Baring's son has been sent west under an assumed name in order that he may break with his evil associates and overcome his evil tendencies. But instead, he gets into trouble in the west and is serving a prison term. His father, sympathizing with his son's young wife, who, with their little girl, is awaiting for Baring's return, orders Allan Gifford, editor of a newspaper, to publish an account of his son's death.

The story begins when Major Baring summons the editor, who was a college chum of his son, and tells him the story. There are several dissolves in this account which tell little that the subtitles do not state, but one, the picture of the imprisoned man in a precarious state of health, prepares us for the outcome of the story.

Believing her husband dead, Mara Baring becomes interested in George White. Both are visiting at a summer resort to which Gifford is sent to recover from overwork. Gifford, knowing that the published statement of young Baring's death was a lie, is alarmed and tries to break up the friendship, with the result that Mara falls in love with the editor.

This state of affairs is as bad as the first, especially as Gifford is in love with Mara. He at once goes to the major, who tells him that since the publication of the story, the son had died and that Mara is free.

The play is prettily photographed. Little Virginia Fordyce, as Mara's daughter, adds to the charm of the story. She acts delightfully and naturally. Dick La Reno is the major, Jack Farrell the son and George Field is George White.

"Then I'll Come Back to You"

World Film-Frohman Offering, Featuring Alice Brady Reviewed by Hugh Hoffman

ALICE BRADY, though featured in this production, runs second to Mr. Jack Sherrill. This is principally because Mr. Sherrill has been given a part where he has a little more to do than Miss Brady. We would like to have seen her a little more intense in her likes and dislikes, because she is the more charming when she is very angry or unusually affectionate. She should not conceal her feelings from us so much at times when we are just dying to know which fellow she likes the best.

Young Mr. Sherrill had his work cut out for him, there is no doubt about that. A man who bosses a construction job in the timber regions has got to be a fighter. That is the kind of a part Mr. Sherrill had, and it surely kept him busy chastising trouble-makers around the camp. It was the kind of part that William Farnum would like to get, because it was plentifully sprinkled with fights. Mr. Sherrill being a husky young man, was a most convincing fighter, even in a lumber camp. It seems that his existence in this story is crowded with fights. In the very beginning, as a little boy, he starts the action going by licking another boy. The production ends in a gun fight, and he is obliged to tell the young lady of his heart that he will probably have to have many more fights as long as he is on the construction job.

It is a play of action told amid the glorious Adirondack Mountains with splendid distances and rugged realism. It tells of a little mountain waif who was picked up by a well-to-do family, after the death of his rugged old foster-father. A little girl comes to visit the family, and an attachment springs up. There is a quarrel between the adopted boy and another boy over the little girl. The adopted boy gives the other one a thrashing. Seeing that the little girl dislikes him for fighting, he tells her that he is going away, and when he has made good, will come back to her.

Ten years pass. The lad is seen in charge of a railroad construction camp in the lumber district. By this time the girl has grown to be a very pretty young woman, and is impersonated by Miss Brady, Mr. Sherrill playing the part of the adopted boy grown up. It happens that just before their meeting Miss Brady becomes engaged to another man. And it also happens that he is the villain who is trying to prevent the railroad from being finished on a certain day, and finds that his principal opponent is Jack Sherrill, the young engineer who is putting the road through. One day the young engineer remembers that he said to his childhood sweetheart, "Then I'll come back to you." He visits her and finds that she has remembered him all this time, but he is too late.

The remainder of the picture shows how the young engineer brings to light the evil practices of his rival, and though everything looks hopeless for his love affair with the young lady, things break right for him quite suddenly as the picture ends.

From the time the picture begins, the interest never wanes, but increases according to the skillful construction of the story. The interior scenes are unusually tasty, and the photography is first class all the way through. The acting and directing deserve some credit also. It is a harmonious offering with all departments contributing a proper proportion to an excellent result.

METRO HAPPENINGS

Many and Varied Just Now Are the Activities in the Metro Camps—Incidents and Announcements

CHARLES A. Taylor, a gifted and prolific playwright, who has written more than fifty successful stage plays, including "Yosemite," "Held for Ransom," and other successful dramas, has joined the Metro scenario staff and will devote his talents exclusively to writing for that company. Besides his numerous personal successes on the speaking stage, Mr. Taylor is responsible for the success of a host of other plays. With his fertile imagination and remarkable ingenuity he has been able to suggest and direct startling big scenes for other dramatists, making sensational hits out of plays that otherwise would have bene failures. Many prominent playwrights admit that their early success was due to Mr. Taylor.

Among the first works of Mr. Taylor on the screen, for the Metro company, are "A Corner in Cotton," in which Marguerite Snow is starred, and "What Will People Say?" with Mme. Petrova in the stellar role. He has also served in an advisory capacity on the making of other Metro wonderplays.

Vera Pearce, one of the most striking young models in New York, who has posed for Charles Dana Gibson, Harrison Fisher, Howard Chandler Christy, J. Campbell Phillips, Harry Watrous, Herbert A. Morgan, and other famous artists, and whose pretty face has graced the leading magazines of the country, has answered the call of motion pictures and is now appearing exclusively in Metro productions. Miss Pearce was last seen with Francis X. Bushman and Beverly Bayne in "Man and His Soul," and before that with Julius Steger in "The Blindness of Love."

William Nigh, Metro's versatile director, announces that his next production will be a five-part feature called "Cassidy." Mr. Nigh will not only direct this production, but will be starred in it, besides being the author of the story. Marguerite Snow, the charming and gifted artist, will be co-starred with Mr. Nigh in "Cassidy."

Miss Mabel Taliaferro has just concluded work on "Her Great Price," which the Rolfe Photoplays Inc. made for the etro program. Her next starring vehicle will be "The Snowbird." It is the first time that Miss Taliaferro has appeared in a story dealing with the northland, and in this play she will have to drive a team of six Esquimo dogs.

It has become necessary to build a studio within a studio at the Rolfe-Metro motion picture plant, where Mr. and Mrs. Sidney Drew are at work on the one-reel Metro-Drew comedies. There are usually four or five big feature producing companies at work on the same floor, making Metro productions, and sometimes, when big courtroom or similar scenes are in production, there are from three to five hundred persons on the studio floor. So Maxwell Karger, general manager of the Rolfe-Metro studios, has enclosed one corner of the big studio floor especially for Mr. and Mrs. Sidney Drew. As funny as Mr. and Mrs. Drew are on the screen, they are even more so while at work. Consequently, they invariably attract so large a crowd around their set, that it is almost impossible for them to work.

O. A. Lund, one of Metro's newest directors, who produced "The Price of Malice," starring Hamilton Revelle, has gone to Port Henry, New York, to make exteriors for "Dorian's Divorce," in which Lionel Barrymore is starred. The company of players appearing in support of Mr. Barrymore is a strong one and includes Grace Valentine, Edgar Davenport, and half a score of prominent stage and screen artists.

Ilean Hume, the pretty and vivacious young girl who has appeared in half a dozen Metro productions, was late for work while working in "The Kiss of Hate," the forthcoming Columbia-Metro wonderplay, in which Ethel Barrymore is starred. Director William High took her to task for holding up more than twenty-five players in the picture. She declared her "husband" was to blame, and as no one knew she was married, therein lies a deep secret of the Metro studios.

Sifted From the Studios

ATLANTIC COAST NOTES

Gladys Hulette narrowly escaped injury in a scene for "The Flight of the Duchess" when a rope of sheets, on which she makes her escape, parted and let her fall about twenty feet.

The cast supporting **Iva Shepard** in "The Haunted Manor," a Gaumont Mutual Masterpicture, includes **Earl O. Schenck, Henry Pemberton, Gertrude Robinson** and **Olive Trevor.**

In "The Isle of Love," **Gertrude McCoy** plays the role of a comic opera star who visits a fishing village to study types for her next production. She wins the love of a sea captain away from a village girl. Later the three are shipwrecked and cast on a desert island.

Antonio Moreno, the Vitagraph star, was born in Madrid, Spain. He came to America when fourteen years old.

"The Quality of Faith," Gaumont play featuring **Alexander Gaden** and **Gertrude Robinson,** deals with the evolution in the character of a fashionable minister who comes in touch with the laboring classes during a big strike.

Gertrude McCoy, who lately joined the players at the Gaumont-Mutual studios, began her picture career under **D. W. Griffith** at the Biograph studio. Later she was with Edison.

Scenes taken in one of the big cotton mills of Anniston, Ala., are a feature of the Gaumont Mutual Masterpicture, "The Quality of Faith," directed by **Richard Garrick.** Scores of employes of the mill appear in the picture.

Marion Swayne, who created the role of **James Montgomery Flagg's** "Kitty Cobb," and who played last season with the Gaumont company on the United program, appears in the Thanhouser Mutual Masterpicture, "The Net."

One of the most beautiful summer mansions along the Hudson was used for the castle scenes in "The Flight of the Duchess," Thanhouser Mutual Masterpicture featuring **Gladys Hulette.**

The cast chosen to support **Gertrude McCoy** in "The Isle of Love," which **Edwin Middleton** will produce at the Gaumont Jacksonville studio, includes **Earl O. Schenck** as a young sea captain, **Robert Clugston** as a wealthy man of the world, **Iva Shepard,** the belle of a fishing village; **Charles Travis,** a theatrical manager, and **W. J. Butler,** the captain of a schooner.

Helen Gibson is more frightened when watching herself on the screen in the "Hazards of Helen" than when actually doing the stunts.

Ethel Teare's beauty secret: "Plenty of laughs."

"Feathertop," the Gaumont picture featuring **Marguerite Courtot,** is adapted from the Hawthorne story by **Paul M. Bryan. Henry J. Vernot** is directing the play.

"The Net," featuring **Marion Swayne** and **Bert DeLaney,** deals with the old fishing coast superstition that disaster will come to anyone saving a living thing from the sea. Miss Swayne has an ingenue part, while **Ethel Jewett** is seen in the heavy role.

Clara Kimball Young has started a new fad, of tinting the finger-nails to harmonize with the color scheme of the gown.

Percy Pembroke is a new leading man with the Kalem "Hazards of Helen" serial.

Rose Melville has received several offers from theatrical managers who wish her to bring "Sis Hopkins" back to the stage.

The "Iron Claw" actors recently gave a thrill to a crowd in New York, when they staged a fight scene on the top of the tower of the thirty-seven-story Park Row building.

It isn't the stunt part of the "Hazards of Helen" serial which worries **Helen Gibson.** It is the fact that her role of a telegraph operator gives her no opportunity to wear pretty clothes.

"Lady," the collie who plays leading roles in Thanhouser productions, is valued at $2,000.

Louise Bates, lately featured as "The Falstaff Girl," makes her dramatic debut in "The Water Devil," a Thanhouser play in which she has the heavy role.

Kathryn Adams, star in the Mutual Masterpicture, "A Bird of Prey," studied for grand opera before going into pictures.

Harry Revier, consulting director with the Popular Plays and Players, has been in the motion picture business for eighteen years. He worked on the first motion pictures ever made, including the Passion Play and his famous "A Trip to the Moon."

Clara Kimball Young, the winner of so many popularity contests, is in the lead in one being held in Toronto, Canada.

Charles A. Taylor, now on the Metro scenario staff, at one time had fourteen dramas playing in and out of New York. His play, "Yosemite," is still being produced in stock.

"Beauty," the circus horse recently purchased for **Helen Gibson** in "The Hazards of Helen," is homesick for the sawdust ring, Miss Gibson says.

Harry Edwards, well known as a screen comedy producer, is directing the Ham and Bud Kalem series. **William Beaudine,** who has been staging them, is directing the **Ethel Teare** company.

Roy Applegate, who plays the giant, "Goliath," in "The Kiss of Hate," in which **Ethel Barrymore** stars, weighs 270 pounds and is six feet three inches in height.

P. Thad Volkman, assistant director at the Columbia-Metro studio, presented his wife, **Mae De Metz,** with a Victrola for her birthday. As he was out of the city that day, working on a picture, he sent a special record of greetings and felicitations.

Harold Lockwood and **May Allison** make their first appearance in Metro pictures in "The Come-back."

Benjamin Beyer, assistant manager at the Popular Plays and Players studios, is a pipe fancier and has a collection of more than a hundred.

Vera Pearce, who has posed for the most famous artists in the country, is now playing in Metro pictures.

The Lubin company, which has purchased the photoplay rights to the **Rex Beach** novels, "The Barrier," "The Silver Horde" and "The Iron Trail," invites readers to submit suggestions for an ideal cast for the filming of these stories.

Alice Brady has begun work on a five-reel picture called "Her Great Sacrifice," at the Peerless Fort Lee studios. **Travers Vale** is directing.

Donald MacKenzie is back from Cuba,

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	91½	98
Biograph Company	40	50
Famous Players Film Co...	65	100
General Film Corp., pref...	40	45
Mutual Film Corp., pref...	42	45½
Mutual Film Corp., com...	42	45
No. Am. Film Corp., pref..	94	105
New York M. P. Corp.....	47	53½
Thanhouser Film Corp....	4	5 *
Triangle Film Corp.....	3	3½*
Universal Film Mfg. Co...200		..
World Film Corp.....	1⅛	1½*

*Par $5.00.

Regarding the reported combination of Mutual, Metro, General, Paramount, V. L. S. E., and Universal, later advices seem to indicate the report is decidedly premature. A number of the companies already have denied that they have even been approached on the subject. However, even these denials may be taken "with a grain of salt." Perhaps a fair statement of what really has occurred would be that negotiations have been entered into looking toward a combination of eight of the leading distributing organizations with their attendant manufacturing facilities. Progress has been made, but no definite combination effected at this writing. It seems to be the consensus of opinion that some combination would be the logical method of cutting down the huge expenditures necessary to produce pictures on the scale now in vogue throughout the United States. Film men, as a rule, are pretty good traders, and also, as a rule, have not been blessed with any too superlative sense of economy. They, however, lately have been compelled to follow more closely the business methods of other industries and are now beginning to know the necessity of eliminating the extravagances that heretofore have obtained.

Mutual Film Corp: Preferred and common have both advanced to sales at 45.

American Film Co. Inc.: Is reported to be earning a larger gross than at any time in the history of the company.

LOUISE OWEN VOGUE "HEAVY"

Louise Alva Owen, vampire (on the screen) is the pretty, brunette girl who plays "heavies" in Vogue comedies under the direction of Jack Dillon.

Miss Owen is the athletic type who would much rather take long walks in the foothills than sit a home doing embroidery or playing with the cat.

Louise Owen.

Prior to her signing up with Vogue, Louise acted important roles in both comedy and drama companies on the Pacific Coast, and is graduated from Broadway, having played in several Winter Garden productions.

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where he has been directing a picture for the Astra company, to be released through Pathe.

Mollie King and company of World players, with **Director Frank Crane,** are in North Carolina filming scenes for "The Call of Love."

Work on "The Shadow of a Doubt," with **Carlyle Blackwell,** is progressing rapidly at the Equitable studio.

"The Struggle," starring **Frank Sheridan,** supported by **Arthur Ashley** and **Ethel Grey Terry,** is being completed at the Equitable studio. **John Ince** is directing.

Edwin August, star and director of the new World Film feature, "The Social Highwayman," is finishing the interior scenes at the Peerless studio, Fort Lee.

Edith Storey has learned Spanish dancing for her role in her latest Vitagraph production, which **George Baker** is directing. Many of the scenes for the play were taken in Cuba.

Holbrook Blinn, Director Barry O'Neill and a large company of World players are at Fort Montgomery taking exterior scenes for a five-reel picture, "The Greater Love."

Director James Durkin is finishing the Equitable feature, "Who Killed Simon Baird?" featuring **Edna Wallace Hopper, Charles J. Ross** and **Muriel Ostriche.**

"The Chain Invisible," featuring **Bruce McRae,** has been finished under the direction of **Frank Powell.**

PACIFIC COAST NOTES

Edward Sloman has completed his first play for the American company, with **Franklin Ritchie** and **Winnifred Greenwood** in the leading roles, and is beginning his second, with the same players.

Mae Marsh wears a very fantastic costume as the French cabaret girl in "The Little Apache," the **Grant Carpenter** drama which **Lloyd Ingraham** is staging. **Robert Harron** is co-starred.

Fritzi Brunette recently received a beautiful white fox boa from an unknown admirer in Alaska.

Princess Olga will appear in the Selig wild animal drama, "Love and the Leopards," soon to be released.

Director Frank Beal considers "Her Dream of Life," a Selig drama, the best single-reel production he ever produced.

Vivian Reed is worried about the home folks since trouble started on the Mexican border. Her parents reside near Columbus, N. M.

John G. Robinson, Jr., in charge of the animals in the Selig Zoo, is staging an animal act in which all members of the elephant herd will participate.

Edith Johnson's mother, whose home is in Rochester, N. Y., is visiting her daughter. This is Mrs. Johnson's first visit to Los Angeles.

Hal Cooley and **Eugenie Forde** will appear together in a coming five-reel American drama. Miss Forde plays the part of a mother who forsakes the narrow path in order to help a son.

After completing her role in the five-reeler, "April," produced by **Donald MacDonald, Helene Rosson** is playing lead in "The Abandonment," another five-reel drama directed by MacDonald.

George Grenier, technical director for the William Fox company, was responsible for the beautiful interior stage sets in "Blue Blood and Red."

Oscar C. Apfel is a skillful gardener.

George Melford and his cameraman nearly lost their lives when taking an automobile scene for "The Race." The car, driven over an embankment, jumped seventy-two feet and landed within a few inches of the platform where they stood.

The Pallas picture starring **George Beban,** directed by **William D. Taylor,** is nearing completion. **Myrtle Stedman** is leading lady.

Five-year-old **Zoe Beck** has a very important role with **Rupert Julian** in "The Desperado." Little Zoe has been in pictures since she was a year old, beginning with the Selig company.

The Jaccard Western Universal company is filming "The Wedding Guest," from the story by **Lucia Chamberlain. Harry Carey, William Gettinger, Olive Golden** and **Peggy Coudray** are in the cast.

Lule Warrington, the character actress whose work in "Drugged Waters" received special comment, was recently in demand by four Universal directors for four plays at the same time.

Two comedies are being made at the Vitagraph studios, one under the direction of **Dave Smith,** with **Anne Schaefer, Mary Anderson, George Kunkel** and **Lawrence Weingarten,** and the other under **William Wolbert,** with **William Duncan, Corinne Griffith, Carmen Phillips** and **Otto Lederer.**

Eight-year-old **Lena Baskette,** one of the youngest of professional dancers, has

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Edgar Lewis, Lubin producer.

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joined the picture players at Universal City.

Margaret Mayburn, formerly known as **Mina Cunard,** makes her first appearance under her new name in "The Rival Engineers," **Director McRae's** 101-Bison railroad drama. **Lee Hill** appears with her.

Dorothy Rogers, well known in vaudeville and as a leading woman in stock, is at work in her first William Fox picture.

Difficulties arising over certain rights to the material have checked work on the **Jack London** serial, "Hearts of Three." The players in the meantime are working on three-reel plays, under **Director Wolbert.**

Oscar C. Apfel recently published a strong article against censorship in a Hearst paper of Los Angeles.

Nearly all the inhabitants of Rio Vista, in which the William Fox studios are located, appear in the mob scene for "A Man of Sorrow."

Jackie Saunders roller-skates to work at the Balboa studios each morning.

Cleo Madison is a baseball fan. She umpired a game between members of the Yale alumni recently, and received the ball as payment for her services.

Alice Gale, the well-known character actress of the speaking stage, is soon to appear in her first picture play, a William Fox production, under **James Vincent.** She has been on the stage for forty years.

Charles Ray and **Frank Keenan,** who appeared in "The Coward," under **Charles Giblyn,** are working together again in a play **Thomas Ince** is directing.

A new outdoor stage, 125x65 feet, has

been completed at the William Fox studios in Edendale.

Elda Furry, recently engaged by **William Fox,** is working in the Los Angeles studios as leading lady in **William Farnum's** next feature, a story of the sea.

Stanhope Wheatcroft is another newcomer to the William Fox forces.

Hattie Burks, of the vaudeville team, **Lorraine** and **Burks,** featured in "The Blue Paradise," is working in her first William Fox play.

Tom Burrough, character actor with the William Fox players, began his career playing "Little Lord Fauntleroy."

Einar Linden, who will soon appear in "The Eternal Sapho," has been a grand opera tenor, composer, stage manager, dancer, clown, librettist and concert singer.

Louise Glaum has designed twelve unique gowns for "The Spider" a coming Triangle play in which she will star.

Mack Swain, the Keystone comedian, owns a forty-acre farm nine miles from Pasadena.

Seena Owen, in "Martha's Vindication," displays a wardrobe of fifteen up-to-minute creations.

Milton Sills, who was leading man with **Carlotta Nilson, Blanche Bates** and **Julia Dean,** on the speaking stage, has joined the William Fox players in California to play lead in a picture **Raoul A. Walsh** is to direct.

Alma Hanlon has an unknown admirer who sends her books of coupons good for five gallons of gasoline.

Corinne Griffith and **Webster Campbell,** who have just finished a three-reel play under **William Wolbert,** have been given the leading roles in **Rollin S. Sturgeon's** next feature.

Ed. J. Le Saint believes that the author, **Peter B. Kyne,** will be pleased with the photoplay version of "The Three Godfathers," in which **Harry D. Carey** and **Stella Razeto** have the leading roles.

The Signal Company has finished the last chapter of "The Girl and the Game," and is preparing to begin "Whispering Smith," an adaptation of the novel by **Frank H. Spearman. J. P. McGowan** appears in the name role, **Helen Holmes** as the girl.

George Fisher, who has played a wide variety of roles under **Thomas Ince,** is given his best opportunity so far in "He Who Returned," a coming Triangle release.

Tom Chatterton is the hero of the new American serial which will follow "The Girl and the Game" on the Mutual program.

A new member of **Manager Sturgeon's** staff is **Laura Belt,** whose chief duty is to attend to the hiring of extra people.

Marie Empress is playing the heavy role in the Balboa serial featuring **Jackie Saunders.**

Winnifred Kingston entertained **Sir Beerbohm Tree** and **Constance Collier** at dinner recently. The guests of honor appeared in their make-up, for they had an evening's work at the studio ahead of them.

Rollin S. Sturgeon, having finished his eight-reeler, made several one, two and three-reelers and a five-reeler, and superintended the work of a number of other directors, is "goin' fishin'."

J. Warren Kerrigan is wearing the costumes of a Huzzar for his next play.

Having finished "The Race," starring **Victor Moore, George Melford,** the Lasky producer, and his assistant, **Claude Mitchell,** have gone on a vacation.

Henry King, who directed "Little Mary Sunshine," has just finished a western five-reeler, "The Strugglers," in which he played lead, and is beginning "A Message from the Dead," for which some interesting theatrical scenes are being built. He will direct and take the leading role in this, also.

Grace Cunard has added the thirteenth number to her collection of dogs, a white Scotch collie, which she calls "Peg," in honor of her new serial, "Peg o' the Ring," a story of circus life.

For the first time in her career, **Edna Maison** assisted in directing a picture, "Alias Jane Jones," in which she took the lead. Miss Maison states that she prefers acting to directing, however.

Richard Stanton is working on the eighteenth episode of the "Graft" serial, "The Hidden City of Crime."

Charles Franz has replaced **Louis Chaudet** as director of the E. and R. Jungle comedies. Mr. Franz has been producing comedies for the past six years, having been with Edison, Selig and Keystone.

Wallace Reid, who played Don Jose in the Lasky production of "Carmen," in which **Geraldine Farrar** made her first picture appearance, plays the leading man in Miss Farrar's next photoplay, "Maria Rosa," released on the Paramount program May 15.

Under the direction of **Cecil B. DeMille, Marie Doro** is completing her work in her first Lasky picture. Miss Doro remains on the Paramount program, as she appeared formerly in Famous Players productions.

Blanche Sweet is taking a short vacation in San Diego before beginning her next photoplay production, under **William C. DeMille's** direction.

Mae Murray, attempting to steer her automobile out of the garage recently, smashed the fender, a few lamps and the running-board.

Lillian Hayward, during a period of six weeks, played an adventuress in "The Devil, the Servant and the Man," a mulatto in "At Piney Ridge," and a society leader in a play as yet unnamed.

Bessie Eyton and **Jack Pickford** are featured in a light comedy, "A Strange Adventure," a one-reeler written and directer by **Marshall Neilan.**

In "Pasquale," **George Beban's** latest play, **Myrtle Stedman** has a role with a good chance to display her acting ability. **Helen Eddy** is also doing good work. Others in the cast are **Page Peters, Jack Nelson** and **Nigel deBrullier.**

"Derelicts," an American picture which **Frank Borzage** is directing, contains a mystery plot. **Vivian Rich, Alfred Vosburgh** and **George Periolat** are in the cast.

Art Acord, Dixie Stratton, Lawrence Peyton and **John Prescott** have the leading roles in "Margy of the Foothills," a three-reel American feature.

"She Wasn't That Kind of a Girl" is the title of a Vogue comedy which **Jack Dillon** is producing, with **Ruddy McQuire, Russ Powell, Priscilla Dean** and **Louise Owen** in the cast.

Anna Little plays the role of a dance hall girl in the two-reel drama, "The Awakening."

Winnifred Greenwood, Franklin Ritchie, Eugenie Forde, Clarence Burton and **Roy Stewart** appear in a five-act American Mutual Masterpicture, "None So Blind," which **Edward Sloman** has directed. An artist's objection to his wife's stage career forms the plot.

Kenneth B. Clarke has written the story of "Silent Selby," a three-part "Mustang," with **Anna Little, Jack Richardson** and **Thomas Chatterton** in the cast.

Director Donald MacDonald has com-

WAR VETERAN AN ACTOR

Lieutenant Victor De Linsky, who was wounded in the Russo-Japanese war, decorated for bravery and given an honorable discharge, has just finished playing an important role in "The Kiss of Hate," a Metro wonderplay of Russian romance and intrigue in which Ethel Barrymore is starred. The lieutenant proved a valuable asset to Director William Nigh, who consulted with him in many matters pertaining to Russian costumes and correct settings.

The lieutenant was born in 1883, and was educated at the National Military

Victor De Linsky, Metro.

Academy of Russia. For six years he served in the Imperial Russian cavalry.

Lieutenant De Linsky came to America soon after making his stage debut. He has played heavy leads and character parts for the last year with George Kleine, appearing in such well known productions as "The Social Law," "Tainted Blood," and "A Woman's Mistake." He is a linguist, fencer, rider, and swimmer.

pleted the field work on "April," the five-reel American Masterpicture featuring **Helene Rosson. E. Forest Taylor, Harry Von Meter, Louise Lester** and **Harry McCabe** are in the cast. **Clifford Howard** wrote the play.

Anna Little is busy training her new mount, which is to replace "Ranger," recently killed in an accident.

"The Raiders," starring **H. B. Warner,** is the first product on the Triangle program from the new studios of the New York Motion Picture Corporation. The scenes include a stage setting which is a replica of the New York Stock Exchange.

"Four Months," a three-reel "Flying A" drama which **Director Carl LeViness** has completed, is the story of a young millionaire who, having but four months to live, sets out to find someone worthy to inherit his fortune. **Vivian Rich, Alfred Vosburgh** and **George Periolat** play the leads.

"The No-Good Guy," the Triangle-Kay-Bee feature starring **William Collier,** introduces **William Collier, Jr.,** to the screen. He plays the role of an office boy.

Marguerite Nichols appears for the first time in a Mutual release in "The Masterpiece," a two-part drama by **Nathan P. Oak,** directed by **Thomas Ricketts. Edward Coxen, Lizette Thorn** and **Charles Newton** play the leading roles.

Since several motion picture exhibitors have been arrested on a charge of overcrowding their theaters when Fanny Ward in the Lasky play, "The Cheat," was being shown, the Lasky company offers to pay all such fines.

An old-fashioned country newspaper office is the principal setting for "The Man from Manhattan," a five-reel drama by **J. Edward Hungerford** which **Jack Halloway** is directing. **Rhea Mitchell, William Stowell, Jack Prescott, Warren Ellsworth, Perry Banks, Joe Taylor** and **Charles Wheelock** form the cast.

Thirty extras were required for the fight scene in "The Shuffle," an American three-reeler with **Edward Coxen, Winnifred Greenwood** and **George Field** in the leading roles.

Robert and **Jack Dillon** are combining talents for Vogue comedies. Robert writes the comedies which his brother directs.

Manager Crone of the Vogue company has had the outside of the studio repainted, the dressing rooms smartened up, and has established his own office in the midst of things.

Crane Wilbur has a specially equipped car, possessing a complete dressing room, refrigerator and heating plant.

Anita King's transcontinental automobile trip forms the theme of "The Race," in which **Victor Moore** is starred. **Hector Turnbull** and **Clinton H. Stagg** wrote the story.

George Webb was seriously injured in a scene for the "Flying A" film, "The Wayfarers," in a collision between a motorcycle and an automobile. Webb was riding the motorcycle.

Members of the company supporting **William H. Thompson** in the Triangle-Kay Bee feature in which he is starred captured a twenty-foot shark off the coast of California, where they had gone for scenes for the play, a story of an English fishing village.

The interior of a New York theatrical boarding house is reproduced in the next Triangle-Kay Bee feature in which **Raymond B. West** is directing **Bessie Barriscale** and **William Desmond.**

Especially beautiful interior settings characterize the play featuring **Frank Keenan** which **Charles Giblin** is now directing at the Ince Culver City studios. **Louise Glaum, Charles Ray, Gertrude Claire** and **George Fisher** appear in the play, written by **J. G. Hawks.**

Inceville's Indians, one hundred of them, recently entertained a gathering of Shriners in Los Angeles with folk dances, according to a program arranged by their supervisor, **W. A. Brooks.**

Bessie Love appears as a little slum girl in the next **Douglas Fairbanks** picture. **A. D. Sears** and **Joseph Singleton** have important roles. **Roy Somerville** wrote the story, which **William Christy Cabanne** is directing.

Victor L. Schertzinger is writing the music for the **Thomas H. Ince** feature, "He Who Returned." The score, to date, is longer than that of the average opera and contins forty different themes.

Ashton Dearholt, of the American Film Company, is taking a vacation for the first time in over a year.

Nell Shipman is in Pasadena working on scripts. She expects to complete four photodramas.

Henry King, the Balboa actor-director, has completed a five-reeler, "The Strugglers," in which he played the lead, and has begun another five-reel play, "A Message From the Dead," in which he plays lead and directs.

J. P. McGowan, director of the **Helen Holmes** company, recently received word of the death of his brother, **Lieutenant Thomas E. McGowan,** on a European battlefield.

The second producing company at the Signal studios, under **Murdock J. MacQuarrie,** has completed "Nancy's Birthright," a five-reeler featuring **Edythe Sterling.** MacQuarrie plays a leading role in the cast, which includes **Millard K. Wilson, Norbert A. Myles** and **V. T. Henderson.**

David Kirkland has returned to Universal City as co-director with **Robert Leonard. Gladys Brockwell** will play leads in his company.

Jackie Saunders is featured in "A Slave of Corruption," a forthcoming Knickerbocker Star release. The cast includes **Victory Bateman, Mollie McConnell, R. Henry Grey, Frank Erlanger, Ethel Fleming, Richard Johnson** and **Phila McCullough.**

Dorothy Gish recently celebrated her eighteenth birthday.

Norma Talmadge is working in a Fine Arts play written by **Bernard McConnville. Ralph Lewis** and **Eugene Pallette** have important roles.

Director Lynn Richards is filming an Arabian play at Oxnard, Cal. **Myrtle Gonzales** is featured as the daughter of an Arabian merchant. **Val Paul** and **Frederick Church** are in the cast.

Scenes were taken aboard the steamer "Congress," in Los Angeles harbor, for "The King of Broadway," the Universal play starring **Carter De Haven. W. J. Bowman** is the director.

The historic Zuni pueblo in Arizona was loaned by the government to the Biograph company for scenes of Indian life in "The Stampede." In the play **Charles Perley** and **Linda Arvidson** are shown surrounded by a stampeding herd of cattle.

SOUTHERN NOTES

By William Noble

The photoplay, "Inspiration," has started a protest from the local board of censors at Guthrie, Okla. It was shown in defiance of an order from Chief of Police W. H. Mitchell. The proprietor of the theater showing it has been arrested and will have a trial in the police court.

The Grand theater at Ennis, Texas, one of the best in the southwest, is having an additional story and gallery added, together with boxes. The improvements will cost about $8,000.

Wortham will be the first town in Texas to show the working of the post-office department in motion pictures when, on April 14, a film descriptive of the working of the department in Washington, D. C., in every branch, will be shown.

The New Liberty theater has been opened at Oklahoma City at a cost of about $90,000. The Liberty is strictly modern and up to date and would be a credit to any of the larger cities of the United States. Feature film pictures will be run.

BRITISH TRADE GOSSIP

The Theaters and Music Halls Committee of the London County Council is not in favor of the proposed closing of Sunday motion picture shows. It points out the uplifting influence of the pictures as an entertainment.

The managers of the picture theaters in Doncaster have been unusually successful recently and packed houses have greeted the Famous Players' productions, "Rags," "A Girl of Yesterday" and "Sold," and the Metro plays, "The Vampire" and "The Heart of a Painted Woman."

Copies of "The Diamond From the Sky" serial have just arrived at the Gaumont offices.

Showings of the first chapters of "Stingaree," the romantic serial by E. H. Hornung, have aroused much interest.

Hertfordshire theaters report a great interest in picture serials. "The Exploits of Elaine," "The Broken Coin" and "The Zudora Mystery" are delighting audiences.

Classes are being formed in Glasgow, Scotland, to teach women to operate motion picture machines, thus to take the place of the operators who are called to the front.

Simeon B. Griever, the general manager of the General Feature Film Company, has concluded arrangements whereby his concern will release all Ivan Film Company productions.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-27	The Golden Supper	Biograph	1,000
D	3-27	The Strange Case of Mary Page, No. 10	Essanay	2,000
D	3-27	The Little Monte Carlo (No. 1 of the Social Pirates)	Kalem	2,000
C	3-27	Otto the Soldier	Lubin	1,000
T	3-27	Selig-Tribune, No. 25, 1916	Selig	1,000
D	3-27	A Social Deception	Selig	3,000
C	3-27	Three Johns	Vitagraph	3,000

Tuesday.

D	3-28	Alias Jimmie Barton	Biograph	2,000
D	3-28	The Dixie Winner	Essanay	2,000
C	3-28	Ham and the Hermit's Daughter	Kalem	1,000

Wednesday.

D	3-29	Madelaine Morel	Biograph	3,000
C	3-29	Vernon Howe Bailey's Sketch Book of Paris	Essanay	1,000
C	3-29	The Trailing Tailor	Kalem	1,000

Thursday.

D	3-30	The Voice in the Night	Lubin	3,000
T	3-30	Selig-Tribune, No. 26, 1916	Selig	1,000
C	3-30	Their Vacation	Vim	1,000

Friday.

C	3-31	Almost a Heroine	Kalem	1,000
D	3-31	The Home-Breakers	Knickerbocker	3,000
C	3-31	Anvils and Actors	Vim	1,000
C	3-31	Freddy Foils Floaters	Vitagraph	1,000

Saturday.

D	4-1	The Spider's Web	Essanay	3,000
D	4-1	The Trapping of Peeler White	Kalem	1,000
C	4-1	Billy's Double	Lubin	1,000
D	4-1	Her Dream of Life	Selig	1,000
D	4-1	Out of the Quagmire	Vitagraph	3,000

Monday.

D	4-3	Three Friends	Biograph	1,000
D	4-3	The Strange Case of Mary Page, No. 11	Essanay	2,000
D	4-3	The Corsican Sisters (No. 2 of the Social Pirates)	Kalem	2,000
C	4-3	The Fatal Bean	Lubin	1,000
D	4-3	The Devil, the Servant and the Man	Selig	3,000
T	4-3	Selig-Tribune No. 27, 1916	Selig	1,000
D	4-3	Her Partner	Vitagraph	1,000

Tuesday.

D	4-4	Under Royal Patronage	Essanay	2,000
C	4-4	From Altar to Halter	Kalem	1,000
D	4-4	The Return of James Jerome	Lubin	2,000

Wednesday.

D	4-5	Paths That Crossed	Biograph	3,000
C	4-5	Canimated News Pictorial No. 8	Essanay	1,000
C	4-5	Trapping the Bachelor	Kalem	1,000

Thursday.

D	4-6	The Scarlet Chastity	Lubin	3,000
T	4-6	Selig-Tribune No. 28, 1916	Selig	1,000
C	4-6	Mamma's Boys	Vim	1,000

Friday.

C	4-7	The Fickle Fiddler's Finish	Kalem	1,000
D	4-7	The Millionaire's Son	Knickerbocker	3,000
C	4-7	In the Ring	Vim	1,000
C	4-7	Friday the Lonley	Vitagraph	1,000

Saturday.

D	3-8	The Lightbearer	Essanay	3,000
D	3-8	The Record Run	Kalem	1,000
C	3-8	A Wise Waiter	Lubin	1,000
D	3-8	Along the Border	Selig	1,000
D	3-8	The Other Way	Vitagraph	3,000

V. L. S. E. Program

Mar.	20	The Ne'er Do Well	Selig	10,000
Mar.	20	The Havoc	Essanay	5,000
Mar.	20	The Supreme Temptation	Vitagraph	5,000
Mar.	27	The Two-Edged Sword	Vitagraph	5,000
Apr.	3	The Cycle of Fate	Selig	5,000
Apr.	3	The Vital Question	Vitagraph	5,000
Apr.	10	The Fires of St. John	Lubin	5,000
Apr.	10	Salvation Joan	Vitagraph	7,000

Mutual Program

Tuesday.

D	3-28	In the Shuffle	American	3,000
C	3-28	Paul's Political Pull	Falstaff	1,000

Wednesday.

D	3-29	Fear	Thanhouser	3,000
C	3-29	A Trunk an' Trouble	Beauty	1,000

Thursday.

C	3-30	The Lion-Hearted Chief	Vogue	1,000
C	3-30	The Snow Shoveler's Sweetheart	Falstaff	1,000
T	3-30	Mutual Weekly No. 65	Mutual	1,000

Friday.

D	3-31	The Ranger of Lonesome Gulch	Mustang	3,000
C	3-31	Jerry Among the Smugglers	Cub	1,000

Sunday.

S	4-2	See America First, No. 29	Gaumont	500
C	4-2	Keeping Up With the Joneses, No. 29	Gaumont	500
C	4-2	Bumble's Job	Beauty	1,000
C	4-2	On a Still Hunt	Vogue	1,000

Monday.

D	4-3	Ways of the World	American	2,000
C	4-3	Ruining Randal's Reputation	Falstaff	1,000

Tuesday.

C	4-4	Oh! Oh! Oh! Henery	Thanhouser	2,000
C	4-4	Bungling Bill, Detective	Vogue	1,000

Wednesday.

T	4-5	Mutual Weekly No. 66	Mutual	1,000
C	4-5	Billy Van Deusen's Muddle	Weekly	1,000
S	4-5	See America First No. 30	Gaumont	500
C	4-5	Cartoons. No. 30	Gaumont	500

Thursday.

D	4-6	Bonds of Deception	American	3,000

Friday.

D	4-7	Two Bits	Mustang	2,000
C	4-7	The Winning Punch	Cub	1,000

Saturday.

D	4-8	Under Azure Skies	Mustang	3,000
C	4-8	The Professor's Peculiar Precaution	Falstaff	1,000

Sunday.

C	4-9	Art and Arthur	Beauty	1,000
C	4-9	Knocking Out Knockout Kelly	Vogue	1,000

Universal Program

Monday.

C	3-27	The Janitor's Busy Day	Nestor	1,000
D	3-27	Pirates of Finance (Graft No. 16)	Universal	2,000

Tuesday.

D	3-28	Lady Raffles Returns	Gold Seal	2,000
D	3-28	There's No Place Like Home	Rex	1,000
C	3-28	The Gasoline Habit	Imp	1,000

Wednesday.

C	3-29	The Model Husband	Victor	1,000
D	3-29	The Blackmailer	Laemmle	1,000
T	3-29	Animated Weekly, Vol. 2, No. 13	Universal	1,000

Thursday.

D	3-30	Fool's Gold	Laemmle	3,000
	3-30	No Release This Week	Big U	
C	3-30	Between Midnight	Powers	1,000

Friday.

	3-31	No Release This Week	Victor	
D	3-31	Scorched Wings	Imp	3,000
C	3-31	He Almost Eloped	Nestor	1,000

Saturday.

D	4-1	The Night Riders	Bison	2,000
C	4-1	A Serpent in the House	Powers	1,000
C	4-1	The Tale of a Telegram	Joker	1,000

Sunday.

D	4-2	Her Sister's Sin	Rex	1,000
	4-2	No Release This Week	Laemmle	
C	4-2	Caught on a Skyscraper	L-Ko	2,000

Monday.

C	4-3	How Times Do Change	Nestor	1,000
D	4-3	Queen of the Prophets (Graft No. 17)	Universal	2,000

Tuesday.

D	4-4	The League of the Future (No. 5 Lord John's Journal)	Gold Seal	3,000
	4-4	No Release This Week	Rex	
C	4-4	The Town That Tried to Come Back	Imp	1,000

Wednesday.

D	4-5	The Little Fraud	Victor	1,000
C	4-5	For the Love of Mike and Rosie	L-Ko	3,000
T	4-5	Animated Weekly, Vol. 2, No. 14	Universal	1,000

Thursday.

D	4-6	The Eyes of Fear	Laemmle	2,000
C	4-6	Hungry Happy's Fear	Big U	1,000
N	4-6	The Dance of Love	Powers	500
E	4-6	The Brush Industry	Powers	500

Friday.

D	4-7	The Dare-Devils of War	Imp	2,000
D	4-7	The Still Voice	Rex	1,000
C	4-7	A Leap Year Tangle	Nestor	1,000

Saturday.

D	4-8	Behind the Mask	Bison	2,000
	4-8	No Release This Week	Powers	
C	4-8	His Highness, the Janitor	Joker	1,000

Sunday.

D	4-9	Mignonette	Imp	2,000
C	4-9	Bill's Wife	Laemmle	1,000
C	4-9	No Release This Week	L-Ko	

Miscellaneous Features

Somewhere in France	Arthur S. Kane	5,000
Fighting with France	French Official War Films	6,000
At the End of the Rainbow	K. & R. Film Co.	1,000
A Naval Tragedy	K. & R. Film Co.	1,000
The Arabian Dancing Girl	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
A Fool's Paradise	Ivan Film	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	

Bluebird Photo-Plays, Inc.

Jan.	24	Jeanne Dore	5,000
Jan.	31	Secret Love	6,000
Feb.	7	Undine	5,000
Feb.	14	Hop, the Devil's Brew	5,000
Feb.	21	The Wrong Door	5,000
Feb.	28	The Grip of Jealousy	5,000
Mar.	6	Rupert of Hentzau	5,000
Mar.	12	The Strength of the Weak	5,000
Mar.	19	Yaqui	5,000
Mar.	26	The Flirt	5,000
Apr.	2	Tangled Hearts	5,000

Fox Film Corporation

Released Week of

Jan.	23	The Serpent	5,000
Jan.	30	The Ruling Passion	5,000
Feb.	6	Merely Mary Ann	5,000
Feb.	13	Fighting Blood	5,000
Feb.	20	The Fool's Revenge	5,000
Feb.	27	The Spider and the Fly	5,000
Mar.	6	The Marble Heart	5,000
Mar.	13	Gold and the Woman	5,000
Mar.	20	The Man of Sorrow	5,000

Kleine-Edison

Released week of

Feb.	2	The Final Curtain	5,000
Feb.	9	When Love Is King	5,000
Feb.	9	The Martyrdom of Philip Strong	5,000
Feb.	16	The Scarlet Road	5,000
Feb.	23	At the Rainbow's End	5,000
Mar.	1	The Mishaps of Musty Suffer	10,000

Metro Features.

Released week of

Feb.	21	A Corner in Cotton	5,000
Feb.	28	The Soul Market	5,000
Mar.	6	The Blindness of Love	5,000
Mar.	15	The Count of Ten	1,000
Mar.	27	The Wall Between	5,000
Apr.	3	The Kiss of Hate	5,000
Apr.	10	The Half Million Bribe	5,000

Mutual Master-Pictures.

Released week of

Mar.	6	The Flight of the Dutchess	5,000
Mar.	13	In the Web of the Grafters	5,000
Mar.	16	The Bird of Prey	5,000
Mar.	18	Overalls	5,000
Mar.	20	My Partner	5,000
Mar.	23	The Bruiser	5,000
Mar.	25	The Hidden Law	5,000
Mar.	27	The Love Liar	5,000
Mar.	27	Revelation	5,000
Mar.	27	The Net	5,000
Apr.	3	The Haunted Manor	5,000
Apr.	3	The Traffic Cop	5,000

Paramount Features.

Released week of

Mar.	13	Felling Big Trees in the Giant Forests of California	1,000
Mar.	16	Farmer Al Falfa Invents a New Kite	1,000
Mar.	20	Going Some in California	1,000
Mar.	23	The Saleslady	5,000
Mar.	23	Inbad the Sailor Gets Into Deep Water	1,000
Mar.	27	Audrey	5,000
Mar.	27	The Fire Fighting Forest Rangers of Arizona	1,000
Mar.	30	Bobby Bumps Gets a Substitute	1,000
Mar.	30	The Sowers	5,000
Apr.	3	The Heart of Paula	5,000
Apr.	3	Old and New Manila	1,000
Apr.	6	The Police Dog Turns Nurse	1,000
Apr.	6	The Race	5,000
Apr.	10	Bilibid, the "Sing Sing" of the Philippines	1,000

Pathe.

Released Week of

Apr.	3	The Iron Claw, No. 6	2,000
Apr.	3	Pathe News No. 28	1,000
Apr.	3	Pathe News No. 29	1,000
Apr.	3	Skylight Sleep	1,000
Apr.	3	Idaho's Waterfalls	500
Apr.	3	The Coal Mines of Hongey (French Indo China)	500

Red Feather Production

Released Week of

Feb.	28	The Lords of High Decision	5,000
Mar.	6	The Target	5,000
Mar.	13	The Pool of Flame	5,000
Mar.	20	Drugged Waters	5,000
Mar.	27	Autumn	5,000
Apr.	3	Two Men of Sandy Bar	5,000

Triangle Film Corporation.

Released week of

Mar.	19	Martha's Vindication; Norma Talmadge, Tully Marshall	5,000
Mar.	19	The Moral Fabric; Frank Mills	5,000
Mar.	26	Hoodoo Ann: Mae Marsh, Robert Herron	5,000
Mar.	26	The Raiders: H. B. Warner	5,000
Mar.	19	A Love Riot; Charles Murray	2,000
Mar.	26	By Stork Delivery; Mack Swain	2,000
Mar.	26	An Oily Scoundrel; Fred Mace	2,000
Apr.	2	The Habit of Happiness; Douglas Fairbanks	5,000
Apr.	2	The Bathhouse Blunder	2,000
Apr.	2	Waifs; Jane Grey	5,000
Apr.	2	His Wife's Mistake; Roscoe Arbuckle	2,000

World Features.

Released week of

Mar.	6	As In a Looking Glass	5,000
Mar.	6	The Devil's Toy	5,000
Mar.	13	The Unpardonable Sin	5,000
Mar.	20	Passers By	5,000
Mar.	27	The Hand of Peril	5,000
Mar.	27	The Struggle	5,000
Mar.	20	The Supreme Sacrifice	5,000
Apr.	3	Velma	2,000
Apr.	3	Her God	5,000
Apr.	10	The Feast of Life	5,000
Apr.	10	The Chain Invisible	5,000

Brief Stories of the Week's Film Releases

General Program

Three Friends—Biograph Re-issue—April 3.—Featuring Henry B. Walthall, Lionel Barrymore, Jack Dillion, Blanche Sweet and Harry Carey. Joe's marriage comes as a surprise to Tom and Bill, with whom he had sworn that no woman should ever break up the bachelor's club. Tom cannot forgive Joe, and when he is made foreman of the shop he picks a quarrel with Joe and discharges him. The family is on the verge of starvation when Bill comes back to town, and hearding by chance what Tom did, reaches Joe's house in time to avert a tragedy, and thereafter the club meet regularly in Mrs. Joe's parlor instead of Heinie's saloon.

The Fatal Bean—Lubin—April 3.—Featuring Davy Don. Old Hiram Applecore lies dying, but when he gets a whiff of baking beans he begs of Miranda, the cook, for a spoonful of them. At first he is only able to eat the tiniest fraction of the bean, but as the first installment of the food reaches the gastronomic apparatus he revives and at the sixth spoonful he is able to get out of bed and dress. Applecore decides to exploit what he thinks is a great discovery and he and Miranda buy up all the beans in the neighborhood and has her undertake the task of baking beans. He converts the result of Miranda's cooking into pills and then rides into town, disguised as a doctor, sets up a platform and then expounds the value of his discovery. Later, however, he is thrown into jail for practicing without a license and is fed on beans, much to his discomfiture.

The Devil, the Servant and the Man—(Three Reels)—Selig—April 3.—Guy Oliver, Kathlyn Williams and Lillian Hayward featured. A longer review appears on another page of this issue.

Under Royal Patronage—(Three Reels)—Essanay—April 4.—Featuring Francis X. Bushman, Beverly Bayne, Bryant Washburn, Thomas Cummerford and E. H. Calvert. Francis, reigning Prince of Hofgarten, writes his nephew Philip that he must marry Stella, Princess of Stretlitzberg. Philip, who has fallen in love with another girl to whom he has never disclosed his royal birth, has a friend, Richard Savage, an American, to pose as himself. Philip marries his sweetheart of humble birth, and they journey to Stretlitzberg, as only eighteen hours remain before he becomes of age. They arrive just as Richard and Stella are to take the vows and then it is that Philip learns his wife is the real princess, she having substituted her friend, Helen Churchill of Philadelphia, in her place. When this is all explained the bishop performs a double ceremony.

The Return of James Jerome—(Two Reels)—Lubin—April 4.—Lamar Johnstone, George Routh, Melvin Mayo, Violet MacMillan and Adda Gleason featured. Cal McCall, assistant shipping clerk in the office of Roger Winton, a wealthy ship owner, quarrels over some bills with Diston, the old head clerk, and is discharged. Diston is murdered by Winton, and Cal, who is passing Diston's home at the time, is knocked down by Winton, and the latter has Moore take him aboard the Vinnie, which sails that night. The next day Cal is suspected of the murder. He escapes from the Vinnie and is picked up on the beach by a native, who nurses him back to health. Some years later Cal returns a rich man and is known as James Jerome. Cal breaks Winton on the stock exchange and the latter is forced to accept a position in the shipping office he once owned. Cal, now living in Winton's home, invites them to a reception and shows them his collection of pearls. Later Winton is killed by Cal's butler while attempting to steal the pearls, and before the assembly of guests Cal states his true identity and finds happiness in Joyce Winton.

Paths That Crossed—(Three Reels)—Biograph—April 5.—Featuring Claire McDowell, Charls H. Mails, Vola Smith and Jose Ruben. Thomas Mandell, scheming to marry the widow De Lisle for her money, visits Glory West, an actress, and who is his own daughter by the wife he deserted years before, and urges her to marry Clyde De Lisle, the widow's son. Glory is already married to Clyde, and when Mandell insults her and is knocked down by Clyde, he reveals the secret marriage to the widow, who in distraction sends for her friend, Mrs. Mandell. Mandell when confronted by his wife and told that Glory is his daughter retires, only to run into the arms of the police who are searching for him for wife desertion.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Canimated Nooz Pictorial No. 8—Essanay—April 5.—Split reel release containing five hundred feet of an animated cartoon which is a burlesque on the current topics of the day. The remaining five hundred feet consists of Western scenic.

The Scarlet Chastity—(Three Reels)—Lubin—April 6.—Featuring George Routh, Helen Wolcott and Josephine West. A longer review appears elsewhere in this issue.

Mamma's Boys—Vim—April 6.—Featuring Plump and Runt. Plump and Runt work on a farm and their pranks get them into all sorts of trouble with the neighbors and as mother takes in summer boarders the boys are always in hot water. Their mother finally sends them to their uncle, who is a police captain in the city. In the city they make a mistake in the directions and enter a strange house. Plump and Runt encounter many exhiting adventures in the strange house, but finally they discover their much sought relative, who promises that he will give a good time to mamma's boys.

In the Ring—Vim—April 7.—Featuring Pokes and Jabbs. Jabbs bets all his capital on Gashouse Kid to win the fight with Locomotive Steve and decides to safeguard his chances by hiring Pokes to referee the bout. That night Pokes takes his place in the ring and does his best to aid Jabbs' fighter, but instead he only succeeds in having the latter knocked out. Chagrined at his failure to help his friend, he puts on the gloves and after some rapid fighting Steve delivers a terrible blow on Pokes' jaw and the latter is knocked unconscious and while in this condition he dreams that the place is raided and that he and Jabbs are given ten years in prison, where their wives pay a visit, and Pokes and Jabbs becoming jealous of the warden's attentions to their wives, give him the cold water treatment. When the water hits Pokes he revives and opening his eyes he finds himself still in the ring, with Jabbs throwing water into his face.

The Millionaire's Son—(Three Reels)—Knickerbocker—April 7.—John Haley gets into trouble and is sentenced to state prison for ten years, and his wife with her baby seeks employment in the home of Barry, the owner of a steel mill. A fire takes place in the home of the mill owner, and Haley, who has escaped from prison, and who has come for his wife and child, saves the millionaire's son, thinking the child to be his. Years later the boy is known as the son of Mrs. Grant, in whose home he had been left when a baby, and is employed in his father's steel mills. Trouble arises at the mills and a fight takes place between the younger son of the millionaire and the lost son which results in the identification of the millionaire's lost son. Myrtle Reeves and Richard Johnson featured.

The Lightbearer—(Three Reels)—Essanay—April 8.—Richard C. Travers, Chester Beery, Betty Brown and Jack Dale featured. Richard Lennox, a young clergyman, resigns his rich pastorate and goes into the slums. He finds the territory over which he is to work is dominated by Bull Grogan, a vicious saloonkeeper and agent for the wealthy owner of the tenements. With the assistance of Rose Cahill, who has fallen in love with the young pastor, Richard manages to clean up the district and Grogan is compelled to close his rough saloon and leaves the vicinity.

A Wise Waiter—Lubin—April 8.—Featuring Billie Reeves. Justin Love and Helena Fluster elope and her brother Caldwell elopes with Carrie Potts, the cook, and both couples choose for the carrying out of their escapades a restaurant where Billie is head waiter. When they return home after being married the Flusters learn that their uncle has died and his will specifies that if either of them marries his or her share shall be given to the unmarried one. Then ensue many attempts on the part of each of the secretly married to induce the other to marry, but finally another will is found revoking the first provision and leaving his money to his nephew and niece to share alike and all ends happily.

Along the Border—Selig—April 8.—Featuring Tom Mix, Victoria Forde and Sid Jordan. Buck Miller, the rejected suitor of Grace Williams, plans with Delgado, a Mexican outlaw, to capture Grace and her father and hold them for ransom. Grace makes her escape and tells Tom, her sweetheart, and his pals of the outlaw's action. In the fight that ensues between the outlaws and the

Glimpses of new Essany dramas. Left to right: "The Dixie Winner," "Separating from Sarah," and "Millstones."

"Mr. Jack, a Doctor by Proxy," "Her Partner," and "Freddy the Fixer" are new Vitagraph comedies.

cowboys all the outlaws but Delgado are killed, but Delgado in attempting to escape is killed by Grace. Later Tom finds Jim Williams safe in the cellar of the ranch.

Selig-Tribune No. 23—March 20.—Torpedo destroyer "Potter" has her trial test at Rockland, Me., and attains a speed of twenty-five knots an hour; fire caused by a dust explosion partially destroys the plant of the International Agricultural Corporation at Buffalo, N. Y., entailing a loss of $500,000; James A. Pugh, millionaire, takes six pretty girls and one hundred gowns on trip in special train to demonstrate to Americans that Chicago can be made a fashion center, Chicago, Ill.; the Fifth U. S. Cavalry, stationed at Ft. Sheridan, Ill., makes all preparations to leave for the Mexican border upon receipt of instructions from the War Department; pictures showing street in Columbus, N. M., where Villa's bandits shot to death American men and women as they fled toward the U. S. camp for protection.

Selig-Tribune No. 24—March 23.—An unprecedented run of smelts in the Cowlitz River affords a harvest for the fishermen in Kelso, Wash.; as a forerunner of trench digging, the military authorities think snow shoveling a good exercise for the troops in training at Montreal, Canada; the largest shipment of radium ore leaves Denver, Colo., for the National Radium Institute, at New York, to be used entirely for philanthropic purposes; Alexander Graham Bell, inventor of the telephone, unveals a tablet erected to commemorate the birth of the telephone in Boston, Mass., in 1876; "Hattie," Central Park's big elephant, gets an unusual job for elephants, that of clearing the snow-covered walks of the park, New York, N. Y.; troops on way to get Villa, crosses the international boundary and heads for the hills of the south, where the bandit is supposed to be, Columbus, N. M.

Strange Case of Mary Page No. 10—(Two Reels)—Essanay—March 27.—"The Clue." Featuring Henry B. Walthall and Edna Mayo. Reviewed elsewhere in this issue.

Ham and the Hermit's Daughter—Kalem—March 28.—Featuring Lloyd V. Hamilton and Bud Duncan. Ham and Bud are surveyors, and they stumble across May, the beautiful daughter of the hermit, who has never seen any man other than her father. "You are so beautiful," she tells Ham. All is joy and gladness for the two surveyors till they run afoul of the hermit. He leads them a merry chase, filled with laughs and excitement, until they are blown 999,999 miles in the air when they attempt to make way with his store of gold. Meanwhile an autoist who was lost in the woods has met May and it is love at first sight.

The Trailing Tailor—Kalem—March 29.—Featuring Ethel Teare, Jack MacDermott, Gus Leonard and Victor Rottman. Harry, Kitty's favored admirer, loves her in spite of her money. He is a hall-room Beau Brummel, with a tailor who is socially ambitious. When Harry's attempt to press his own trousers results disastrously he quickly grasps at the opportunity to get a new pair by introducing his tailor to the socially elect at Kitty's function. The tailor is bumptious and flirtatious, and Harry is prevented from coming to Kitty's assistance by a two-foot long bill which the tailor is ever willing to display. It all ends in a lively mix-up which finds both Harry and the tailor out on the sidewalk, with Gerald, another admirer of Kitty's, in the seat of favor.

Almost a Heroine—Kalem—March 31.—Featuring Rose Melville as Sis. Sis' lover gives her a pet pig which she christens "Baby," and while out airing "Baby" in the family carriage a desperate character, who has had some trouble with her father, decides to take this chance to get even and kidnaps the carriage. Sis returns home with the news that "Baby" has been stolen, and then it is just one exciting occurrence after another in the attempt to locate the kidnapper, who in the meantime has discovered that he has been foiled. With the aid of her lover Sis succeeds in finding "Baby" before he has become "roast pig."

The Trapping of "Peeler" White—(Two Reels)—Kalem—April 1.—An episode of the "Hazards of Helen" railroad series featuring Helen Gibson. Helen receives word from a detective who has been thrown off a speeding train by "Peeler" White, that they are on the train that is to pass her station shortly, and decides to make a bold attempt to capture the culprits. Speeding to the bridge she arrives there before the train and drops to the top of the onrushing cars. Throwing a noose of the rope she carries over the ventilator of the baggage car she then swings through the air and in the door of the car. Covering the crooks with her revolver she signals ahead to the engineer and the train is brought to a stop and "Peeler" White and his accomplices are captured.

Mutual Program

The Girl and the Game No. 14—(Two Reels)—Signal—Helen's race against time. Featuring Helen Holmes. Reviewed elsewhere in this issue.

Bubble's Job—Beauty—April 2.—Featuring Orral Humphrey, Simone Cavens, Hugh Bennett and Lucille Ward. Professor Bumbles, the absent-minded master of Corncenter school, is visited by the inspector, who picks a suppositious case of measles and discharges Bumbles for neglect. He reads Miss Highbrow's advertisement for an instructor at her school and while writing this application he dozes and dreams he receives the appointment. He encounters many difficulties because he is not prepared to meet the requirements, and finally in trying to demonstrate his ability in fancy diving the professor goes under.

A Still Hunt—Vogue—April 2.—Featuring Rube Miller as a revenue officer, and who is a scream from the time that he is sent on a case until he rounds up the gang and wins the love of the little blonde drudge who is forced to work for the gang. Arthur Travares, Alice Niece and Madge Kirby also take part in the picture.

The Ways of the World—(Two Reels)—American—April 3.—Reviewed elsewhere in this issue.

Oh! Oh! Oh! Henery!!!—(Two Reels)—Falstaff—April 4.—With J. C. Yorke and Francis Keyes. Henery's indiscreet flirtations with the stenographer never get back to his wife, but John is not so lucky. John is really innocent, but a busybody continually finds him in seemingly compromising positions and reports them to his wife. Finally the latter and some of her busybody friends, among whom is Henery's wife, start on a scouting expedition. It is Henery whom they find with his stenographer and friends engaged in a merry little party. Henery's wife faints, while John's is greatly upset about the lengths to which her inflated jealousy has led her. Later she humbly begs forgiveness.

Ruining Randall's Reputation—Falstaff—April 3.—With Riley Chamberlin. The moral of this comedy is that if a man really wants to know how bad he might be he need only accept a political nomination in a district where mud-slinging is in order. Rivington Randall is proud of his spotless reputation. He refuses his niece and ward the right to marry. The suitor, incensed, seeks out his political friend who is managing a campaign of a Congressional nominee who is certain of election. The friend sees that Randall is given the opposition nomination, and by the time the campaign lies have gotten well under way Randall's esteemed reputation has vanished. After all the disgrace Randall considers it extremely kind of the suitor to want to join the family.

Billy Van Deusen's Muddle—Beauty—April 5.—Featuring John Steppling, Carol Halloway, Queenie Rosson, Dick Rosson and John Sheehan. Grace and Walt quarrel and Lou Leuter, a lawyer, calls on Grace and tells her that if she will get a co-rospondent her husband will sue for divorce and she will be able to separate from him. Billy Van Deusen flirts with Grace and Lou advises her to get Billy to some roadhouse and he will have her husband see her there. Walt trails Billy and Grace and Billy offers to arrange a settlement for a certain sum which Billy provides. Lou tells Walt that his wife is in the place with Van Deusen and then things happen. Finally it is revealed that Lou has been the source of all the trouble and Van Deusen, Grace and Walt leave the hest of friends.

Bonds of Deception—(Three Reels)—American—April 6.—Reviewed elsewhere in this issue.

New Mutual Comedies. Left to right: "Oh! Oh! Oh! Henery!" "Knocking Out 'Knock-Out' Kelly," and "Ruining Randall's Reputation."

New Universal fun films. Left to right: "The Town That Tried to Come Back," "A Leap Year Tangle," and "For the Love of Mike and Rosie."

Bungling Bill, Detective—Vogue—April 6.—Featuring Paddy McGuire. Bungling Bill is hired as hotel detective of the Hotel St. Clare and is instructed to discover who is stealing money from the room of the guests. A bad man from the West registers at the hotel, and Bill, not impressed with his looks, spies on him. The bad man when he discovers Bill spying upon him makes him dance to the tune of his forty-four. Bill makes a hasty getaway and also makes a resolution to avoil all positions where the science of crime detection is required.

The Winning Punch—Cub—April 7.—Featuring George Ovey. Although Jerry's opponent is as husky as Jerry is slight, a little strategy serves to win the bout into which he is lured by views of a large prize. The police see fit to interfere but when the husky Swede gets over the effect of Jerry's punch he renders them all unconscious. Then Jerry and "the terrible Swede" depart to enjoy the spoils.

Two-Bits—(Two Reels)—Mustang—April 7.—Featuring Frank Borzage, Anna Little, Jack Richardson and Mark Thorne. James Hardeman, United States marshal, is sent to Red Gulch to round up a band of counterfeiters. While here he meets Bess, an orphan, who is nicknamed "Two Bits" because she sells bouquets of wild flowers at twenty-five cents a bunch. James saves Bess when she is threatened by Jed Simpson, the sheriff, that she will either have to buy the land upon which her cabin is located, get out, or marry him. She refuses to marry him, and in order to secure enough money to buy the land she holds up the stage coach. Hardeman in a clever manner discovers the counterfeiters to be Jed and Al Morley, the deputy sheriff. Hardeman starts back for San Francisco with his prisoners, and promises Two-Bits that he will soon return to claim another prisoner.

The Professor's Peculiar Precautions—Falstaff—April 8.—Featuring Joe Phillips. Peter takes great care to safeguard his valuable collection of minerals. In fact, his safety apparatus are so well connected with the fire and police departments that the latter are continually answering false alarms, and finally pay no attention to them. How, through odd circumstance, Peter's method of "testing" fire and burglar apparatus nets him three thousand dollars in reward for burglar captures is left for the remaining feet of the film to unfold.

Mutual Weekly No. 63—This issue of the weekly contains pictures showing the distruction of the Bonaventure station at Montreal, Canada; the departure of Secretary of the Treasury McAdoo and other officials to attend the trade conferences at Buenos Aires; the Twelfth cavalry leaving Galveston, Tex., for duty along the Panama canal; a bevy of pretty California girls dancing barefoot in the snow of Central Park, N. Y.; the new torpedo boat destroyer Sampson leaving the ways at Quincy, Mass.; the narrow escape of aviator Thaw and his companion who fell 4,000 feet into Central Park while making a flight over New York in a snow storm; the destruction wrought by the explosion of 3,000 pounds of dynamite at St. Louis, Mo., and the latest spring fashions direct from Paris.

Mutual Weekly No. 65—This issue of the weekly contains pictures showing the American forces along the Mexican border preceding and subsequent to their crossing the line into Mexico in pursuit of Villa; army outposts guarding the border; the Second battalion of engineers about to cross the border; the actual entry of the American troops into Mexico; sailing of the Fourth field artillery, U. S. A., from Galveston for Panama; Evacuation Day celebration at Boston, Mass.; the opening of "better baby" contest at Chicago, Ill.; the arrival in America of M. Leon Gaumont, head of the Gaumont Company; the revival of the racing season at Hot Springs, Ark.; and the arrival of the Boston "Braves" of the National League at Miami, Fla.

Universal Program

Queen of the Prophets—Seventeenth Episode of "Graft"—(Two Reels)—Featuring Richard Stanton, Jane Novak and Glen White. This instalment of "Graft" sees Mead, the leader of the political grafters, removed for good. Stone's plans to kill Harding and to get Dorothy Maxwell into his power also fail, as does the scheme of the opposing party to jam through a bridge contract which will mean a large slice of graft for them.

How Times Do Change—Nestor—April 3.—With Billy Rhodes and Ray Gallagher. Mr. and Mrs. Green are devoted to each other. The husband takes his watch to the jeweler's to have his wife's picture inserted, and Ray, an ardent young lover, does the same thing with his sweetheart's picture. The instruments, which look alike, become mixed and a terrible row is precipitated, almost ending favorably for the divorce lawyer. A less hasty examination of the timepieces, however, reveals the truth and all ends auspiciously.

The League of the Future—(Three Reels)—No. 5 of "The Journal of Lord John"—April 4.—Featuring William Garwood and Stella Razeto. Maida is determined to live out the year as a member of the Gray Sisterhood. Nora Esterbrook, an old school friend of Maida, is affianced to Steve Hardy. When the latter's rival, Wharton, is found dead, evidence points to Steve as the murderer. Maida interests Lord John in the case and he finally rounds up Tony, the real murderer, who has committed the crime on instructions from the "League of the Future." Tony will tell nothing, but Lord John figures in his own mind that the mysterious Rameses is behind that organization.

The Town That Tried to Come Back—Imp—April 4.—Featuring Victor Potel and Aileen Sedgwick. The town of Centerville is a "dead one" and every inhabitant admits it except Magnesia Sizzles, the woman who has charge of the dining room of the City Hotel. Magnesia is a "live one." Lily White comes into town and is engaged by the manager of the rival hotel. Her smiles win over all Magnesia's customers. Lily works the "sympathy game" on them and then jumps the town with their cash. Magnesia, in a wrathful mood, also clears out and the town goes off the map.

For the Love of Mike and Rosie—(Three Reels) — L-Ko. — Featuring Pathe Lehrmann, Louise Orth and Dan Russell. A number of young men are suitors for Rosie Goldfinger's hand, but Dr. O'Briensky is her favored suitor. A box-fighter of fame, however, ousts the doctor and arranges things to suit himself. The services of Mike McGinnis, the Irish terror, are enlisted. He ousts the champion and occupies the ground himself. The defeat of the latter is at last effected after a free-for-all fight between the Jews and Irish.

The Little Fraud—Victor—April 5.—Featuring Mary Fuller. Chartry, a miser, and his niece Joan live in an old lodge. Being behind with the rent, they are put out. Chartry dies not long after, muttering "The old clock, the old clock." In her efforts to get at the clock, Joan disguises as a boy and works for the new owner of the lodge, Deming. When Joan at last gets a chance to examine the clock and is pulling out her father's will, Deming shoots and wounds her. Then he discovers that she is a girl and a love affair develops in the days which follow.

Hungry Happy's Dream—Big-U—April 6.—Featuring Paul Bourgeois. After being refused both jobs and food, H. Oboe Rhodes, a tramp, falls down exhausted and begins to dream. The subject of the dream is mostly how he gets back at the heartless people who have refused him the necessities of life. Oboe sees so much of ferocious beasts in his dream that when he awakens and is offered a position with a menagerie he effaces himself from the locality with surprising speed.

The Eyes of Fear—(Two Reels)—Laemmle—April 6.—Featuring Rupert Julian and Elsie Jane Wilson. Edward Federmuss is thoroughly in love with his work in the Panama Canal Zone, but his wife Maria despises everything connected with the place. She is deceived into believing that the friendship of George Woodward will be beneficial to her and deplores the insane jealousy that her husband shows at their frequent meetings. That Federmuss has sized up Woodward correctly is seen later, when he tries to force himself upon Maria. A bullet, killing Woodward, saves Maria. An old enemy of Woodward is the murderer but circumstance points to Federmuss as the guilty one. In order to save her husband, whom she now madly loves, Maria prepares to sacrifice herself, but this proves unnecessary when the real murderer is found.

The Poet's Progress—(Two Reels)—Imp—April 7.—Featuring Matt Moore and Jane Gail. Launcelot Faber is an enthusiastic but poor poet. As he cannot pay his board he is ejected from the house, but before leaving bestows his masterpiece on Jane, the poor servant who has seen him over some rough places. Jane wins a prize with some of the material in the poem, from a meat concern, which is in the market for poetry to advertise their product. Launcelot is inclined to be rough with the girl for this, but things terminate with both in the employ of the meat people.

A Leap Year Tangle—Nestor—April 7.—Featuring Eddie Lyons, Lee Moran and Betty Compson. A school for boys and one for girls are on opposite sides of the street. On account of leap year Lee and Neal force their chum Eddie to enter into their agreement not to marry, although the latter loves Betty. The girls decide that the first one who wins a husband shall win a handsome prize. Therefore Betty prevails upon Eddie to marry her. The boys try to administer grave punishment to both the bride and groom, and a general battle of wits ensues. All ends smoothly, however, and Betty receives the prize of a baby buggy.

The Still Voice—Rex—April 7.—Featuring Ben Wilson. In this drama Charlotte, the neglected wife of Robert Durand, although entirely innocent, is accused of familiarity with an old friend. By means of his wife's diary which tells of their unborn child, Durand begins to see straightly and a reconciliation, followed by more attentions on his part, ensues.

Behind the Mask—(Two Reels)—Bison—April 8.—Featuring Grace Cunard and Francis Ford. Princess Frederick, friend of the overtaxed peasants, aids them with money stolen from the rich. He is in love with the pretty Queen, as is also Count Charles. The latter does his best to help the old king capture the unknown gentleman bandit, and after a prolonged struggle in which the Queen aids the bandit, realizing his good motives, Frederick is caught. Charles is about to have him imprisoned when the news of the old king's death arrives. Frederick, now king, is quick to countermand the order for his own arrest.

His Highness the Janitor—Joker—April 8.—Featuring Gail Henry and William Franey. When a certain hotel manager makes the announcement that a noted foreign nobleman, Baron Von Plotts, will make an indefinite stay at his hotel, there is an immediate influx of mothers and daughters to the place. Among these latter is Lillian, whose love for Harry makes her an unwilling guest. When the Baron does not arrive, the manager presses the janitor into service. The ruse ends pitifully for all but Harry, the janitor and both of their sweethearts.

Coming Universals. Left to right: "The League of the Future," "The Still Voice," and "Two Men of Sandy Bar."

Mignonette—(Two Reels)—Imp—April 9.—Featuring Harry Benham and Edna Pendleton. A young musician, Henri Bergere, who plays in a cheap music hall, appears to have a past of great sorrow. The film proceeds to tell us how he had written an opera, inspired by his love for Mignon, the young wife of a brutal musician, but had lost all traces of her, while his opera was supposedly burnt by the infuriated husband. An odd circumstance finally restores to Bergere his opera, and fate brings Mignon—her husband since dead—and the young man whose opera she had inspired together.

Bill's Wife—Laemmle—April 9.—Featuring Myrtle Gonzalez. Mr. Grouch, a bachelor, has offered his servants the use of the house for a party, but on the morning of that day he is in such a bad frame of mind that everybody suffers, even his secretary—who is fired—and the party privilege is repealed. Another girl applies for the position of secretary but she is turned away for being too pretty. The latter's little brother, however, has a strange meeting with Grouch and penetrates his crusty heart. The result is that the pretty secretary is called back and the servants have their party.

Universal Animated Weekly No. 13—March 29.—Pittsburgh celebrates birthday, Pittsburgh, Pa.; throng sees pavement chopped away to save horse that fell into subway, New York, N. Y.; Violet Mersereau, Universal star, trying to pick a spring hat, New York City, N. Y.; farewell parade of Naval Hospital Battalion from Naval University, Montreal, Can.; transport Hancock, sailing under secret orders, may be going to take marines to Mexico, Philadelphia, Pa.; cavalry quits United States for long chase after Villa; the Rowan, latest type of torpedo boat destroyer, christened, Quincy, Mass.; Jess Willard, who beat Moran in title bout, New York City, N. Y.; cartoons by Hy. Mayer.

Feature Programs

Blue Bird

Tangled Hearts—(Five Reels)—Bluebird—April 2.—A problem play featuring Louise Lovely. Agnes Vernon, Marjorie Ellison, Lon Chaney and Hayward Mack ably support Miss Lovely. Joseph De Grasse directed the production.

The Flirt—(Five Reels)—Bluebird—March 26.—Marie Walcamp is featured in this play, which tells the story of the difficulties that grow and become out of the character of a flirt and the troubles that come to each person with whom she is acquainted. Antrim Short, Ogden Crane, Grace Benham, Paul Byron, Fred Church and Juan de la Cruz complete the cast. The picture was directed by Philip Smalley and Lois Weber.

Metro

The Kiss of Hate—(Five Reels)—Columbia—April 3.—Featuring Ethel Barrymore in this picture, dealing with the persecution of the Jews in Russia. H. Cooper Cliffe, Niles Welch, William Abingdon, Frank Montgomery, Ileen Hume, Daniel Sullivan, Robert Elliot, Martin Faust, William Boyd and Roy Applegate complete the cast. William Nigh directed the production.

Mutual Special

Revelation—(Five Reels)—American—March 27.—Featuring Arthur Maude and Constance Crawley. A longer review appears elsewhere in this issue.

The Net—(Five Reels)—Thanhouser—April 1.—Marion Swayne is featured in this story of love and adventure and is supported by Bert Delaney and an all-star cast.

The Haunted Manor—(Five Reels)—Gaumont—April 3.—Iva Shepard is featured as an American adventuress who has infatuated an East Indian Rajah. Later she falls in love with Pitcairn, an American artist, and after killing one of the Rajah's servants who has been spying on her she flees to America and writes Pitcairn to follow her. In America they are married, but shortly after it her conscience begins to sting her since her husband knows nothing of her past. She disappears and Celeste, her husband's model, is accused of the crime. When Zoe learns of this turn of affairs she returns home, confesses all to her husband and is forgiven. E. O. Schenck, Olive Trevor, Henry W. Pemberton support Miss Shepard.

Paramount

The Lost Bridegroom—(Five Reels)—Famous Players—March 20.—A melodramatic romance with John Barrymore in the title role.

The Sowers—(Five Reels)—Lasky—March 30.—A story of Russian political intrigue adapted from the novel by Henry Seton Merriman. The cast includes Blanche Sweet, Thomas Meighan and Theodore Roberts.

The Race—(Five Reels)—Lasky—April 6.—Victor Moore is featured in this picture, which has to do with the adventures of Jimmie Grayson, the frivolous son of a wealthy automobile manufacturer, and is supported by Anita King. Robert Bradbury, William Dale, Horace B. Carpenter, Mrs. Louis McCord and Jane Wolf complete the cast.

Audrey—(Five Reels)—Famous Players—March 27.—Pauline Frederick has the title role in this film adaptation of Mary Johnston's novel. Charles Waldron heads the supporting cast. The scenario by Harriet Ford and E. F. Boddington was produced by Robert Vignole. Reviewed elsewhere in this issue.

The Heart of Paula—(Five Reels)—Pallas—April 3.—A Mexican romance featuring Lenore Ulrich. Reviewed elsewhere in this issue.

Pathe

Lonesome Luke, Circus King—Pathe-Rollin—March 29.—Luke decides that circus shows are good money makers and makes an investment. He gathers all the necessary freaks. These freaks serve well for comic purposes. The customers break up the show when they discover how real the false beards, false legs, etc., of the freaks are.

Siberia, the Vast Unknown—Pathe—April 1.—Fourth installment of this educational series. The pictures were taken in the dead of winter. There are some interesting views of the people who live in a fishing village. Their method of fishing and their marriage ceremony in particular are entertaining and instructive.

Pathe News No. 24—March 22.—The Sixteenth Infantry leave for the base of operations to reinforce the troops pursuing Villa, Ft. Bliss, Texas; Bennie Kauff, famous batter of the Federal League, joins the New York Giants baseball squad, Marlin Springs, Tex.; U. S. aeroplane fleet, used for first time in American warfare, is assembled for service in Mexico, San Antonio, Tex.; ladies dressed in Welsh national costume sell flags for Red Cross funds on St. David's day, London, England; many varieties of gas masks are being brought into use to offset the terrible effects of the asphyxiating gas bombs used by the enemy, Souchez, France; sailing ships long since discarded are being pressed into service to handle the enormous freight congestion caused by the shortage of vessels, Eagle Harbor, Washington; Grand Marshall Timothy P. Healy leads the parade of the Ancient Order of Hibernians in celebration of St. Patrick's Day, New York, N. Y.; Fifth United States Cavalry polo squad is vanquished by the strong Cooperstown team after an exciting contest, by the close score of 10 to 8, Aiken, S. C.

Pathe News No. 25—March 25.—Ten freight cars are hurled fifty feet into the water when a span of the steel railroad bridge across the Tennessee River gives away, Mission Ridge, Tenn.; General French arrives to inspect several squads of trained recruits ready to leave for the front, Bath, England; students of University of California commence their training for the season's sporting events, San Francisco, Cal.; jackies from the American warships anchored in the bay exhibit their marksmanship with small arms in rapid fire practice at the Naval Station, Guantanoma Bay, Cuba; the Third Squadron of the Fifth United States Cavalry answer a hurry call to guard the Mexican border, Ft. Meyer, Va.; Pathe fashions; the Seventieth Battalion assemble to receive their colors from Lieutenant Governor Sir John Hendrie, London, Ont.

Current Mutual dramas. Left to right: "Bonds of Deception," "Under Azure Skies," and "The Ways of the World."

The Iron Claw—(Two Reels)—Pathe—March 27.—"The Incorrigible Captive" is the title of this episode of the serial written by Arthur Stringer and produced by the Feature Film Corporation. In this episode Manly and Margery, while walking, see a parrot which Legar once owned. He purchases the bird. Both Manly and Margery are captured by Legar's criminals. Margery is locked in a vault by Legar. Manly escapes and Margery is released when her rescuers learn the combination of the vault from the parrot. The valuable map stolen by Legar is recovered by the Laughing Mask, who, in a struggle, wrests it from Legar's hands and returns it to Margery.

Red Feather

Two Men of Sandy Bar—(Five Reels)—Red Feather—April 3.—Hobart Bosworth is featured in this adaptation of Bret Harte's classic. A tale of the days of '49. Lloyd Carleton directed the picture.

Triangle Program

The Waifs—(Five Reels)—Triangle-Kay-Bee—April 2.—Jane Grey is the featured player in this modern drama, which tells of the reformation of a divinity student who has fallen through his weakness for drink by a girl of the slums. Reviewed on page 761 of the issue of April 1st.

Little Meena's Romance—(Five Reels)—Triangle-Fine Arts—April 9.—The delightful romance of a Pennsylvania Dutch girl and a German count. Dorothy Gish is featured. Reviewed on page 763 of the April 1st issue.

The Aryan—(Five Reels)—Triangle-Kay-Bee—April 9.—Featuring William S. Hart and Bessie Love. A full review of the story appears on page 766 of the April 1st issue.

The Habit of Happiness—(Five Reels)—Triangle-Fine Arts—April 2.—Douglas Fairbanks is featuring in this comedy, which is reviewed at length on pages 713-714 of the March 25th issue.

Sunshine Dad—(Five Reels)—Triangle-Fine Arts—April 16.—De Wolf Hopper is featured as the care-free parent who courts the Widow Marrimore in a comedy which has to do with the theft of a jeweled band stolen from a Hindoo shrine. Fay Tincher, Jewel Carman and Chester Withey are in the cast. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Cycle of Fate—(Five Reels)—Selig—April 3.—Bessie Eyton, Wheeler Oakman, Edith Johnson, Wm. Machin and Frank Clark featured. Reviewed elsewhere in this issue.

The Two-Edged Sword—(Five Reels)—V. L. S. E.—March 27.—A Vitagraph production featuring Edith Storey. The story by E. V. Brewster and L. C. Russell was directed by George D. Baker.

The Vital Question—(Five Reels)—Vitagraph—April 3.—Virginia Pearson, George Cooper, Anders Randolf and Leo Delaney are featured in this picture, which tells of the sacrifice of a loving sister for her wayward brother, how she marries a man for whom she cares nothing in order to save her brother from prison when he forges the man's name to a check and how right finally triumphs when this man is murdered, leaving the woman free to marry her real lover, an enterprising lawyer, elected to the office of District Attorney. S. Rankin Drew produced the picture.

Hearst-Vitagraph News Pictorial No. 23—March 21.—This issue of the weekly contains pictures showing the great guns of the Allies pouring a rain of shells on the Bulgar lines; three thousand mules purchased by the Allies to be used in transporting munitions to the front; charming costumes for a variety of occasions; a giant tractor dragging great loads of logs from the logging camp in the Maine woods; the steamer Herman Winter beached when fire breaks out in her hold, Portland, Me.; comrades of the heroes of the Thirteenth Cavalry paying a last tribute to the brave lads who were killed in the fighting with Villa's bandits, Columbus, N. M., and cartoons by George Herriman.

Hearst-Vitagraph News Pictorial No. 24—Convalescent soldiers enjoy the first heavy snowfall London has had in twelve years, London, England; forty-horse team drags a sixty-ton cable up the hills of San Francisco, San Francisco, Cal.; intimate picture of Representative Schall of Minnesota, the new blind Congressman, Washington, D. C.; Manager McGraw puts the husky New York Giants through their paces at their training camp, Marlin, Tex.; Boy Scouts take part in field sports and render first aid to an injured companion, Washington, D. C.; latest fashions; Pullman coaches that have outlived their usefulness are dismantled and burned, Richmond, Cal.; cartoon by George Herriman.

World

The Hand of Peril—(Five Reels)—Paragon—March 27.—A detective drama featuring House Peters and Doris Sawyer. June Eldridge, Ralph Delmore and Ray Pilcer support Mr. Peters and Miss Sawyer and Maurice Tourneur directed the production. A longer review appears on page 766 of the April 1st issue.

The Supreme Sacrifice—(Five Reels)—World—March 20.—Featuring Robert Warwick as David Aldrich, a young author, who sacrifices himself and endures a term in prison to save an East Side clergyman, a dear friend of his, who embezzles the charity fund left in his care to satisfy the demands of a woman with whom he had become entangled years before.

The Passerby—(Five Reels)—Equitable—March 20.—Charles Cherry, Mary Charleson and Marguerite Skirvin featured. Peter Waverton becomes engaged to Beatrice, the orphan niece of his half-sister's husband, although he really loves Margaret, a governess employed by Mrs. Hurley. His half-sister, to bring about the engagement of Beatrice and Peter, managed to have the latter go to Europe and then intercepted the letters which he left for Margaret. Some time later he returns, but can find no trace of Margaret, who thinks he has deserted her. One night after returning from a reception at his fiancee's home he finds a forlorn woman outside his home and at once recognizes her as Margaret. She tells him what has transpired since his going to Europe and he expresses a desire to see his son. When Beatrice learns of Peter's love for Margaret, she realizes his place is with her and his son and gives him up.

Miscellaneous

Driftwood—(Five Reels)—Raver.—A society drama produced by the Ocean Film Corporation, featuring Vera Michelena, who is ably supported by Harry Spingler, Clarissa Selwynne, Charles Graham and Joseph Daly. Marshall Farnum directed the picture. A longer review appears on page 762 of the April 1st issue.

The Fortunate Youth—(Five Reels)—Raver.—A screen version of the novel of the same name by William J. Locke. Wilmuth Merkyl, John A. Smiley, Lilie Leslie, William Cohill and Charles Graham featured. The picture was produced by the Ocean Film Corporation. A longer review appears on page 764 of the April 1st issue.

Austria at War—(Two Reels)—Raver.—Pictures of interest showing the activity of the Austrian army on the battle-front. A full review appears on page 765 of the April 1st issue.

Live News Notes For Theater Men

Two changes have been made in Mutual releases.

"The Leopard's Bride," the five-part Horsley production, will be released on April 13 instead of April 15, as announced originally. The change is due to a rearrangement of the schedule for the release of Mutual Masterpictures, de luxe edition. Also, "Feathertop," the Marguarite Courtot production, will be released on April 17 in the place of "The Quality of Faith." The latter will appear on the first of May.

S. L. Rothapfel, the presiding genius of the Knickerbocker theater, New York, who conducts Motography's popular "First Aid to Theater Men" department and inaugurated the system of selective motion picture presentation with a view to giving programs the greatest effectiveness, with appropriate stage and musical settings, is at work on a new hobby, when he is not supervising the construction of the New Rialto theater. He is cutting the war scenes in the Weekly Review so that the explosions due to the subway blasting will replace the "effects" produced by drubbing a bass drum.

The exclusive west coast rights for the one-reel comedies acted by Napoleon and

Mac Gaston, Horsley Star.

Sally, two talented chimpanzees, and produced by the E. and R. Jungle Film Company, have been purchased by E. H. Emmich, of San Francisco. The monkey shiners are proving to be popular.

He wants to be sure that he does not miss a copy of Motography, and so George M. McGuire, manager and proprietor of the Palace theater of Santa Barbara, Cal., has just mailed in a check to cover two subscriptions. One copy will go to his operator, Milo Olivera, each week, and one to Mr. McGuire's home.

Sleuths claim to have scented rumors to the effect that Thomas H. Ince will soon be seen in New York arranging for the securing of theaters for the big new feature upon which he has been working for so long. It is a possibility that he will secure both the Knickerbocker and the new Rialto.

Marcus Loew, the New York theatrical magnate, is to build a theater in Syracuse, seating 3,000 and equipped with a library and club rooms. Mr. Loew states that he has been trying to get a theater in Syracuse for the past six years and that at last his plans are practically complete and construction will begin immediately.

When W. E. Waterhouse, manager of the Hildreth theater, Charles City, Iowa, was arrested a second time for running his show on Sunday, justices of the peace in that place refused to handle the case. It was transferred to Rockford and Mr. Waterhouse was acquitted. Because of large number of citizens who are said to be opposed to Sunday closing, county

officials are opposed to any action that may result in suits for arrests.

Omaha is likely to have a screen club. Exchange men, exhibitors and supply house men are working for this organization.

Following improvements made recently in the opera house, Hampden, N. D., Brusnahan Bros., proprietors, announce they will install a new projection machine.

H. L. Craig has quit the General Film Company, to work for the B. B. Film Producing Company, at Winona, Minn.

Prosper Schwie, manager of the Lyric theater, Minneapolis, reports record-breaking business for his house.

"Undine" is perhaps as well known and as universally enjoyed as any feature that has recently been produced, but still the woman censor of Evanston, Ill., did not seem to be able to appreciate the beauty of the mermaids and ordered the Hoyburn theater to stop its run.

Two chimpanzees are stars in the one-reel comedies put out by the E. and R. Jungle Film Company. The Celebrated Players Exchange, of Wabash avenue, Chicago, has purchased the sole rights for these monkey pictures.

The Symphony theater of Los Angeles, Cal., has found that Metro features are very popular with its patrons.

Roland G. Gamwell, Henry Schupp and C. R. Graham, three well-known business men of Billingham, Wash., have joined with W. C. MacClymont in obtaining a ten-year lease on the American theater in that city. Pictures and an occasional road attraction will be shown. This means a forward step in amusements for Billingham.

The new manager of the Montreal Universal office has now reached the dignity of one whole year of age. His name is Mr. Taube, Jr., and is said to inherit his father's "gitupandgit."

The film market quotations published in the *Canadian Universal Bulletin* are taken each week from Motography's official listing.

Manager Bercuson, of the Lux Palace theater, Montreal, issues a neatly designed little booklet giving his full program for each week. "The Home of the Universal and Red Feather Features" is his slogan.

The *Canadian Universal Bulletin*, published in Montreal, carries the news this week of the death of A. de Quinemont, who has for many years been a member of the Montreal board of censors.

George M. Mann, manager, and V. P. Whitaker, special representative of the Famous Players' Exchange of Washington, D. C., distributors for Paramount Pictures, recently spent a few days in New York on business.

Manager Harry Fiske of the Yankton theater, Yankton, will take over the local playhouse next May, and have charge himself. Mr. Fiske will run an up-to-date picture show for about six weeks after taking charge, when he will close the doors to make a thorough overhauling of the entire house. During the time of remodeling, Mr. Fiske will have charge of the Lyric theater.

Metro pictures are well liked in London, more than forty theaters showing them weekly.

Mr. Rosenthal of the Epoch Producing Company has written his boon companion, Sam Schiller, that he will shortly arrive in the Windy City with a surprise for its motion picture community.

SOME NEW THEATERS

Arizona.

Work will be started immediately on the new roof garden theater which will be erected at the corner of Fifth avenue and Congress street, Tuscon. The theater will be under the same management as the Tuscon opera house and will be an exclusively picture theater.

Delaware.

The Federal Amusement Company, Dover; manufacture of action picture films, negatives, etc.

Florida.

The Field Feature Films Company will erect a $20,000 moving picture studio in Miami, it is reported. C. C. Field, president.

Georgia.

A. Ginsburg of Atlanta has leased the Goldstein Brothers' lot on Main street, La Grange, and will erect an up-to-date picture theater at an early date.

Illinois.

James Boyer of Rushville has taken charge of the Gem theater in Astoria, formerly owned by Jay Wilson.

The Loop Amusement Company, Chicago; $100,000; to operate moving picture theaters and other theatrical enterprises; Theodore Karmsen, Norman A. Beck and M. B. Marmsen.

George Shugman and Charles Dahler, proprietors of the Abingdon theater, have purchased a theater at Mt. Carroll.

Theodore Krans has taken charge of the picture theater in Wataja formerly in charge of Marcus Wright.

Vernon Theater Company, Chicago; capital, $6,000; incorporators, John D. Voumakis, Basil Charouhas, James E. Coston.

Mr. Larmon, who, with Mr. Kirkland, conducted the moving picture show on the north side of the square at Monticello, has hold his interest to William McCall. The management has now been placed in the hands of the daughters of the proprietors, Esta Kirland and Anna Mary McCall, who will continue the business.

Indiana.

John A. Phillips is considering the erection of a moving picture theater on the site of the old Chicago hotel in Bloomfield.

Julius Karman is reroofing his picture show at 1126 East Tenth street, Indianapolis.

Haywood & Brown, who have taken over the Grand theater on Market street, Logansport, are making some very extensive improvements. The interior is being redecorated and the vestibule remodeled. Another change is the making of two aisles instead of one, as it is now. E. J. Brown will be in charge.

Widaman & McDonald Company will erect a $50,000 building in Warsaw, which will contain a fine picture theater.

The Crystal theater on Illinois street, Indianapolis, which has been closed for six weeks, has been converted into a very fine picture theater and was opened the week of March 13.

Iowa.

March 18, the Lyric theater in the Crawford building, Fort Dodge, which was recently remodeled into a picture show, was opened. The seating capacity is 600 and is owned by L. D. Kenworthy and C. M. Kellogg.

The A-Muse-U theater in Muscatine is closed for improvements. One of the chief improvements will be the lighting system and the installation of a $5,000 pipe organ. It is planned to have the theater ready by April 1.

George Dunne of Belle Plaine has taken charge of the Majestic theater in De Witt.

The management of the Majestic theater has purchased a new machine which will be installed in a few days.

The Palace theater, Boone's latest motion picture theater, was opened to the public March 16. The interior of the theater is done in black and white and is very attractive. The seating capacity is almost 500. The new manager is William Allison of Des Moines.

Kansas.

A moving picture theater costing about $15,000 has been opened in Herington.

Work on the Royal theater in Hutchinson has been started.

Kansas schools can now secure moving picture reels from the extension department of the University of Kansas. The announcement was made by Director F. R. Hamilton following the receiving of films of educational nature. By next fall, Mr. Hamilton stated, he would have seventy-five such films for circulation among Kansas schools.

Kentucky.

The Citizens' Amusement Company has filed plans and specifications for a permit to erect a motion picture theater for negroes at 1102 West Walnut street, Louisville. The estimated cost of the building is $12,000. It will be 38x152 feet, and will have a seating capacity of 800.

April 1, Michael Switon, head of the Switon Amusement Company of Louisville, will open a new theater to be known as the Cozy in the new building at Third and Central avenues.

Maryland.

A new moving picture theater was opened March 16, when the Strand, Howard street near Mulberry avenue, Baltimore, gave its initial performance. The interior of the theater is worked out in ivory, old rose and gold and on each side are six large panels of satin damask. The theater will accommodate 700 persons. The theater has a ventilating system by which the air is changed every twenty minutes. The Howard Amusement Com-

pany, Joseph Castleberg, president, is the owner of the theater. It is under the management of Edward J. Rosenstein.

Michigan.

The Centerville Theater Company, which was recently organized, has purchased the old Hart hotel property in Centerville and will erect thereon a first-class moving picture theater. The stock has nearly all been subscribed. Only high class films will be shown and there will be a stage in addition so that other entertainments may be given.

The Royal theater on Sixth street, Calumet, has been purchased by G. Jefferson of Hancock, who assumed control March 14.

A deal was consummated very recently whereby the Family theater in Port Huron, now leased and managed by Capt. Bedford, will be greatly enlarged by the acquisition of the Marshal N. Buckeridge property on Superior street and which is just back of the present theater. It is planned to convert the Buckeridge building, which is of recent construction, into a large moving picture house with a seating capacity of 700 and the Huron avenue entrance will be through the present theater. Captain Bedford will have charge of the theater and will superintend the work in connection with the changes and improvements which will be made.

R. E. Dunham, proprietor of the Star theater in Grand Rapids, contemplates erecting a summer theater in Allegan.

A photoplay house seating 1,500 people is to be erected on Gratiot avenue east of Mt. Elliot avenue, Detroit, for the Rialto Theater Company. Plans have been prepared by C. Howard Crane and are now in the hands of contractors for figures.

A moving picture machine has been installed in the Traverse City state hospital.

Minnesota.

The Lyceum theater in Gilbert has been purchased by E. J. Springer of Virginia.

The new biology building, now nearly completed, on the University campus, Washington avenue and Church street, Minneapolis, will have a moving picture room as a feature to the new building.

The management of the Rex theater in Virginia is planning to enlarge same.

Nebraska.

F. A. Van Husan, Jr., president; S. H. Goldberg, first vice-president; C. W. Taylor, second vice-president; J. E. Kirke, secretary; J. A. Schlank, treasurer, are officers of the newly formed Omaha Screen Club, an organization of motion picture men.

G. M. Peyton of Childress, Texas, has purchased the Jewel theater at Beatrice of A. G. Nelson. Mr. Peyton intends to install a Wurlitzer mechanical orchestra and make other improvements at once and reopen the house, which has been dark for some weeks.

Oscar Baker has sold the North theater at Columbus to Robert Kent.

Frank Gillett, Jr., shows pictures twice a week in the opera house at Eagle.

The management of the Sterling theater at Blue Hill will install a new machine.

New York.

The new Rialto theater at Flatbush avenue and Cortelyou Road, Brooklyn, was formally opened to the public March 18. The theater was constructed at a cost of $125,000 for the exhibition of high class photoplays. It seats 2,000 people and is owned by David V. Picker and Whitman Bennett and is managed by Robert Roberts.

Burdeau Motion Picture Corporation; motion pictures; $10,000; E. Durar Suckert, R. Dean and others.

Markendorf & Hirsch, Inc., Brooklyn; dry goods and merchandise, realty, theatrical and moving pictures; capital, $30,000; incorporators, L. Lemlein, D. Lemlein, M. Hirsch, 972 Flatbush avenue, Brooklyn.

Wadsworth Motion Picture Corporation, Manhattan; moving picture and amusement business; capital, $50,000; incorporators, S. D. Lindsay, 74 West Sixty-eighth street; V. H. Wolff, 27 Pine street; H. E. Hoyt, 111 Broadway, New York City.

Edward B. Wasserman is about to start construction work on a three-story moving picture theater at the southwest corner of Madison and Catherine streets, New York, a site which the builder has taken under lease for a term of ten years. The theater will occupy a lot 65x90 and will cost $20,000.

The Park theater on Forty-second and Sackett streets, Corona, is now managed by M. J. Morris of the Bronx.

The Grand theater in Hornell has been purchased from Mrs. Mary Donnelly by Harry Stadelman.

Ohio.

Nelson Jeffries and H. G. Musselman of Piqua have purchased the Wonderland moving picture theater in Urbana from James Funderberg.

The Cleveland Photoplay Company, Cleveland; capital, $50,000; B. De Witt, J. J. Cure, E. C. Landsman, L. M. Young and H. Bubb.

An $11,000 brick building containing stores, a motion picture theater and suites is to be erected at 10305 Union avenue, Cleveland, by Anton Sottosanti. Plans have been filed with the city building commissioner.

Two projection machines and nine reels of films were destroyed when a film became ignited in the fireproof booth of the Strand theater in Conneaut. Loss is estimated at $2,000.

Motion picture and other theaters in Akron were inspected by Chief Deputy Frank Christian of the state building department and Safety Director Morgan. Several minor changes were ordered in the picture theaters.

Oregon.

March 18 the Royal theater in Marshfield was opened by G. J. Lemanski. The theater has been closed for some time and Mr. Lemanski redecorated it and it is now cozy and comfortable. On April 1 he intends to have in operation the Orpheum at Bandon.

Pennsylvania.

Atlas Educational Film Company of Pennsylvania, Philadelphia; capital, $15,000; to manufacture moving picture films and machines; incorporators, J. Warren Isett, Edna D. Isett, both of Philadelphia; James H. Isett.

The Lyric theater, after being remodeled, has been opened again to the public of Oil City.

After being enlarged and completely remodeled and equipped, the Savoy theater at Ellwood City has been reopened. The theater is now one of the finest in the district. Hugh McBride is manager.

The people of Wanamie are looking forward to April 1 with much interest, at which time the new moving picture house is expected to be opened. This will be the first picture show in Wanamie and bids fair to be well patronized. The best pictures will be shown. The picture house will be known as Ruli, from the name of the manager, Mr. Rule.

The Elite theater on Federal street, Pittsburgh, has been purchased by Robert Carson, Jr.

Tennessee.

New management has taken charge of the Victoria theater, located at Fourth avenue and the Arcade, Nashville. The building has been remodeled and is now prepared to give its patrons the best possible service. It is the intention of the management to show the best pictures that can be secured.

Texas.

Consideration of the large cities of Texas for locations for a string of ten motion picture showhouses by the Southwestern Amusement Company resulted in the choice of Fort Worth for its headquarters, according to announcement. Showhouses will be located in Fort Worth and Dallas. The company announces that its offices are located in room 309, Dan Waggoner building.

Fire in the Playhouse picture theater in Richmond destroyed the machine, the chairs in the gallery and a large number of chairs downstairs. The theater was operated by Allie Jones and Frank Bounds.

The Texas City Amusement Association of Texas City; capital stock, $5,000; incorporators, Carl Nessler, A. H. Reeves, R. Goodson and others.

Contract has been let by G. B. Falligaut for construction of a new brick motion picture theater for San Benito. Work is to begin immediately on the building, which will be 100 by 41 feet, finished in stucco.

THE TALK OF THE MOTION PICTURE FIELD
Goes POSTERS
POST THEM AND PACK YOUR THEATRE
GOES—CHICAGO

West Virginia.

A new addition is being built to the Alpha theater in Edgwood.

Wisconsin.

The Guerney Lumber company, near Ashland, has established a picture show for the "jacks." Pictures are shown every night and are meeting with success.

Kliner, Long & Scharmann Company, Marshfield, are accepting bids for the remodeling of their store building into a moving picture house.

J. V. Hogan, who formerly was identified with the Rex and Majestic theaters in Beloit, has been appointed manager of a new picture house now in the course of construction in Janesville.

A picture theater will be built on Bombay avenue, St. Francis, for P. J. Fischer, according to plans made by Architect H. A. Kulas. It will be of cement block construction, front face brick, composition roofing and 30x90 feet. The seating capacity will be about 500.

Announcement has been made of the consummation of an important business deal whereby W. D. Burford of Aurora and M. Rosenstein and H. H. Burford of La Crosse, proprietors of the Bijou theater, La Crosse, have taken over all the theaters in Aurora. Six houses are included in the holdings of the newly organized corporation, which will be known as the Aurora Theater Company Syndicate. The capital is $100,000.

CHICAGO GOSSIP

Frank Dayton of the Essanay stock company is back at the studio after an illness of several weeks.

Richard C. Travers has started on a twenty-week vaudeville tour. He will give a talk on motion pictures, accompanied by animated cartoons drawn by **Wallace A. Carlson** pertinent to work at the Essanay plant. Mr. Travers will continue to appear in Essanay pictures.

"The Dixie Winner," **Joyce Fair's** second Essanay play, is a race track picture with Kentucky settings. Little Joyce is an accomplished rider.

"Buddy," the little Pomeranian who appears with **Joyce Fair** in Essanay pictures is becoming an accomplished actor.

Mrs. George Fawcett and daughter have arrived in Chicago from New York to visit **George Fawcett**, who is appearing in "The Crisis."

Eugenie Besserer, who plays "Mrs. Brice" in "The Crisis," once toured Australia as an understudy for **Margaret Anglin**. When Miss Anglin returned to America, she succeeded her as leading woman.

Matthew Snyder and **George Fawcett**, who are cast as "Colonel Carvel" and "Judge Whipple," close friends in "The Crisis," have in fact been friends for thirty years.

Darwin Karr was recently married for the hundreth time, in picture plays.

Even with the increased studio space at the Essanay plant, the stock companies are working nights as well as days to produce the required number of releases. This is due to the elaborate sets used.

The Chicago Press Writers' Club entertained a number of the Selig players and directors, including **Colin Campbell, Thomas Santschi, Bessie Eyton** and **Eugenie Besserer,** at a banquet recently. **Gilson Willetts,** writer of motion picture stories, was present and gave an address.

Matthew Snyder, who plays "Colonel Carvel" in "The Crisis," is an actor of fifty years' experience, and has appeared with the most famous American and English stars. During the civil war Mr. Snyder was a major in the Confederate army.

Nicholas McDonald of Chicago was summoned from Canada to go to the Mexican border as cameraman for the Selig-Tribune.

"DEAN OF SCREEN" HAS GREAT EXPERIENCE.

Charles Kent, the "dean of the screen," who has died more times than any other actor in the photoplays, again ends his life in "The Vital Question," a five-part Blue Ribbon feature. This time, however, he found it more uncomfortable to die than ever before, for he had to hold his head in one position for more than several minutes' time.

In "The Vital Question," Mr. Kent is Rudolph King, an old man who has some "shady" business deals, but hopes to cover them up with the assistance of Adrian Scarsdale, a clever young lawyer, in love with his daughter Beatrice, and also a candidate for the office of district attorney. When he appeals to Scarsdale he tries to induce him to take the case, telling him he will give him an interest in his business if he wins. The lawyer refusing to do anything not perfectly legitimate, turns him down and King is in a quandary as to what to do. Scarsdale is the only man who could help him out of his difficulty, and when he refuses to give his assistance King does not know which way to turn. On the eve of the investigation, rather than go to jail he shoots hiself, and we see him fall into a chair, his lifeless head hangs over the back. It was in this position that Mr. Kent remained so long. Virginia Pearson, who played the part of his daughter, rushes in and discovers him, then goes to the telephone in the next room to call the doctor. The servants, who have heard the shot come in, but register that they are afraid to touch him, which does not permit Mr. Kent's making a move. Then George Cooper, who is seen as Richard, the wayward son, returns home and finding his father dead falls grief stricken to the old man's feet. The set was a "double" and the camera was set to "shoot" both rooms, so Mr. Kent had to remain in the position he fell during all this time. When the scene, which was one of the longest in the picture, was over, Mr. Kent rose to his feet with a severe headache which he did not lose for the following day, owing to the rush of blood to his head.

BUSINESS OPPORTUNITIES

WANTED TO SELL for cash the best THEATER and MOTION PICTURE businesses in any city of 10,000 in the middle states. A ground floor Opera House building newly remodeled, 68x120 ft., seating capacity of 1,000. Modern in every respect, equipped with modern motion picture equipment and a stage 48x68 ft., with 55 ft. flies which will take care of the largest road shows.

Also a Motion Picture theater, new and equipped with modern outfit, seating capacity of 440. No other picture shows or theaters in the city. These two houses control the business in one of Indiana's best cities. Guaranteed to show earnings from $7,500 to $10,000 per year. Only replies from those in position to invest will receive any attention from the present owners. THIS TAKES REAL MONEY, no trades considered. Address L. S., care of

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

BILLIE BURKE WITH KLEINE-RANDOLPH

ARMY OF EDUCATIONAL DIVISION

Vol. XV CHICAGO, APRIL 15, 1916 No. 16

Extract from an article in the New York Dramatic Mirror, Sat., March 4th

STAGE versus SCREEN

A Prophetic Dip Into the Future of the Motion Picture Art.

By HENRY MAC MAHON

"At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the screen. Already the motion picture has put the old-fashioned stage spectacle out of business. Painted lath and canvas and the narrow cockpit of the indoor stage cannot compare with the new art's shadowgraphs of outdoor Nature, of MULTITUDES IN BATTLE OR IN FESTIVAL, OF INFINITELY VARIED ACTION AMID EXQUISITE LANDSCAPE AND SEASCAPE SURROUNDINGS. A maker who can produce a 'Birth of a Nation' or a 'Quo Vadis,' a 'Cabiria' or a 'Neptune's Daughter,' will reap the very highest rewards of production."

I draw the attention of the exhibitor and the public to my forthcoming production of

"A DAUGHTER OF THE GODS"

with ANNETTE KELLERMANN in the title role

HERBERT BRENON

Producer of "NEPTUNE'S DAUGHTER"
Management WILLIAM FOX

NOTE — The scenes and situations in "A DAUGHTER OF THE GODS," written and produced by me, are fully copyrighted under the existing laws of the United States, Great Britain, Canada and all parts of the world. Any person infringing upon my rights will be prosecuted to the fullest extent of the law. HERBERT BRENON.

SAUL E. ROGERS, Attorney,
160 Broadway, New York

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of MOTOGRAPHY, published weekly, at Chicago, Ill., for April 1, 1916.

State of Illinois, County of Cook, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Ed J. Mock, who, having been duly sworn according to law, deposes and says that he is the Business Manager of MOTOGRAPHY and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Electricity Magazine Corporation,
1251-1256 Monadnock Bldg., Chicago.

Editor, Paul H. Woodruff 7025 Yale Ave., Chicago, Ill.

Managing Editor and Business Manager, Ed J. Mock,
9345 Pleasant Ave., Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Ed J. Mock - - - - 9345 Pleasant Ave., Chicago, Ill.
B. C. Sammons - - - - - - - Blue Island, Ill.
John Crocker - - - - - - - - Moroa, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: There are no bonds, mortgages or other securities outstanding against MOTOGRAPHY.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ED J. MOCK, *Business Manager.*

Sworn to and subscribed before me this 30th day of March, 1916.

(Seal) Leona J. Ekstrom.
My commission expires Aug. 17, 1917.

A woodland glimpse from "The Woman Who Dared," second release of the California Motion Picture Corporation. Beatriz Michelena is the featured personage.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, APRIL 8, 1916 No. 15

Chicago to Be Film Center

CONCERNS PLAN TO MOVE

WHEN exhibitors from all over the United States gather in Chicago for the sixth national convention and trade show under the auspices of the Motion Picture Exhibitors' League of America, it is expected that steps will be taken to interest these men and the manufacturers dependent upon them in the plan to make Chicago the cinema capital. Ever since MOTOGRAPHY printed the article under the heading "Chicago the Metropolis of Motography," there have been several inquiries regarding the advantages of moving to the central west metropolis, which has become known as the "great central market." For some time it has been understood that certain of the big film concerns have contemplated moving headquarters from New York to Chicago, but so far officials of these companies have refrained from making public their detailed plans.

While there are those who may take exception to the statement that Chicago is "the cradle of the American film," they certainly cannot deny that it was the cradle of many of the men who have made the success of the business possible.

But aside from the sentiment, there are hundreds of sound commercial reasons why Chicago should be and will be the central distributing point for most of the output of American studios. Much of the money invested in the motion picture industry is Chicago money and it is said that the greater part of that capital has been paying the investor. In addition to this fact, and the fact that leaders in the business are Chicagoans at heart, Chicago offers wonderful advantages to the concern that establishes in the "great central market." The following information furnished by the Chicago Association of Commerce should be of interest to every man in the motion picture business whether he contemplates making a change of headquarters or not.

Two Billion Dollars a Year

There are more than 10,000 factories in Chicago and the output from these plants amounts to more than $2,000,000,000 a year. Now when it is taken into consideration that every year about 1,000 new manufacturing concerns start in business in the Windy City and that the percentage of the concerns going out of business for various reasons is comparatively small, the importance of getting into this great manufacturing center is appreciated. Chicago leads in several of the industries and, with few exceptions, holds a commanding place in every line of business.

But more important, perhaps, to the manufacturer is Chicago's position as a distributing center. The term, "great central market," is fitting for Chicago is the distributing center for the entire country. It's wholesale trade is said to be more than $2,000,000,000 a year, and increasing. It is the world's grain, live-stock and lumber market. It leads in the distribution of dry goods, general merchandise, foodstuffs, machinery, wearing apparel, furniture and household requisites. Because of these things, shipping facilities have been increased continually until the manufacturer has the co-operation of railroads, boat lines and all commercial bodies, the most important of which is the Association of Commerce.

In this connection it might be well to state that Chicago is the world's leading railroad center—the nucleus of the great railroad and water transportation systems of the United States. Thirty-nine railways, incldng twenty-two great systems terminate in Chicago. And these twenty-two roads represent 40 per cent of the railway mileage of the country. Fourteen hundred miles of belt lines—one-third of the belt line mileage of the United States—encircle Chicago. There are more than 100 railway yards in the city and 315 freight receiving stations located at central points. For these reasons the shipper has every advantage possible for the efficient handling of goods at lowest possible costs.

10,000 Freight Cars a Day

Recently clearing yards allowing for a capacity of 10,000 freight cars every day have been completed. These cars are moved quickly and efficiently and this means much to the shipper who would save money. Because of the great volume of small business a package car service has been arranged for and the shipper who does not always move his goods in carload lots can take advantage of a fast freight system that means much in the saving of money. Twenty-five hundred through package freight cars leave Chicago every day for 1,800 shipping points. The manufacturer with one package can be assured that his goods will be moved in one of these sealed cars and be handled only upon arrival at the point desired. This service is so arranged as to be very fast and provides for one day delivery to Detroit, Evansville and Dubuque and such points; two days to Pittsburgh, Nashville and Kansas City; three days to New York, Montgomery, Oklahoma City, Aberdeen; four days to Boston, New Orleans, Dallas and Trinidad. Other points are made in correspondingly fast time.

As for the passenger service, 1,339 passenger trains arrive and depart from Chicago every day and on these trains are carried enough persons to populate a good-

sized city, namely, close to 200,000. This does not include the suburban traffic, which is tremendous.

In addition to the railway facilities there are 96 miles of water front, twenty of which are equipped with both dock and railway shipping facilities. According to most recent figures, Chicago's lake trade, including vessel arrivals and clearances, amounts to close to twenty-two million tons a year. Because of the waterway development project already adopted by the state of Illinois to provide an eight-foot channel from Lake Michigan to the Gulf of Mexico, this tonnage should be much greater.

Financial Metropolis of West

Important to the business man who moves to another city are the banking facilities. Chicago is the financial center of the west. Several of the leading banking institutions are located there and the combined banking resources are close to one and one-half billions of dollars. And Chicago, being a city of traders, much of this money is open for sound and legitimate investment. There are twenty national and 89 state banks and the clearances are around sixteen billions yearly.

This fourth city of the world has become known as the convention city, 475 sessions of this kind having attracted 400,000 persons to Chicago in 1915.

As for opportunities, improved and unimproved business and factory sites are available. Information regarding these can be had from the Association of Commerce. Excellent sites may be purchased at prices ranging from $1,000 an acre up according to location and responsible concerns desiring to keep their banking capital intact can have erected buildings to suit their requirements, under term leases, on favorable partial payment contracts. Because of these conditions the Association of Commerce deems it unnecessary to offer financial inducements to those contemplating moving to Chicago but the association does offer co-operation.

It is not the purpose of Motography to boom Chicago as a motion picture producing center although one of the most important concerns in the industry, the Essanay Film Manufacturing Company is doing all of its work at the home plant at the present time.

The Selig studio has been reopened and there are other smaller companies producing in Chicago. The American company, realizing the importance of Chicago as the "great central market," always has made Chicago its manufacturing and distributing center in spite of the fact that the chief producing studios of the concern are in Santa Barbara, Calif.

Saving Time in Shipping

But Motography does contend, as do many of the leading men in the industry, that before long Chicago must become the film distributing center. And when that time comes, Chicago is likely to be film manufacturing, or assembling center, as well.

Taking the American company's policy as an example. Most of the pictures made by this prospering concern are produced on the Pacific Coast. These are shipped to Chicago in the rough and are finished and shipped from the factory. The officials usually are at the plant and are in touch with the trade. They can better feel the pulse of the theatergoer and figure on proper time for releases. They can better handle their advertising and publicity from the central point. But the chief reason for remaining in Chicago and building a larger plant, which was done recently, was the shipping facilities. Concerns on the coast shipping to New York to the home offices are forced to pay added shipping costs when the prints are distributed for many of these have to be sent from New York to Chicago and farther west points to meet the demands of exhibitors. That seems a waste of money and many of the concerns, especially the programs, are beginning to realize it.

Editor's Note—Additional facts regarding Chicago and its advantages as the film center will be published in future issues of Motography.

Fail to Stop "Nation" Film

Strenuous efforts to prevent the production in Washington of "The Birth of a Nation" have failed and the Griffith spectacle will be produced as scheduled. The commissioners of the District of Columbia have received hundreds of communications protesting against the production and a formal request was made that the commissioners give public hearings on the subject. They gave the matter careful consideration, and decided that they were without authority to stop the production, even if they wanted to do so. Washingon has a negro population of nearly 100,000, and their leaders were among those who wanted to prevent the production.

Chicago Censors See Claridge Film

"The Heart of New York," a Claridge production starring Robert T. Haines, has been presented to the Chicago censorship board. Although no permit was applied for formally, the members of the board expressed themselves as willing to issue a general permit on the film after certain few eliminations had been made by Mrs. A. Egan Cobb, Claridge vice president and general manager.

Selig Begins "Historic Indiana"

For the production of the ten-reel feature "Historic Indiana," the Selig company has called Director Frank Beal to Chicago. The picture will present the main incidents and events in the story of the Hoosier state. The scenario is by Gilson Willets and the Selig company will work in co-operation with the governor of Indiana and such literary lights as George Ade and James Whitcomb Riley.

Hughes Fails to Force Bill

The House Committee on Education has been called to meet on Wednesday, April 5, for the purpose of resuming consideration of the new Hughes censorship bill. Chairman Hughes seems anxious to press the measure to a point where he can report it to the House, but so far he has been unable to do so.

The official French war pictures, called "Fighting in France," which have been presented in several large cities by leading newspapers, have been secured for the rest of this country by Harry R. Raver, president of the Raver Film Corporation. He will distribute them under the state rights plan.

The Raver corporation has also leased the Columbia Theater of San Francisco for the initial showing of their production, "The Other Girl," which stars James J. Corbett.

BILLIE BURKE SERIAL NAMED

Kleine Screen Novel Featuring the Popular Rouge-Topped Blonde and Henry Kolker to Be Called "Gloria's Romance"

George Kleine, the producer, has selected "Gloria's Romance" as the title of the new screen novel which is soon to be released by the Kleine exchanges, with Billie Burke, the international screen favorite, in the stellar role. Monday, May 22, has been chosen as the release date for the initial chapter of the serial, which is to be in twenty feature chapters, each two reels in length.

Mr. and Mrs. Rupert Hughes, who are creating the story, have prepared a society novel of wonderful appeal—one in which Miss Burke, in the role of Gloria Stafford, a wealthy society girl, hoydenishly romps her way straight into the hearts of those who watch her career on the screen. During the action of the piece she will be given many opportunities to appear in some wonderful creations, especially prepared for her by Henri Bendel and Lucile.

The company making the picture has returned from Palm Beach, where some of the opening scenes of the story are laid, and is now hard at work at the George Kleine studios in New York City. Since instructions have been issued to spare no expense in making the production in every way worthy of its star and its authors, some stage settings of lavish splendor are assured, and the utmost care is being taken with every tiny detail of the novel—for it is the ambition of Mr. Kleine to make of "Gloria's Romance" the most elaborate picture novel ever presented to the public, a real literary offering of surpassing merit.

As the story unfolds it will be discovered that a society novel of quite an out-of-the-ordinary sort is to result, for in every respect the story is to depend on logical situations and the natural development of a most fascinating love story in which is mingled a strong bit of mystery. The heroine of the tale, Gloria Stafford, is vivacious and youthful, bubbling over with merriment and wholly charming, even in her most hoydenish moments. Surely no star in all this world better fitted to portray such a role could have been found than Miss Burke.

Rupert Hughes, who has a great following, on account of his many successes in such publications as *Cosmopolitan Magazine*, the *Saturday Evening Post*, the *Red Book* and others, has time and again proven his skill in reaching the public's pulse and providing the sort of tale likely to appeal to the greatest number and when it is understood that the author himself thinks "Gloria's Romance" his best novel to date, it is certain that a great army of Hughes "fans" will await the screen novel and look forward to it with a keener zest than if it were to be a mere printed story.

With the stellar role in the hands of so bewitching a person as Billie Burke, with a supporting cast headed by Henry Kolker, and a director in charge of the caliber of Walter Edwin, Mr. Kleine's chief producer, exhibitors may feel satisfied that an offering far out of the ordinary is being prepared for their patrons.

Kleine exchanges throughout the country have already been deluged with inquiries regarding the forthcoming serial, and now that the name and release date have been actually decided upon, a flood of bookings is sure to result.

Mexican "War" Negatives Come High

Following the Villa raid at Columbus, New Mexico, a negative film depicting exciting border scenes sold all along the Rio Grande at record-breaking prices. It is said considerable material showing the town a few hours after the attack brought $5 a foot.

About a dozen camera operators, generally free-lances, have been spending the winter along the border, and these men in almost every case suddenly found themselves with much larger bank accounts than they had had any reason to anticipate.

Howard Dempsey and G. M. Scott, representing the Feinberg Amusement Corporation, Fitzgerald building, New York, were perhaps the heaviest purchasers in and around Columbus. The amusement company telegraphed several thousand dollars to El Paso and paid in cash for all negatives purchased.

Billie Burke, the celebrated American comedienne, in two scenes from part one of the new George Kleine film novel, "Gloria's Romance."

CHICAGO STUDIO BUSY

Winston Churchill's Popular Novel, "The Crisis" Being Made with Great Care at the Rejuvenated Selig Studios

The Selig studio in Chicago is a busy workshop again, after being closed during several months, for the first pictures are being filmed there for the photoplay version of "The Crisis," which its producers hope will be a wonderful feature play.

Since the first announcement that the Selig Polyscope Company was to produce, on an elaborate scale, a film version of the Churchill novel, much thought, effort and money has been spent, arranging the scenario, selecting a cast, locations, etc., planning numerous details before one scene was enacted. While the actors chosen for the roles were coming from Los Angeles and New York, Colin Campbell, the director of the production, who had already arrived in Chicago, was superintending the arrangement of the studios, the selection of properties, costumes, etc. The property rooms were filled with the furniture and equipment of the sixties; the wardrobes hung with costumes and uniforms of civil war days.

Now, in the studio proper, there is the smell of fresh paint, the sound of carpenters' hammers, building and demolishing "sets." While one group of players acts a scene, under the direction of Mr. Campbell, in "Judge Whipple's" office, others, who will be needed next, are rehearsing their act, or working out a piece of "business."

The cast for "The Crisis" includes a number of well known Selig stars. Fourteen of the actors have come from the coast studios. Thomas Santschi and Bessie Eyton, who appeared in "The Spoilers," have the important roles of "Stephen Brice" and "Virginia Carvel." Matthew Snyder is cast as "Colonel Carvel," while George Fawcett arrived from New York to play "Judge Whipple." "Clarence Colfax," Virginia's cousin, is being played by Marshall Neilan, who also assists in directing the play. The second prominent feminine role, "Mrs. Brice," Stephen's mother, is assigned to Eugenie Besserer.

The costumes have, of course, received close attention. While with the various uniforms of the period, the question of correctness was most important, in the feminine dress of the period Bessie Eyton found an interesting subject. For weeks before she left Los Angeles, while she was still appearing in other plays, Miss Eyton was planning and arranging her wardrobe as "Virginia Carvel." Each costume was made according to her direction and supervision.

Careful atention has been given to each bit of property which goes into a set. The gas globes used must be those of the period, for instance, and the city of Chicago has been ransacked for relics of the early sixties.

Several months of work, daytime and evenings, will be needed to complete the interior scenes. Director Campbell and his company, accompanied by William N. Selig, will then journey to Vicksburg and other southern cities to photograph the exteriors, including the battle scenes, at the places where they actually occurred. A month's time will be given to the siege of Vicksburg and the St. Louis battle scenes, and many historic monuments will be photographed. Accuracy is insisted on, that the play may have historical value. The southern cities are ready to cooperate with the Selig company, and the Chamber of Commerce of Vicksburg hands the keys of the city to Mr. Selig and his company.

Adam Kessel, Jr., E. H. Allen, Attorney Arthur Graham and Charles O. Bauman talking over Triangle Kay-Bee productions at Ince's Culver City drama-plants.

Big Buy for London

A wide-scope purchase—one of the largest made since the war—was consummated last week by J. W. Anderson of the Kino Publicity, Limited, of London with Harry R. Raver, president of the Raver Film Corporation.

The deal involved the world rights—with the exception of the United States and Canada—of the Raver production "The Other Girl," from the Augustus Thomas play, starring James J. Corbett and Paul Gilmore, and the Ocean pictures, "The Fortunate Youth," adapted from William J. Locke's book and featuring Wilmuth Merkyl; "Life Without Soul," taken from the novel "Frankenstein," by Mrs. Mary W. Shelly; and "Driftwood," adapted from the stage success written by Owen Davis starring Vera Michelena.

Senator Crom has introduced a bill in the New York state legislature which proposes to make it a misdemeanor to use children in the making of a photoplay without the written consent of the mayor of the city or president of the village in which the picture is to be made.

"The Battle Cry of Peace" is causing a veritable recruiting epidemic in Canada. The big Vitagraph feature has been shown to government officers and the public in Toronto and has made a deep impression.

Louis J. Gasnier, president and general manager of the Astra Film Corporation, releasing through Pathe, has returned from Havana, Cuba, where he spent several weeks in connection with the production of a new serial.

As It Looks From Here

FRED J. HERRINGTON has his hands full these days. What with several conventions in session or about to be called to order and other big meetings like the Minneapolis session scheduled for early May and the national convention in Chicago in July, the head of the exhibitors' national body is kept on the jump all of the time. He stopped off for a bite to eat in Chicago as the guest of the executive committee of Chicago exhibitors who are arranging for the July meetings. At a luncheon in the Hotel Sherman he told Chicago theater men what to expect in the way of crowds and enthusiasm during the convention and trade show and put his stamp of approval on the sessions. He was kept under the guiding wing of "Big Bill" Sweeney during his visit in the Windy City.

* * *

ACCORDING to reports from the front, Minneapolis is working hard to break all convention records in May. Exhibitors in the Twin Cities are enthusiastic over the prospects and it is to be hoped that every motion picture theater man in the northwest section will spend at least one day at the convention. These meetings are doing much to cement friendship. Exhibitors, in getting closer, are learning from one another with the result that the tone of the presentation end of the film business is improving. The exhibitor holds the whip hand. He represents the public and the film manufacturer has come to realize it. The theatergoer, more and more is looking to the theater man for the show instead of to the producer. It is all very well to make good pictures but the manufacturer must depend on proper presentation for the greatest success. And the theater men are learning how to show pictures. And they are learning at conventions.

* * *

WALTER W. IRWIN, general manager for V. L. S. E., Inc., called on officials of S. and E., in Chicago, before going to Minneapolis on business. He visited Chicago studios, offices and exchanges and reported excellent business in "big four" releases.

* * *

ADOLPH ZUKOR, president of Famous Players, visited Chicago, while on his way from New York to the Pacific Coast. He preferred not to make any further statement regarding Mary Pickford and the merger stories that have been built around this star.

* * *

THE CHICAGO TRIBUNE, one of the first of the important daily newspapers to get a foothold in the motion picture field, is still fighting foolish film censorship. Those who know the policy of this great newspaper will appreciate the fact that it was not because Selig-Tribune news films were among the pictures slashed that the following editorial was published for the *Tribune* hits where the hitting seems most necessary regardless of purse or pride. Here's the *Tribune* stand on Ohio censorship:

The following is from a Columbus, O., newspaper: "State movie censors on Thursday barred closeup views of Villa shown in General Film Company's news weekly. 'Villa is a murderer and bandit. Showing of his pictures in Ohio movie houses during the present crisis would tend to arouse bitter feelings,' Chairman C. G. Williams of movie board said."

It could go without comment. Nothing that we can say will add to its magnificence. Nothing that any one could say could make more apparent the all too apparent bone which solidly constitutes the whole head of censorship.

It might have been Mr. Williams' opinion that showing the picture of General Funston during the present crisis would flutter the emotions of the spectators. If such had been his opinion Ohio moving picture houses could not have shown the general.

Moving picture reviews are now a visualization of news. If it is contrary to public policy to show the pictures of persons who are in the news, it is contrary to public policy to print the news about them. Censorship of the movies in this respect is censorship of the press, against which every instinct of liberty in our people rebels. But why argue?

Ohio may not look at Villa in the movies because he is a bandit. Censorship has indeed crowned itself with asses' ears.

* * *

Ben Atwell, formerly of Chicago, has been appointed press representative for the Rialto, S. L. Rothapfel's new New York theater. Mr. Atwell, who recently has been the publicity man for the Knickerbocker, moves uptown with the best wishes for success. It is said the Knickerbocker will again be a dramatic house.

* * *

Now we know what Joseph W. Farnum has had up his sleeve recently. He has blossomed forth as the president and general manager of the Amalgamated Photo-play Service, Inc., with offices in the Candler building, New York. This is a film service bureau organized to handle any line of work for any concern. Wright Huntington and J. Allen Boone are the vice-presidents; Frank J. Carroll is treasurer and Franklin Searight is secretary.

INCE PLAY BOWS TO "LOS"

Big Thomas H. Ince Peace Spectacle to Show First in Film City—Name Changed to "Civilization"

Thomas Ince's massive new production is to be shown first of all to Los Angeles.

This is the multiple reel peace spectacle upon which Ince has been working for so long. Its name was originally "He Who Returned." This was changed last week to "Civilization." The former name, while more picturesque and suggestive, was held as being too ambiguous. "Civilization," it is said, conveys an idea of the breadth and massiveness of the production and at the same time will carry the ironical twist which will be understood after witnessing the film.

It was debated for some time whether to give the big peace show its premiere in New York or in the industry's sunny California home. In deciding for the latter Mr. Ince followed his action in the case of his Billie Burke "Peggy" and "An Alien," the splendid production which featured George Beban.

The big film will be taken to New York after a run of an indefinite length in the city of the angels. Just which Los Angeles theater will be given the honor of sponsoring the bow of the photodrama to the public has not yet been decided.

CALLS PROGRAM PLAN BAD

Jesse J. Goldburg Declares That "State Rights" Method of Distribution Favors Both Exhibitor and Manufacturer

The recent publicity given to the possible formation of an amalgamation of the more prominent feature photoplay manufacturers, and the comment regarding methods of distribution, gives rise to thoughts as to their effect upon the industry.

"As a consistent exponent of the independent manufacturer and the state right plan of distribution of features, I cannot help but feel that the rights of the exhibitor are lost sight of by manufacturers when the matter of distribution is considered," says Jesse L. Goldburg.

"We have lately been met with statements that manufacturers and exhibitors are losing money; the complaint of the exhibitor being that he is not permitted to choose his merchandise, that whatever goodwill may attach to his house by the exhibition of a desirable feature is more than offset by his being compelled to exhibit poor productions forming part of a program.

"Before the inception of the program and when the state rights method of distribution, and the independent exchange handling features under that plan, was in vogue, the records show every manufacturer conducted his business at a profit and of necessity produced features of merit.

"Under that method of distribution the exchange paid for the production according to its merit, and the exhibitor also paid for booking rights a sum dependent upon the worth of the feature to him. So that it was up to the manufacturer to exert every intelligence in production and at the same time not to engage in any 'killing' expenditures. Has it occurred to manufacturers that it is only since the inception of the program of features that unreasonable salaries have been paid to stars?

"I fail to see any advantage accruing either to the manufacturers joining a combination, to the exchanges handling its production, or to the exhibitor booking them. Every producing organization will have to have its full staff of directors, cameramen, property men and general assistants, and the cast for each production will have to be a separate entity. The overhead charges would remain about the same. The only object of an amalgamation will be to tie the hands of the exhibitors, possibly drive out the independent manufacturer and exchange, and give this combination a high hand in dealing with the exhibitor.

"I fail to recognize on what theory an exhibitor should not be permitted to choose the productions and on what theory all classes of so-called 'features' should be paid for at a uniform figure," continues Mr. Goldburg.

"The exhibitor is only too willing to pay for his products, and a better figure for a better picture, and there is no reason why the manufacturer turning out a superior production should not be compensated proportionately.

"There has been altogether too much trading on past reputations in preference to present performances. Some manufacturers believe that their sins of omission and commission can be covered up and compensated for by almost unlimited and extensive advertising. Advertising should be freely engaged in, but only in proportion to the merits of the production advertised.

"When the time again arrives that the consumer, in this case the exhibitor, may purchase and pay for his products as in any other legitimate enterprise, then the manufacturer will engage in the producing end of the industry to his sure profit, and the general expenditures in connection with and the exploitation of feature photoplays will be restored to a safe and sane level."

May 15 has been designated "National Tribute Day," when a part of the gross receipts of all motion picture theaters in the country is to be donated to the fund. Charles R. Macauley, chairman of the committee on cartoons and animated announcements, has prepared a trailer to add to the publicity for the event. These are 25 feet in length and will be attached to releases free of charge.

Harry Morey, co-star with Edna May in "Salvation Joan," the coming seven-reel Vitagraph feature, is a cunning feller. When a free lance writer came to the studio the other day for an interview and asked Morey where to find Morey, the joking star led the writer all over the studio and at last declared Morey could not be located.

Crane Wilbur in scene from Horsley's "The Love Liar." Mutual program.

Scene from the Haunted Manor, a recent Gaumont-Mutual Release.

What Theater Men Are Doing

AN OPEN FORUM

Kunsky Signs Paramount

John H. Kunsky, Michigan's largest operator of motion picture theaters and one of the most prominent theatrical men in the mid-west, within the past few days signed a Paramount contract which calls for rentals aggregating $250,000. The contract calls for the exclusive first showing of all Paramount releases in Detroit, which means, of course, the initial presentation for the entire state of Michigan.

The Paramount releases called for will be shown in the various Kunsky theaters in Detroit, of which there are eight at present, and another, the big new Madison, in the course of construction. The amount of money involved represents the largest sum ever concerned in an individual contract in motion pictures in Michigan.

Prior to his disposal of the interests to the Famous Players Film Service, Inc., Mr. Kunsky through his Casino Feature Film Company controlled the booking rights to the Paramount releases for the state of Michigan, having handled prior to the formation of the Paramount the releases of the Famous Players, Lasky, and Bosworth under the old states right plan.

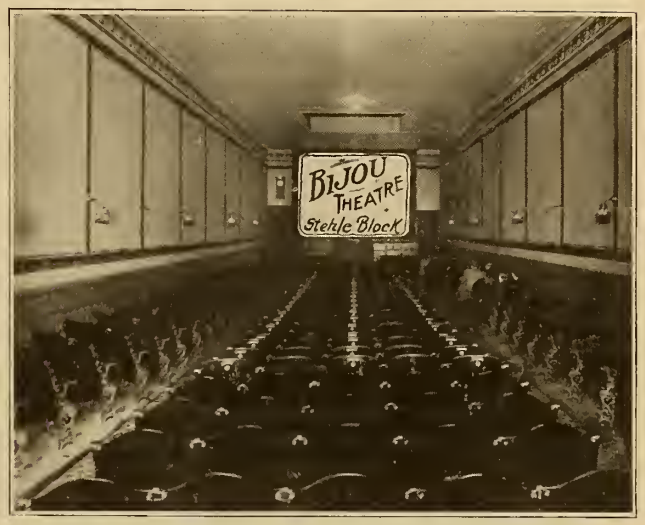
The Kunsky Scenic Company of Detroit has recently installed several large scenic settings, among them being handsome stage settings in the new Majestic-Colonial theater in Jackson, Michigan, and in the beautiful new Stratford in Detroit.

Two Little Texans

Plainview, Texas, can boast of but about 6,000 people, but it can be proud of two fine little picture theaters, the Ruby and the Olympic.

These houses are each 30 by 100 feet in size and were built expressly for the purpose of providing the public with pictures. Each building represents an investment of about $10,000. The Ruby has a seating capacity of 350, while the Olympic accommodates 400. The owners are Dye, Ford and Rogers, with Ross D. Rogers acting as manager of both houses.

Ruby Theater, Plainview, Texas.



Bijou Theater, Altoona, Pa., Frank Stehle Manager.

Runs Newspaper Too

"I make it a point to be on the square with every exchange, and also take good care of the films and of the advertising matter which is sent to me, and am careful to return everything in the best of condition," says Raymond Gear, manager of the Gear theater of Florence, Kansas.

"I believe I am giving my patrons as good a show as most any town this size is getting, and perhaps better," Mr. Gear continues. "Inasmuch as I own and publish the only weekly paper here, I do not depend entirely on my theater for my living. Then, too, I make friends with practically everybody in the community, and I know that helps."

Paramount Furnishes Musical Scores

Paramount Pictures Corporation have arranged with G. Schirmer, Inc., a large music publishing house, to furnish specially written scores for all Paramount pictures, starting with the "Heart of Paula," a Pallas-Paramount picture in which Lenore Ulrich is being starred, released on the third of April.

Olympic Theater, Plainview, Texas.

These scores will be so arranged that they can be used for any size orchestra from a single pianist to the largest symphony orchestra, and include selections from the popular songs of the day, comic and grand opera, as well as movements from the foremost symphonies in the galleries of musical portraiture.

Music will consist of a complete music score for twelve-piece orchestra composed of the following parts: Piano, extra piano (for use of organ), first violin, second violin, viola, cello, bass, flute, clarinet, cornet, trombone, drums.

These scores will be furnished to the exhibitors by the Paramount exchanges upon a rental basis. In the hands of competent musicians they will prove a great economy as well as an important time-saver, while in the hands of less competent musicians they will mean the saving of the effect of the film from ruination through the inappropriateness of its musical accompaniment.

Theater Advertising in Verse

A unique method of advertising comes from the Empire theater, in Montgomery, Alabama, who run the Paramount program each week. Their method is to do their advertising in verse. Here is a sample:

E—arth has its pleasures manifold—
M—irth is a jewel set in gold;
P—ictures are gladdening to the eye—
I—sn't it time you are stopping by?
R—estful, pleasing—pictures rare—
E—very one beyond compare.

New York Rialto Furnishings

The Rialto will be equipped with two or possibly three gold plated automatic ticket sellers furnished by the Automatic Ticket Seller and Cash Register Company. The seats will be from the Wisconsin Seating Company.

The interior decorations are by William Eckert and in connection with the effect of the interior of the theater upon the eye will be the advanced and praiseworthy lighting scheme which has been mentioned. Not a single light will be seen, removing all trace of the bright glare sometimes seen in certain spots about theaters and which is so hard upon the eyes. The electric switch board will be larger than that of either the Hippodrome or the Metropolitan Opera House.

The organists for the Rialto will be Alfred Robyn and Edward Johnson.

Fresh Air of Most Importance

By E. Cameron

Manager and owner Como Theater, St. Paul, Minn.

Mine is a suburban house and I play only a night show, but so far I have held my own, sandwiched in between two other houses. The patrons I get I *hold,* for I give them the best of service, a clean, sanitary house and eliminate all evidences of rowdyism. Courteous treatment is my motto and I never fail to give all complaints a hearing and if possible rectify any fault there may be.

I have the respect of all the exchange and feature men because I always have and always will pay my film rents in advance. The men of the trade I deal with are always on my side for one reason—my checkbook.

I use the latest Simplex machine and motor generator. My music is furnished by the king of motion picture musicians—the $5,000 Fotoplayer. The house is my own investment, $20,000, and all clear. The insurance underwriters and fire inspectors give me credit for the best fire-proof suburban house in the Twin Cities. The house has seven exit doors.

The New Como Theater, St. Paul, Minnesota, has a capacity of 500 and a $5,000 Fotoplayer. Elsworth Cameron is manager.

The most important thing about a theater in summer, and any time for that matter, is to keep the air fresh and cool. I use seven Westinghouse fans.

Six Concise Rules

By Walter F. Shaefer

Manager Lyceum Theater, Chicago

You are familiar with the old saying that the way to success is to start at the bottom and work up, and also the more modern maxim that the leader of the orchestra is always a man who has played second fiddle.

It has happened that I have followed that advice pretty thoroughly, for I have worked at practically every position around a theater, from usher to assistant operator. I am now an exhibitor at 22 years of age.

Here are the rules I like to enforce:

Be friendly with your patrons.
Have a courteous and smiling cashier.
Provide good music.
Employ neat and well-mannered ushers and doorman.
Be certain your projection is perfect.
And by all means, watch your ventilation.

New Theater for Golden Gate

Eugene Roth, the V-L-S-E exhibitor of the Portola Theater, San Francisco, is making a tour of the middle west and the east inspecting theaters en route, to acquaint himself with the finest and most up-to-date features in house construction with the idea of embodying them in the new theater which he is planning to build in the city of the Golden Gate. With Mr. Roth on his trip is a competent California architect who will absorb all the required details of the houses visited. Among the larger cities which the pair will

touch en route will be Chicago, Detroit and New York.

"This is one case in which no expense will be spared to furnish a motion picture palace de luxe in every sense of the phrase," says Mr. Roth. "It is my intention to provide seating accommodation for 3,500 people, and by the time all my arrangements are completed, a structure will be under way that will be the last word in the line of show places for the silent drama. I shall continue to exhibit V-L-S-E features in the new house as in the old. In my opinion the open booking policy of the company has proved the greatest boon ever conferred upon exhibitors. It enables the showman to maintain a standard of uniform excellence at a minimum of cost, which cannot be obtained under the old flat rate system."

Mr. Roth has earned widespread reputation in filmland for the excellent judgment and total indifference to expense he has displayed in the correct staging, color and music of big picture features.

Exhibitor Favors Federal Censorship

By Mitchel H. Mark,

President of the Mark Strand Theater Company, New York.

During the hearing at Washington on Federal control of motion pictures, the industry was represented solely by producers and their allies.

Why were not the exhibitors present to give voice to the demands of their patrons? They, of all classes financially interested, are directly and constantly in touch with the pulse of those who have made this wonderful new business possible—the public. For this neglect we, of course, have only ourselves to blame, but a public expression of opinion on this very important question from the owners and operators of the Strand Theater, New York, may interest every exhibitor who has the good of the business at heart as well as the manufacturers of the film we project on our screens.

We believe in interesting pictures that leave a good taste in the mouth, pictures with plenty of action that stir the red blood in our veins, pictures that appeal to the finer and artistic senses, pictures that educate and uplift, but always, always clean, moral pictures. That is the rock of which the future prosperity of our business is built. The wave of sex pictures in the past year is bound to react to great harm to the entire industry unless checked very quickly. The prosperity of theaters specializing in this form of entertainment is temporary.

Censorship, intelligently applied, is the remedy for this evil and the safeguard for our continued existence. The censorship should emanate from the Federal government, from those who have had worldly experience, people of large and liberal ideas, men of business, of letters, artists, dramatists, etc.

Are we not all protected under censorship of that description? Should we not consider it a blessing that our business is safe-guarded by trained and discriminate minds? Under such conditions the petty annoyance of state and local censorship should vanish.

That the industry has brought censorship upon itself admits of no argument. Given free rein, a certain class of manufacturers would cast prudence and caution to the four winds of heaven, salaciousness would run rampant, and discredit would be cast upon the entire industry, the good suffering for the sins of the bad. If the exhibitor insists upon clean moral pictures the manufacturers will be compelled to furnish that class of material. The business must be purged of its unhealthy odor. Censorship properly applied will accomplish this.

I hope that this expression of opinion will be the means of bringing forth the sentiments of the better class of exhibitors.

Exchange of Experiences Valuable

By George W. Pryor

Southern Amusement Co., Bijou Theaters of Greensboro, N. C., and Danville, Va.

My ideas in regard to the fundaments of success in the business of presenting picture performances to the public are nothing original but there are some things which cannot be emphasized too often.

I would place first, good, clean pictures, well-pro-

The Southern Amusement Company's Bijou at Greensboro, N. C.

jected. Next in order of importance come, good music, courteous treatment of your employees and of the public by your house staff, a clean, comfortable, well-ventilated and attractive house decorated in restful, harmonious shades. I try to make my patrons take an interest in my house and feel at perfect liberty at all times to make suggestions for the betterment of the theater or the show in any way.

Then comes co-operation with the exchanges, the prompt payment of bills and the careful handling of films. Advertising is very important and also the insistent use of novelties.

Our seating capacity is about 600. Our orchestra is seven pieces and the musicians are really excellent. We are contemplating the installation of a large pipe organ.

In closing I want to say that the exchanging of views and experiences through Motography is of great value to the exhibitor.

Succeeded Where Others Failed

By C. E. Storm

Proprietor and Manager, Edisonia Theater, Union, S. C.

We were practically forced into the business six years ago and have grown up with the industry. We started with a small house on a side street and were told it would not pay, as several others had tried it and failed. But we sailed in. We began with a two or three reel program of commercial film, at $15 a week. Perhaps the main reason why we have made a success where others failed, is the fact that we never considered our performance good enough. We kept adding to it until now we pay about as much every day as we used to pay in rents for a week. Of course our other expenses have increased in proportion, as has also our income.

We give special attention to our music, using the

Edisonia Theater, Union, South Carolina.

J. P. Seeburg, style M Photoplayer, of which there is but one other in the state—in the O'Dowd theater in Florence.

We try to form personal acquaintances with our patrons. This has a telling effect, particularly with the factory employees, to be able to call them by name and talk to them. We have found that serials are a great help in making steady patrons. On factory pay days we show comedy and western as well as drama films. Just now we are going strong on features. We showed the "Perils of Pauline" and all the others that followed from the Pathe exchange, have finished "The Red Circle" (played it on release dates), and are now showing "The Iron Claw," "The Strange Case of Mary Page" and "The Hazards of Helen," as well as features from the various exchanges.

Probably we keep a good stand-in with all the exchange men because we always pay promptly—on Sunday for the coming week. We plan our programs well in advance and avoid any suggestive films.

We are now working on plans for a much larger house with balcony and separate entrance for colored patrons. We feel sure of their patronage as now they ask almost daily for admission.

Young Hustler Makes Failure Pay

Philip S. Seelig, of the S. S. S. Amusement Company, who are operating the Lucille Theater at 653 North Cicero avenue, Chicago, is conceded to be one of the cleverest young showmen in this section.

Mr. Seelig is a recruit from the printing field. He was also connected for some time with the Paramount Chicago office as city salesman. The Lucille Theater has a seating capacity of about 500. Although it has been a failure since its very opening, yet under the hustling management of Mr. Seelig it is gradually becoming a money maker. The policy of this theater has been to run a different feature every day. Of course it goes without saying that such essentials as pure air, good manners, tasteful decorations, perfect projection and right music are not overlooked at the Lucille.

Seattle Strand Turns Tables

The Seattle Board of Censors not long ago presented the Strand Theater of that city with a week's attendance of 40,000.

Here is the way it happened:

The Strand had shown the big Pathe feature, "New York," for two days when the local censor board decided that the film was not fit to be seen by the public and ordered it removed. Cutouts would not do. The manager of the Strand, William Smyth, feeling injustice in the action, promptly secured an order from the superior court which prevented interference with the run of the picture. And feeling that public opinion did not bear out the decision of the board of censors, the management of the theater and F. C. Quinbly of the Seattle Pathe exchange, asked the opinion of the Reverend M. A. Matthews, one of the prominent pastors of the city. The minister's letter said, in part:

"I witnessed the production of the picture entitled 'New York.' I studied it very carefully. It had no special nor objectionable interest. It portrays the depravity of human nature, is true to life and to the life of sin and unfolds the inevitable workings of heredity. It teaches, in a negative sense, the great lesson of 'whatsoever a man soweth that shall he also reap.' In its effect it is a powerful protest against sin and by example warns people against it.

"I saw no reason in the picture for its suppression or for the elimination of any of its features. It is just what anyone can discover in life. Sin and its effect can be seen. It is true to the life of the vampire and the drunkard and it is true to the laws of heredity."

The film continued to run the full week and owing to the publicity stirred up, 40,000 people enjoyed the much-discussed show. The censors were incensed and caused the arrest of the manager and Mr. Quinbly of the Pathe exchange. It is expected, however, that the trouble will be settled out of court.

The Rex Theater in Seattle is now playing a second run of "New York" to large houses.

Reports from producing headquarters at San Rafael indicate that work is progressing with great promise upon C. N. and A. M. Williamson's "The Woman Who Dared," in which Beatriz Michelena is being starred by the California company.

HELPFUL HUNCHES
for Operators

1. Shoot the pictures about fifteen feet past the screen, so they'll be sure to reach it. Folks are very fond of a fuzzy focus, you know.
2. Between reels always leave the screen perfectly blank for a few moments. In that way you are adding to the perpendicular drama the much desired element of suspense. This also allows the screen to cool from the friction of the pictures passing over it.
3. Don't whisper an extra prayer every morning before you go to bed on account of busting a film. If you can pass a five-part feature on in fifteen parts, you're a creative artist.
4. Whenever it is necessary to splice a film, don't depend on shingle nails or a safety pin. They're too delicate, and the next man might think you effeminate. Use a spike.
5. Don't hesitate for a minute to punch the celluloid full of holes. The resultant bright flashes on the screen often lend just the needed light touches to the serious section of a story.
6. Catch up on your sleep while you are slipping the advertising slides through. The advertisers in the suffering audience will see the "pay" in painful, and the public will probably talk to the Lord about you for teaching them the gentle lesson of patience.
7. After threading in a new reel do not adjust your framer until the characters have strolled around on their own heads for a few moments. This clever stunt is uproariously funny and shows the audience how mean you could be if you took a notion.
8. Tip your beak into the air with fine scorn at any manifestations of impatience from the low-down audience. Remember you're above them.
9. Heat from the arc will crack the pretty operator's union slide if left in the projector more than four minutes. Better keep it down to three and a half and be safe—so far as the slide is concerned.
10. Sprint on the home stretch of the last show. It adds regular Chaplin-brand comedy to a serious drama when you crank the characters full of jerks.

New Government Book of Interest

By Thomas O. Monk

(Washington Correspondent for Motography)

The Government Bureau of Foreign and Domestic Commerce has prepared a handbook on Central America which will interest motion picture producers and distributors.

According to the announcement regarding the handbook Central America actually covers more square miles than the combined area of the whole of New England, New York, Pennsylvania, New Jersey, Maryland and Ohio.

Mr. Garrard Harris, author of the handbook, who is one of the expert special agents of the Bureau of Foreign and Domestic Commerce states that the United States already sells about 50 per cent of the goods imported into Central America, and he is of the opinion that a much bigger percentage of the business should be done by Americans as a result of present opportunities.

"Technical terms and Americanisms should be avoided," says Mr. Harris. "The harm that some of our innocent Americanisms can do abroad is well illustrated by the fate of the brand of condensed milk which bore the notice 'Made at our plant.' To the English speaking population of British Honduras this meant that the milk was artificial and made from a plant. They would have nothing to do with it. The label was changed and the brand is now popular. Such Americanisms are probably more mystifying to the Spanish speaking population."

The report takes up each Central American country in turn and describes its physical features and climate, the character of the population, and the means of communication. It then takes up the agricultural, timber, and mining resources and the manufacturing industries, and follows this by a general description of the Government, a sketch of the banking system, and a statistical study of the foreign trade. The section devoted to each country is closed by an outline of the future prospects of trade and business in that country, and a list of special commercial openings.

The handbook contains 229 pages, and its title is "Central America as an Export Field, Special Agents' Series No. 113." It is for sale at 30 cents by the Superintendent of Documents, Government Printing Office, Washington. It can also be obtained at the following district offices of the Bureau:

New York, Room 409 United States Customhouse; Boston, eighteenth floor, United States Customhouse; Chicago, 504 Federal building; St. Louis, 402 Third National Bank building; Atlanta, 521 Post Office building; New Orleans, 1020 Hibernia Bank building; San Francisco, 306 United States Customhouse; Seattle, 922 Alaska building.

Horrors! No, Good Film Work

Last Sunday, Park Row, one of New York's busiest streets, was the scene of an unwonted thrill. Passersby saw two men struggling for life on the top of the tower of the Park Row Building, which boasts a height of thirty-seven stories. A crowd gathered in no time and many turned their heads in horror when they saw one of the struggling figures lose his footing and fall headlong to the sidewalk. Several policemen held back the crowd while others dashed into the building to apprehend the survivor. A foolish look came over the faces of everyone when the body was turned over on its back and it was discovered that it was a cleverly made dummy. The mystery was explained when Edward Jose, the Pathe producer, with Creighton Hale, the actor, left the building accompanied by a cameraman. Mr. Jose had secured permission from the superintendent of the building to stage some scenes in the tower for the serial photoplay "The Iron Claw."

Girls Admire Girls

The Washington exchange of the Paramount Pictures Corporation, under the management of George M. Mann, has been conducting a number of unusual contests in the different schools in that district, the latest of which was in the Western high school, in Washington, D. C., to determine the most popular photoplay star.

Despite the fact that it was a girls' institution and there are such men as Jack Barrymore, Dustin Farnum, Jack Pickford and a host of other handsome men to choose from, the young ladies chose the following: Mary Pickford, 92 per cent; Marguerite Clark, 88 per cent; Pauline Frederick, 54 per cent; Wallace Reid, 43 per cent; Marshall Neilan, 28 per cent, and Harold Lockwood, 23 per cent.

First National Exposition

Space to the value of $25,000 has already been subscribed for the First National Exposition of the Motion Picture Industry to be held under the direction of the Motion Picture Board of Trade of America in New York May 6 to 13. It is expected the list of exhibitors on the main floor and balcony of the Garden when the show opens will be a fairly complete "Who's Who" of the industry.

A list of features as interesting as the decisions of boards of censors is being arranged. These will include a Bankers' Day, Fire Insurance Day, Projection Day, Exhibitors' Day and others. It has been definitely decided not to have a Censors' Day and no space has been reserved by any State Board of Censors as yet.

S. L. Rothapfel, conductor of Motography's "First Aid to Theater Men" department and perhaps the best known exhibitor in the country, to whom opening and operating new theaters is all in the day's work, will be the principal speaker on Exhibitors' Day when the problems of the men who show the pictures will be discussed. Prominent exhibitors from the principal cities will also speak from and of their experience in the "game."

Among the features will be a dancing floor right in the middle of the garden and the largest motion picture screen ever built. Also motion pictures will be made in full view of the public while one of the sixteen world's greatest bands will lend atmosphere, and music, to the occasion.

At the last meeting of the directors of the Motion Picture Board of Trade of America, held to discuss the coming motion picture exposition, resolutions to co-operate with the Motion Picture Exhibitor's League were adopted.

It was agreed to renew the board's original offer to set aside twenty-five per cent of the net profits of the Trade Show for the benefit of the Motion Picture Exhibitor's League. The resolutions provide for the appointment by the Exhibitor's League of a committee of three to co-operate with the Board of Trade to make the exposition a success. Provision is also made for another Exhibitors committee to work with the Board in combating censorship and other legislative difficulties.

YEAR-OLD FILM ACTIVE

"The Rosary," One of the First Big Four Releases, With Kathlyn Williams, Very Unusual in Its Constant Demand

Nearly a year ago the Selig company released "The Rosary," a feature starring Kathlyn Williams. This picture is very unusual in that it is even now in active demand.

"The Rosary" was one of the first Big Four releases. To be exact, it appeared on the V. L. S. E. program on June 28, 1915. Since then the play has been unusually constant in its popularity. Right now this is heightened because its religious appeal is in harmony with the lenten spirit.

British exhibitors, in particular, have been high in their acclamation of the solid drawing powers of this drama. W. Baker, manager of the Gaiety Theater, New-Castle-On-Tyne, writes that he could easily have run the picture for a month to good business.

Probably much of the charm of the feature lies in its pathetic appeal and the blending of religious atmosphere with a note of tragedy and the tenderness of an extremely human love story. Yet the production is, on the whole, non-sectarian, and for that reason finds favor with patrons of every creed. The success it has achieved is the best possible proof of the drama's high standing in the world of motion picture production.

With Holmes in Philippines

Ever since Uncle Sam has taken them under his wing, the Philippine Islands have been of keen interest to Americans. This interest is satisfied in a very instructive way in one of the Paramount-Burton Holmes series, "Off to the Philippines." This little journey shows in detail just what Uncle Sam has done for "our little brown brothers," as Holmes calls them. The contrasting pictures of the "old" and the "new" islands are extremely educational.

Another Holmes release takes the spectator to Bilibid, "The Sing Sing of the Philippines." This

Burton Holmes in his travel pictures shows an exciting glimpse of the national sport of the Philippines, cock fighting.

prison is unique in many respects. It has more than 3,000 prisoners, yet is one of the most "human" prisons in the world—a veritable man-making institution. The prisoners are promoted from one class to another due to good behavior and when they are released they are really new-made men. An exciting side trip from the prison is the visit to the cock pits where the great national Philippino sport of cock fighting and gambling is in full swing.

Selig's On the Way

"At Piney Ridge," the story of Cindy Lane, "who is more sinned against than sinning," and "The Cycle of Fate" are two new Seligs soon to blossom out upon V. L. S. E. screens.

"The Cycle of Fate" was written and directed by Marshall Neilan, who also acts one of the most important roles in the play. Winsome Bessie Eyton is the leading woman. With her will be seen Al. W. Filson, Edith Johnson, Edward J. Piel and others.

Miss Fritzi Brunette and the Tennessee mountains are the delighting features of "At Piney Ridge," which is a five-section drama scheduled to appear on May first. The story has stood the test of the stage, where it was a decided success. The original play was written by David E. Higgins.

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"The National Board of Review"

"THE name of the National Board of Censorship is a fortunate one in some respects, and unfortunate in others. It recognizes the word censorship, and possibly so gives it cause for existence. But it also, because it is national and of irreproachable character, obviates any excuse for other censors. In reality it is not a censor at all, but a Board of Suggestions for Improvement."—MOTOGRAPHY, November 14, 1914.

Within the last week the National Board has eliminated the word "Censorship" from its title. It is now the National Board of Review of Motion Pictures." Without doubt the new name is better than the old one, for the reasons we gave a year and a half ago. Possibly there would have been advantage in making the change at that time, instead of during consideration of a federal bill whose friends have used the handle of the National Board as a weapon against the anti-censors. The new word in the title hardly expresses, to the lay mind, the full scope of the society. "Review" does not necessarily suggest alteration or elimination, which, we take it, will continue to be the function of the board. These, however, are minor criticisms. The work of the organization is so well and widely known that there is little force in a quibble over its title, so long as the objectionable part of it is removed. And objectionable the word "censorship" truly was; because, though the board was never properly a censor, its title made an excuse for others' abuse of the term.

A bulletin issued by the National Board last month states that in 1915 it passed upon 9,670 reels of film; made 1,116 changes in scenes; condemned or returned for complete revision 118 reels of film including 59 entire dramas; and eliminated from sample copies a total of 58,740 feet of film, worth with its negative and finished sale copies $258,368.30. This cost is insignificant in the light of improvement accomplished, and probably means nothing anyway because the eliminations advised by the National Board would have been made later in any event by local censors.

Producers whose pictures seem to call for more than their mathematical share of the board's attention are sometimes tempted to withdraw their product from its jurisdiction. Indeed, some such recessions have occurred from time to time. This is natural enough, since the board is a voluntary body without legal power. However, the great majority have found a high degree of economy and business efficiency in the use of the organization as an inspection department. So regarded, its operating charges are very low, since no overhead and no payroll are involved.

Now that the National Board label on "passed" films must be changed, we suggest the use of the phrase "Approved by the National Board of Review of Motion Pictures," or some combination of similar import. Possibly "approved" is not the word; but we think "passed" can be improved upon. It suggests a sort of grudging consent, a power to say yes or no that still smacks of the official censor. If the suggestion of censorship is to be thoroughly uprooted, let us avoid even the words that were commonly used with it. There are enough state and municipal boards using the term "passed" to supply all public demand for that word.

The Children's Side of It

THE problem of pictures suitable for children—suitable, that is, in the eyes of exacting parents—is largely a problem of distribution. There are plenty of such pictures made. But when it comes to guaranteeing an exclusive program of them two or three times, or even once a week, there are difficulties. Perhaps few exhibitors have tried it. Those who have made the effort have found it full of resistance. A certain exhibitor out on Chicago's south side has made a persistent effort to run a weekly children's matinee. It happens that the mothers in his district are particularly keen to keep track of their children's entertainment. It may be that they are also particularly intelligent; for they have never blamed the exhibitor when his matinee program was not entirely satisfactory.

But they have told him that, in their judgment, his child programs run only about seventy-five per cent efficient. The other twenty-five per cent, without which his show would be insufficient, is not what they want the children to see. Not that it is bad in any sense, but merely that it does not fit the young mind. And the result is that, without any feeling toward the exhibitor (whom they patronize themselves in the evening), they are keeping the youngsters away from the matinees especially designed for them. That means, of course, that this exhibitor is losing business and money that might be his, and welcome, if he could meet the local condition.

We mention only one specific case, and that only because it is easier to talk about something definite. But there must be thousands of exhibitors similarly situated—all the owners of neighborhood theaters are in that class, in fact. And the condition is growing in importance.

It is a fact that parents, now that they know motion pictures are a permanent institution, are giving more and more attention to the character of the shows their children attend. They recognize the impossibility of forbidding all attendance, as well as the unwisdom of attempting to do so. Therefore, as the children must see pictures, the pictures must be all right for them to see. That is the parental attitude now, whether it was a couple of years ago or not.

If it is not the exhibitors' fault that children's programs are hard to maintain consistently, neither are the manufacturers to blame. They have already experimented with children's pictures at considerable expense, and the returns did not justify the effort. It has not discouraged them; they merely feel that a more definite outlet must develop before they carry the scheme any further. The demand is there—that is absolutely certain. It seems only a question of providing means for arranging and distributing the special program so it will be available in specific form to any exhibitor who wants it.

That the question is really important is shown by the organization of such bodies as the Juvenile Motion Picture Federation and the Committee on Children's Pictures and Programs, which will work with the National Board of Review. Possibly through these agencies the children's program may become a definite and orderly institution, on which the most finicky of parents can place reliance. The National Board already has under way a surprisingly large amount of work along this line, and results of some kind are inevitable.

In the selection of children's programs, too much emphasis cannot be placed on the necessity of avoiding the obvious moral, the sort of story that used to be labeled "Sunday school." Very likely this warning is unnecessary; we cannot conceive that any existing producer would be guilty of releasing that kind of stuff. Real life must be the basis for the stories that are given to children as well as grown-ups. Of course all sex interests, triangular situations and social problems must be carefully avoided; but every director knows that.

There is really no difficulty whatever in the production of desirable pictures for youth. The manufacturers have demonstrated that they can do it, and do it well. Now it is really up to the public to show its appreciation by demonstrating the demand that so far has only theoretically existed, but at last seems to be getting down to a practical basis.

This, to us, is an interesting subject, and we believe those who are not now interested will be forced to pay attention as a matter of business before long. We hope to be able to say more on the subject in a few weeks with a definite report of progress in the field of the children's program.

Metro's Stand on Merger

BY RICHARD A. ROWLAND

President Metro Company

MERGERS, combines, consolidations, amalgamations—the air is full of them. Each 24 hours for the last month we have had fresh laid news of the grand-get-together of the motion picture industry with all the capital that isn't financing the European war lined up to buy up our businesses and stir them all together in one big pot.

The daily press has taken pot shots at the great little idea and starting with the Chicago dailies the newspapers of the country have mixed all the concerns together to suit their own convenience, and better the story for general consumption.

I am not a prophet nor the son of a prophet but I rise to remark that the motion picture industry will not be sewed up into a combine now or any time in the future because there are elements in the business that defy combination.

In the first place motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an amusement enterprise rather than a business and its artistic elements are dependent upon newly created brain products, which must be fresh and different with each succeeding week.

No amount of capital can control such an enterprise or keep it tied fast. Under present conditions the only possible combine that could hope to succeed would be a theater merger which would include the majority of picture theaters in the United States. And with this effected, and sewed up, there is nothing to prevent private capital in any city in the land from putting up opposition houses.

Suppose an enterprising organizer should succeed in getting the majority of the big fellows of motion pictures into a combination and they would all put their studios, laboratories, stars, directors and the entire works into one concern. What could prevent new blood from stepping into the field and with energy, enthusiasm and capital putting out pictures that would upset the whole plan and disrupt the combine? We must remember that out of the 100,000,000 of persons in the United States a very small percentage of talent has been drawn upon for picture making. There's plenty of material left and if the need came a formidable rival for any combine could be developed in less time than might be imagined.

Another reason why there should be no apprehension over a prospective combine is that several very important and very successful elements of the picture field would not enter into it. It is quite possible that millions of dollars in cash might bring a member of the traders to sell and quit but those now successful and operating on a sound as well as a progressive basis would not have to sell and, if they like the game as well as we do, they wouldn't.

Exhibitors need have no feeling of uncertainty. They will not be frozen out nor will they be at the mercy of any combination.

In plain United States, why does any motion picture producer or marketer want to combine unless he feels that he can't stand the gaff of competition?

Some of the concerns may want to get in under cover because they can't keep up the pace and they desire to adjust their affairs before the sheriff gives them the hearty handshake. Metro is making money, we confess it, and we are moving rapidly along safe lines. We see no reason for turning our successful business into a pot with others less successful.

Personally I would like to see some of the timid ones get together. I believe their lives might be much happier and their rest at night much more peaceful. But as for Metro, we have just gone by our first milestone. We are too full of life and vigor and enthusiasm to want to sit in with the rocking chair fleet. We are in business chiefly because we like it and perhaps that's one of the reasons why we have been successful. If we exchanged our live organization for a collection of stock certificates in a gigantic combine I fear we would spend our declining years papering our walls with the handsome steel engravings.

Our word to the combine makers and the dealers in combine rumors is—go to it. Anything that promises added zest to an already lively game will make the next few years worth while. We speak in no spirit of boastfulness, but we feel fit for a fray.

Kleine New York Offices Move

George Kleine's 42d street rental offices have removed to their new home in the new film building at 49th street and Seventh avenue, New York. This change was made necessary by the need for a more centrally located exchange and anticipations of great activity with the Billie Burke serial. The new offices cover approximately thirty thousand square feet of space in this latest and most modern of structures. Film and poster departments are now maintained on the same floor with the booking offices so that the exhibitor is put to a minimum of inconvenience in completing his whole errand.

This picture, which might almost have strayed from the National Geographic Magazine, shows a section of the Fine Arts studios transported to Paris for the making of a new Mae Marsh picture. The latter is discussing with Director Ingraham in the foreground.

Vote to End Feature Happily

When "The Heart of Paula" is shown next week as the feature of the Strand theater's program, its ending will find the Spanish maid and her handsome American hero locked in each other's embrace. In other words the picture with two endings will fade from the Strand screen upon the happy ending of the Mexican romance (produced by Pallas) for the Paramount Program. The decision to end "The Heart of Paula" thus was reached at the luncheon after the press showing of the picture on Friday, March 24. Representatives of the daily and trade papers gathered round a table in a private dining room at the Hermitage.

The gathering which injected joy into "The Heart of Paula." At this dinner following the press showing of the Pallas production the happy ending was decided upon.

Those who had seen both endings then voted that the tragic should be set aside and the happy ending used during the picture's run at the Strand. Lenore Ulrich, the star of the picture, Julian M. Solomon, Jr., and Pete Schmid, of the Pallas press department; B. A. Rolfe, manager, and E. Victor Wilson of the Strand were present at the voting and eating place. If every dual ending Pallas production calls for our opinion over a luncheon such as this one, there will be no protest voiced if future Pallas pictures are offered with two endings.

Village Turned Over to Players

Pensacola, North Carolina, is a little nest of very modest houses among the mines, the lumber camp and the farms. There is a thirty-mile railroad which connects the village with the world via a typical "junction."

That's about all that can be said of Pensacola, except that it is owned by one man. And it was because he knew this man, Dr. Aldrich, that Director Ralph Dean of the Frohman Amusement company, took Alice Brady and a company there for the making of "Then I'll Come Back to You," the feature lately completed. A great deal of squeezing was necessary to get all the 34 players lodgings. It took 34 of the houses of the villagers to do it. Then the use of the whole town—railroad and all—was turned over to the company.

In return for the courtesies extended by Dr. Aldrich, General Manager Spiegel of the World Film Corporation gave the first showing of "Then I'll Come Back to You" in the Baptist Church at Pensacola. It was necessary to take a projection machine, several illuminating gas tanks and an entire motion picture equipment to Pensacola, as the town does not boast a picture theater and there is no illuminating means, other than kerosene lamps.

BIG PRODUCTION RACE

Paragon Director Tourneur and John Ince, Equitable Creator, Complete World Features in Exactly Same Time

Maurice Tourneur, production-creator of the Paragon Company, was handed the completed scenario of Arthur Stringer's "The Hand of Peril" upon the same day that Director John Ince of the Equitable producing force received the finished scenario of Harry Chandles' fiction story, "The Struggle." That was on January 23, and both these features were announced for release on March 27. That meant a keen artistic and constructive race.

. To secure the settings called for in "The Struggle," John Ince took his company to Miami, Florida, and thence by steamer to Manaos, Brazil, an eight-day journey across the Gulf of Mexico, the Carribean sea and up the Amazon river. At Manaos a week was lost securing government permission to use the leper colony there for certain scenes.

Tourneur's story required the construction of a nine-room house with the surface removed so that action could be seen going on in all the rooms at the same time. Also a large number of secret passageways and other devices were necessary. Delays were unavoidable.

Less than a month later the completed negatives of the two productions were received within forty-five minutes of each other. Each contains 307 separate scenes and the prints of the two features were shipped to the various World exchanges in the same cases.

Charlie Gave Syd $75,000

Sidney Chaplin, who is business manager for Charlie, received a present of $75,000 for his services in negotiating the contract which Charlie Chaplin has signed with the Mutual Film Corporation, by which the comedian is to get $670,000 a year. Charlie is not noted for spending money recklessly, either.

"Driftwood" Not on Program

The Ocean picture "Driftwood," which is being marketed by the Raver Film Corporation will not be released on a program.

"The open market is badly in need of just such strong features as 'Driftwood,'" said President Raver, "and although we had a number of program offers, in the long run the other way will mean more profit for us and for the purchasers of territory."

What is considered the "plum" territory of the United States in the purchasing of state rights, was recently secured by Walter E. Greene of the Greene Feature Film Company of New York and Mr. Abrams of the Boston Photoplay Company on the pictures "The Other Girl," from the Augustus Thomas play featuring James J. Corbett; "The Fortunate Youth" from the novel of the same name by Will J. Locke, and "Driftwood."

Hearst Plans Announced

EXCHANGES ORGANIZED

WILLIAM RANDOLPH HEARST is getting his army organized for his march into film territory. The fact that this noted publisher was opening his own exchanges for the distribution of his own material was made known by MOTOGRAPHY in the issue of a week ago and now the details are ready for the public. According to information obtained in the offices of Edward A. MacManus, general manager for Mr. Hearst, the entire Hearst staff of writers and artists are to become affiliated with the International Film Service. When Mr. MacManus was asked to name some of these writers and artists he replied:

"Pick up copies of the *Cosmopolitan Magazine, Hearst Magazine, Good Housekeeping Magazine,* any of the Hearst newspapers and put down the names of the writers, editors, illustrators and cartoonists. Then you have the list of the International Film Service contributors. As a matter of fact, put the entire Hearst organization under the microscope and you have the backing and co-operation of the International Film Service."

Following Mr. MacManus' suggestion, we list up the following names of Hearst contributors: Rex Beach, Jack London, Robert W. Chambers, Louis Joseph Vance, Owen Johnson, Gouverneur Morris, Arthur B. Reeve, Dr. Charles Parkhurst, E. Phillips Oppenheim, Booth Tarkington, Mrs. Wilson Woodrow, George Ade, Rudyard Kipling, John Temple Graves, Ella Wheeler Wilcox, Maurice Maeterlinck, Charles W. Goddard, Basil Dickey, Rufus H. Dewey, John C. Clymer, Rudolph Block, Herbert Hancock (Hank), Bruno Lessing.

It is interesting to note that among the cartoonists of the Hearst organization are: Tom Powers, Tad, George MacManus (Bringing up Father), Hal Coffman, Opper, Herschfield, Herriman, Cliff Sterrett, Tom MacNamara (Us Boys), Windsor Macay.

In the Hearst organization are such illustrators as: Charles Dana Gibson, Harrison Fisher, Henry Hutt, Penrhyn Stanlaws, Nell Brinkley.

Unusual interest is aroused in the big cities of the country regarding the new type of exchanges, which is to be inaugurated by the Hearst organization. Mr. MacManus gave out the interesting statement that J. K. Burger had been appointed in charge of the exchanges. Inasmuch as the "hue and cry" of the new Hearst motion picture enterprise seems to be service to the exhibitor, Mr. Burger's appointment is particularly significant. It is one thing to want to give service but Mr. Burger has prepared his plans to do so.

William Randolph Hearst

E. A. MacManus

Exchanges will be opened in New York, Chicago, Los Angeles, San Francisco, Atlanta and Boston, for the reason that a Hearst newspaper is in each city and for the reason that the entire newspaper staff will be part and parcel of the motion picture company. Offices also will be opened in Washington, D. C., Philadelphia, St. Louis and Pittsburgh, where important newspaper connections have been established. Each exchange will be complete in itself, absolutely independent and the duplicate of headquarters in the number of men employed and the facilities.

New York is in charge of Joseph Engel.

Boston is under Frank H. Vine, who has been helpful for many years to exhibitors in his past work with Eclectic, World and General Film.

Chicago is in good hands, in the person of John F. Bowman, who has the newspaper idea, which is "get it done, get it done right and get it done on time." He is known to his local exhibitors for his work on the Chicago *Examiner* and lately on "The Exploits of Elaine," "The Goddess," etc.

Los Angeles is in charge of George H. Atwood, one of the pioneers of the film industry. He is an old show man and one of the first theatrical men to appreciate the possibilities of motion pictures. He has managed the office of Boston, Albany and Dallas for General Film and has been in charge of Philadelphia for Pathe. His policy is "treat the exhibitors on the level."

Atlanta will look to George R. Allison, the original pathfinder of the South, for big feature productions. He is affectionately known to exhibitors south of the Mason-Dixon line. Allison fits into the Hearst organization because he has the newspaper idea, and he will always be on the alert to give his exhibitors an opportunity at publicity.

Philadelphia exchange is under the management of E. W. Sweigert, one of the real hustlers of the industry, known to the field for his work with Eclectic and General Film.

E. W. Dustin, who heads the St. Louis exchange, has been in the amusements business for eighteen years. He has been producer, exhibitor, and exchange man and therefore, he can particularly appreciate the viewpoint of the exhibitor.

Washington is under the jurisdiction of Fritz B. Wathme, known for his studio knowledge, his

acquaintance with newspaper editors in his territory and his intimate knowledge of home conditions.

B. F. Lyon, in charge of Pittsburgh, is a comparative new-comer in the film industry. But his

JOHN F. BOWMAN CHICAGO, ILL.
F. H. VINE BOSTON, MASS.
J. K. BURGER IN CHARGE OF EXCHANGES
E. W. DUSTIN ST. LOUIS, MO.
B. F. LYON PITTSBURG, PA.
E. B. WATKINS WASH. D.C.
G. H. ATWOOD LOS ANGELES CAL.
E. W. SWEIGERT PHILA. PA.

work for Pathe in re-organizating and building up their Newark, N. J., office, was excellent. He has been in Pittsburgh but five months and since his arrival he has become the confidant of every Pittsburgh theater man.

The San Francisco office is in charge of H. L. Knappen. He was a newspaper man of wide experience. His most recent newspaper work was as editor and advertising manager of the *American Photoplay Weekly* of Salt Lake City. He was serving in this capacity when he decided to enter the motion picture business. In 1915 he became identified with the Pathe Exchange, Inc., representing that company in Northern California and Nevada with headquarters in San Francisco.

G. R. Allison, Atlanta.

Joseph Engel, New York.

BIGGER SUNLIGHT ARENA

To Accommodate the Making of the Feature "The Woman Who Dared" the California Motion Picture Corporation Enlarges Studio

"The Woman Who Dared" has been sufficiently daring to cause an enlargement of the sunlight stage of the California Motion Picture Corporation at San Rafael.

By this extension the California people are doubling a stage capacity that, in the past, has been adequate for the accommodation of such pretentious productions as "Mignon," "The Unwritten Law," etc. Moreover, in addition to this sunlight arena, there is an enclosed stage electrically lighted. The combined floor space is said to give the California producers more extensive stage room than any other concern engaging but one company at a time.

"The Woman Who Dared," which is immediately responsible for the enlargement will, according to advance reports, be distinguished for the wealth of its sets. The play stars Beatriz Michelena and concerns itself with intrigue in European court circles. An opera house interior with a complete company on the stage is among the big scenes mentioned.

This elegance will find an effective contrast in another angle taken by the story, which carries it to the less polite intrigue of thieves and crooks in Rome's underworld. The coincidence by which these two threads of the throne and the gutter, cross, injects unusual interest into the plot.

A competition is being conducted by *The Public* of Chicago for the best scenario illustrating the single tax. Two hundred and fifty dollars, will be paid to the winner, who will also receive half of the amount paid for the story by the producing company accepting it. Colonel Jasper E. Brady, head of the scenario department of the Vitagraph company, is to be the judge. Manuscript may be for two, three, four or five-reel films and should be in the hands of the contest editor of *The Public*, Ellsworth Building, Chicago, by August first.

Keep in Touch With Your Patrons

BY TERRY RAMSAYE

Director of Publicity, Mutual Film Corporation.

HOW often have you written a personal letter to a patron of your theater? Probably very few exhibitors ever have even thought of applying this simple direct method of stimulating patronage and building up valuable good will for the theater, but at least one representative and successful theater man has made it the ground work of a continuous profit paying success.

William Henry is the man. He runs a theater out in the Central West in a city of about 100,000 population. His house seats 1,200 persons and his box office receipts show pretty close to a capacity business all the time.

Henry says personal letters have done it. Of course he gives due credit to good pictures properly presented, but he points out that equally good pictures, probably equally well presented by opposition houses, have not produced serious competition.

"I keep them thinking about my house," Henry explained to the writer the other day. "I keep them awake to the fact that I am running the theater for them. Instead of running this show for anybody that just comes along with the price, I am running it for my patrons, especially for them, I'm interested in them and what they want—that's the idea—see?"

Henry has a list of about 4,000 addresses of patrons, a list which he covers in the distribution of heralds, special announcements and the like. As a subdivision of this list he has about 1,500 names of families in his territory of patronage which he gives the attention of personal letters at least twice a year and probably oftener.

The postage, stationery and stenography bill of Henry's theater is quite an imposing item, but he can point to the box office report for justification.

"Every day I take out a handful of these cards from the list and dictate a letter, a short letter about ten lines, telling about something especially interesting coming ahead at this theater," Henry explained.

"The stenographer rattles the letter off and I OK it. Then she makes copies of the letter, every one an original copy on our theater letter head. Then along in the afternoon when I get around to it I sign every letter myself, with pen and ink. They are mailed with two-cent postage and they go into the homes just like other personal letters. I write them so they are received that way, too.

"I do not gush and bubble with fake enthusiasm about anything. I tell what I've got to say and quit. There is always something interesting to write about. All I have to do is sit down and look over my booking sheet, size up the pictures and the stars and I have all the 'dope' I need. I read all the trade publications and house organs, and I keep my own files and scrap book of information about the stars.

"Every letter that is written to this theater I answer the same day if possible. I keep the people thinking about the pictures in terms of this house. If some patron writes to ask me "How old is Anna Little?" I answer the letter myself, getting the information right out of my 'dope book.' I do not send the letter off to the company and let it wait for a reply at that distance. I want to capitalize that letter. If a patron wants to know about a player, it is a pretty good indication that the patron will come to my house to see the player. I want the patron to think about that star as though the star was working for me exclusively.

"A good example of the way I cover my letter list is this Chaplin letter," Henry continued, tossing over a carbon of a neatly typed announcement.

"As soon as the newspapers announced that President Freuler of the Mutual had captured Chaplin, I got out a letter to my whole list telling my patrons about it. Probably most of them saw the news in the papers about that $670,000 contract, but I wanted to tie up my theater with the idea. I wanted them to think about this big, high priced star as performing for them on my screen.

"It worked great. I got a lot of replies—also it certainly put it up to me to book the new Mutual Chaplins quick.

"I go at it just the same way when I book any big production. I got out a pretty long letter and sent it out about two weeks ahead when I booked 'Damaged Goods.' I wanted to give it time to sink in. I did the same thing on the 'The Girl and the Game.'

"I am always on the look out, too, to write some special personal letter about anything that may turn up. If any patron has a complaint, it is adjusted at once, and the usher always gets the name and address of the person involved so I can write a pleasant note the next day.

"It flatters the people. It makes me feel good, and it keeps my mind on the fact that I am serving the people. I know that letters make the people talk about my theater. I know it makes a lot of friends for the house. It certainly pays."

This is the way Mr. Henry announced to his patrons that Chaplin was under contract with the Mutual Film Corporation and that the new Mutual Chaplin's would be shown at his theater:

> **Dear Madam:—I have just received official word from the Mutual Film Corporation that they have signed a contract with Charlie Chaplin and that they will pay him $670,000 a year. This verifies what you have perhaps seen in the papers. I thought you would be interested in knowing this and to know that then new Mutual Chaplin pictures will be shown at the Empire theater just as soon as they are available.**

Here is a typical letter from Mr. Henry's files, showing how he takes advantage of the opportunity to get into and keep in personal touch with patrons of his theater:

> **Dear Sir:—Thank you for asking one of our ushers about "The Miracle of Life." I am very glad to know that you are interested in this picture, as it has attracted a great deal of attention among the patrons of the Empire. You will be interested in knowing that I have today booked this picture for a return at the Empire for a week from Tuesday next, which will be March 7. I hope you will be able to see it here then.**

Anyway, Henry is doing a lively business at 10, 15, and 25 cents admission, while a 5 and 10 cent house a couple of blocks away, is struggling to keep a padlock off the door.

EMBRYO AMERICAN PLAYS

A Pre-Natal Glimpse at Several Productions Soon to Be Hatched from the Busy American Incubators

The Signal Film Corporation is about to pick the shell and release the five-reel "Nancy's Birthright," which will appear soon upon the Mutual Masterpicture program.

The play deals, via thrilling situations and forceful pictured arguments, with modern social life, but avoids the maudlin, giving mainly free play to the most beautiful sentiments, such as love and hope.

Murdock J. MacQuarrie was the commander-in-chief of the company who acted "Nancy's Birthright," while Robert Doeran, a genius of the crank, captured some beautiful photography.

Edythe Sterling is featured in the dual role as daughter and mother in the story. Norbert Nyles plays a strong part opposite her. Millard K. Wilson is the "heavy."

When Art Acord, as the hero of "Under Azure Skies," is about to be lynched by a crowd of cattle rustlers, and is rescued in a new and sensational manner by Nita Davis, a big "punch" is put in the three reel Mustang drama, which has just been completed by Director William Bertram.

A mix-up of identities so that an English earl is involved in the crimes committed by his temporary valet, puts an unusual twist in "The Counterfeit Earl," a two part "Flying A" drama being produced by the American, with Vivian Rich, Alfred Vosburgh and George Periolat in the leading roles.

Director Jack Halloway has finished the production of "The Man from Manhattan," a five-reel picture by J. Edward Hungerford, which again proves the dramatic ability of Rhea Mitchell, William Stowell, and other American favorites.

How an artist, whose previous work has been very mediocre, was able to paint a masterpiece makes an interesting story. Margaret Nichols, a beautiful and talented young actress, will make her first American appearance as the country girl in "The Masterpiece," which has just been started at the American studios.

COMING PARAMOUNTS

"Molly Make-Believe," with Marguerite Clark, and "The Love Mask," with Cleo Ridgely and Wallace Reid on Schedule

There are two five-reelers on the Paramount program for April 10—a comedy and a drama of the west.

Marguerite Clark will be the brilliant light in "Molly Make-Believe," the delightful screen adaption of the novel by Eleanor Hallowell Abbott. "The Love Mask" features Cleo Ridgely and Wallace Reid.

"Molly Make-Believe," produced by the Famous Players Film Company shows Marguerite Clark in an ideal role as the imaginative scamp, Molly Meredith. The photoplay is a delightful version of a nationally popular story. Infinite charm abounds in the story, which deals with the adventures of the irresistible Molly, who runs away when she discovers that her grandmother is in serious financial straits and conceives the idea of starting a correspondence for cheering the crippled and lonely. The narrative of her adventures is interwoven with an appealing love story and Miss Clark makes the character one of the most lovable on the screen.

Cleo Ridgely and Wallace Reid are the leads in the Jesse L. Lasky production of "The Love Mask," a breezy drama of life in California during the gold rush of '49. This picture gives Miss Ridgely an opportunity to appear in a role totally unlike anything in which she was before. Wallace Reid, the handsome Lasky star, as the sheriff, shows his ability as an actor in a manner which has not been equalled since he appeared with Geraldine Farrar in "Carmen."

EXHIBITORS' BILLBOARDS

Poster Advertising Used by Motion Picture Houses Can Be Much Improved, Says Mr. Burr of Paramount

Charles C. Burr, manager of trade advertising for the Paramount Pictures Corporation, has written an interesting article on advertising for Paramount exhibitors which is well worth the perusal of all live-wire managers.

Mr. Burr in discussing his subject says:

"A marked improvement in the quality of photoplays, features and short subjects has taken place in the last year.

If you have been fortunate enough to see a program made up entirely of Paramount Pictures, you have realized this. The same degree of improvement is noticeable in the construction and operation of the theaters which are being built today.

The newspaper advertising and publicity is also better. But there is one department of theatrical advertising which can be much improved. Some exhibitors seem to think that in their poster advertising all that is necessary is to slap their paper on a fence, board, or side of a wall. The same man who would not think of placing an ad in the paper without a good border cut, pastes his one-sheets around a tree trunk where nobody but a giraffe or the fanniest kind of a fan could hope to see it.

There is no advertising more important to the exhibitor than billboard advertising. There is nothing which might so easily suggest a good or a bad theater as poster advertising. In looking at a biilboard you often know at sight whether or not the theater advertised is the kind you wish to attend. You know, on receiving a lot of mail, you will instinctively pick out the best appearing or prettiest colored piece of print from the cheap "take-a-chance" kind—well, billboards act on people in much the same way.

If your posetr advertising is attractively displayed in a good location it will make an indelible impression. This builds a foundation for business for the coming years.

Most Paramount exhibitors are advertising quality theaters—they all are advertising quality pictures anvd must necessarily desire to attract quality patrons. No statement is more to the point than "quality begets quality."

Paramount has done its part, in fact, considerably more, in going to the expense of hundreds of dollars in preparing attractive one-sheets and stock 24-sheets which are *given to the exhibitor free* and may be procured from his exchange.

The 24-sheets have squares for six-sheets on either end, on which the six-sheet issued by the pro-

ducing companies on recurrent leases may be posted each week.

These posters are very high class, attractively done in orange and black, which gives a striking contrast and fairly forces attention. The effect of the lettering and artistic handling of the subject insures the message being read."

"Nothing Can Stop Us"

Paramount Progress, the official exhibitors' organ of the Paramount Pictures Corporation, edited by Harry I. Day, has the following unique editorial under the title, "Nothing Can Stop Us," a slogan originated last summer by President William W. Hodkinson:

Did you every play football when you were a small boy?

Have you ever felt all the thrilling excitement of grabbing a well-worn rugby or, the latter lacking, Jimmy O'Brien's old hat from Teter Smith who played "quarter" and bucking head first through a mob of howling derivishes who were all in the game with you trying to stop you or help you—it mattered little which?

The point was to get through.

Breaking into business and breaking through business to the clear field ahead called "Success" is not far different from the good old game played out in the back lot.

It matters little what you use for the ball. The object is to go through.

"Going through" in business constitutes achievement. It means taking the ball across the line and sitting on it until the whistle blows and the umpire cries "Goal."

Take the game as you find it, the boys as you find them; play square and fight well and yours will be the satisfaction of looking backward over the field and saying "Nothing could stop me."

New Ince-Collier Play

It is announced from the Ince corner of Triangle that the well-known Kay Bee producer is soon to star William Collier in another production.

And this is to be a comedy, written by C. Gardner Sullivan. This will be Ince's second Triangle comedy, the first being "Peggy." Collier's co-star will be no other than Enid Markey, who has made an enviable place for herself in "Aloha Oe," "Between Men," and many other strong Ince features.

The story is woven around the exploits of a lazy spendthrift, and in this role Willie Collier is said to effervesce into the most thrilling sort of comedy.

Censors Cut Out Film's Point

It is probable that just so long as hurried and unscrupulous operations are made on film productions by boards of censors there will be a great deal of bungling and damaging work done.

A good example of this fact is seen in what the Pennsylvania film vivisectors did to the "Prohibition Film." Most of the drinking scenes were eliminated, notwithstanding the fact that these form the point of the whole production. Also such subtitles as "Sunrise. The cold gray dawn of the morning after," came out under the board's keen scissors.

FRIARS TO CELEBRATE

Completion of New Home to Be Acclaimed by Entertainment Tour of Leading Cities. Many Celebrities Take Part

The Friars' Club, the unique New York organization of theatrical men, noted for its entertainments and its dinners to stage and literary celebrities, is to commemorate the completion of its handsome new club house, "The Monastery," by a big Friars' Frolic, with a whirlwind tour embracing a circle of fifteen leading cities.

The opening performance will be given at the New Amsterdam theater, New York City, Sunday evening, May 28. The "road itinerary" is as follows: May 29, Apollo theater, Atlantic City (matinee); Forrest theater, Philadelphia (night); May 30, Academy of Music, Baltimore; May 31, Nixon theater, Pittsburgh; June 1, Cleveland, June 2, Southern theater, Columbus (matinee); Emery Auditorium, Cincinnati (night); June 3, matinee and night, Olympic theater, St. Louis; June 4, matinee and night, Auditorium, Chicago; June 5, Detroit Opera House, Detroit; June 6, Star theater, Buffalo (matinee), Lyceum theater, Rochester (night); June 7, Colonial theater, Boston; June 8, Providence Opera House, Providence. The several hundred Friars participating in the Frolic will travel in a special train of drawing room sleepers, with two dining cars. A concert band of sixty musicians will be carried, and there will be a characteristic parade in each of the cities on the route.

The general manager of the Frolic is Sam H. Harris, of the theatrical firm of Cohan & Harris, and the performance will be under the personal direction of George M. Cohan, who is the Abbott of the Friars. A. L. Erlanger, of Klaw & Erlanger, is the booking and advisory director. Associated with them will be an army of well-known stage stars. As in other years, when the Friars' Frolics have created enthusiasm by the lively character of the performances, this year's program will be devoted to comedy, and many of the greatest fun-makers of the stage have "signed up" for the tour.

The new Friars' club house, which is to be formally dedicated just prior to the opening of the Frolic, is on Forty-eighth street, near Sixth avenue, in the newest up-town theater district. It has a frontage of three city lots, and is one of the most unique buildings devoted to club purposes in Manhattan. The facade is of lime-stone, with numerous carved panels and gargoyles in keeping with the monastic name of the club.

"Angel Child" in Film Debut

"Mama's Angel Child" is going into filmland.

The well-known funny-page character is going to double her activities by going into motion pictures.

This animation is scheduled publicly for some time in September, the intervening processes to be begun along in May or June by the Emerald Motion Picture company of Chicago.

The Gaumont company wanted an ocean liner for "The Isle of Love," and so it just naturally went out and chartered one for its exclusive use. The play stars Gertrude McCoy, the former light opera favorite.

EVERY KNOCK A BOOST

In His Recent Tirade Against the Films Brisbane Really Proved the Industry to Be Much Alive

By E. D. Horkheimer,
Secretary and Treasurer Balboa Amusement Producing Company.

The funny Brisbane tirade at the Motion Picture banquet was another illustration of the old adage which regards every knock a boost. We have but to remember that it isn't customary to jump on "dead ones."

Mr. Brisbane's amazing discovery that motion picture producers are in business to make money is without doubt his masterpiece. Now that the cat is out of the bag and we have been discovered, there is no longer any need to dissemble. It is no betrayal to intimate that Mr. Brisbane may not be writing editorials for love or just to practice composition. He has always been held up as a shining refutation of the charge that newspaper men are not business men. However, it is not a reflection on anyone just because he knows how to turn a talent to profit. It's proof that he is using it advantageously. The gospel message of a $100,000 a year preacher is none the less effective because of his big salary.

While I do not believe it right to judge, yet may I not be too harshly judged for suggesting that mayhap Mr. Brisbane's aversion to the pictures exists because he regards them as becoming hot competitors for the same public he once swayed with his pen. Having written himself out, they are seeking other novelties. As for our producers not being able to agree on six master films—well, isn't this industry a bit young to subject it to such a test? Time is needed to get the right perspective of anything. When Homer wrote the Iliad and Victor Hugo told the now immortal story of Jean Valjean, none recognized them as what we do today. Years alone confer glory.

Really, the most striking thing about Mr. Brisbane's airy persiflage at the screen's expense is the shocking ignorance he displayed. But after the recent fiasco, I presume it is but another case of "much ado about nothing" to discuss Mr. Brisbane and the pictures seriously. Suffice to say, his employer has repudiated the super-editor's remarks. Once more the mighty have fallen. But thank goodness, the movies are still able to move!

PICTOGRAPHS VARIED

Large Number of Interesting and Educational Subjects Treated—"Preparedness," Clay Modeler, Bray Cartoons and Gyroscope

It certainly was carrying out the idea of preparedness when the editors of the Paramount Pictographs eight or ten weeks ago made pictures of the American soldiers from Fort Bliss, under General Pershing, who went over on to Mexican soil in order to provide the proper location for the pictures.

Major General Wood and several other army men aided in the preparation of the pictures because they realized that these Pictographs would be forceful arguments in favor of an increased army and equipment.

Then when the border war broke out there came a wide-spread demand for these Paramount army pictures and they proved to be immensely popular because Paramount had been "prepared."

Gallano "making faces" in the "Remarkable Hands" Series of Paramount Pictographs.

In the pictograph release of April 10 is shown Gallando, a clay modeler, at work. The human faces which appear under his skillful hand are impressive both for their faithful representation of life and for their humor. The lessons in carving are also found again in this release. This time the "patient" is a turkey. An animated drawing shows how the Hudson tubes were made, and in "The Hazards of Happifat," the latter goes a-farming.

"The Stone Age Roost Robber" is the title of the Paramount-Bray lively cartoon on the April 13 release. It deals with the humorous antics of a dragon, a man, a pup, a rooster, and a tortoise.

Another of the things which the Paramount "magazine on the screen" is explaining is the gyroscope, the invention which preserves the equilibrium of ships and aeroplanes. The visualized explanation of the rotating and gyrating wheel of the instrument is made by Elmer A. Sperry, the "father of the gyroscope." In one section of the picture a man is shown standing on a wing of an aeroplane while the aviator holds his hands above his head; in another the gyroscope is attached to the coat tail of a tippler and his unsteady steps are righted and he walks home with the utmost dignity.

Great Northern Rights Sold

The Celebrated Players Film Company of Chicago has acquired the Illinois, Indiana and southern Wisconsin rights to the Great Northern Film Company's latest release, "The Mother Who Paid." Joseph L. Friedman, the active head of the Chicago concern, made the arrangements upon his last trip to New York. He expressed great enthusiasm over the feature.

Sol. Lesser, of San Francisco and New York, also visited the offices of the Great Northern Film Company recently and acquired the Pacific coast rights to a number of its past releases.

In "The Secret Mating," a five-reel American Mutual masterpicture, by J. Edward Hungerford, there is a rectangular love affair instead of the "eternal triangle."

First Aid to Theater Men

BY S. L. ROTHAPFEL

THE National Board of Review has come to my assistance this week with an answer to several exhibitors who have asked me questions similar to this:

12. Where can I get information on the best films to show to children?

For some time I have been trying to get around to compiling or having compiled this data which I think is of vast importance to the live theater man. He should have the children in mind always and while he must cater to the grownups, if he remembers all of the time that there are likely to be children in the audience, he will not show anything that would cause a censor to blush.

The National Board of Review has gone to some trouble to get up a list of films and the fact that this list has been sent out to representative women's clubs throughout the country should increase the drawing value of these pictures. The list is drawn from the entertainment program and bears the title, brand, distributor, number of reels and the time when reviewed by the board but not the release date.

The films selected follow and every exhibitor should keep this list on file for future reference as women's clubs are likely to be demanding them for children's matinees from time to time:

NAME.	BRAND.	COMPANY.	REEL.	CHARACTER.	SEEN.
Santa Claus vs. Cupid	Edison	General	1	Story	12-3
The Faith of Sunny Jim	Vitagraph	General	1	Story	12-1
Cartoons	Edison	General	1	Comedy	12-10
Indian Pueblo	Essanay	General	½	Scenic	12-14
Dreamy Dud Lost at Sea	Essanay	General	½	Comedy	12-14
Over the Canadian Rockies	Essanay	General	½	Scenic	12-14
Mile a Minute Monty	Essanay	General	½	Cartoon	12-14
When Hooligan and Dooligan Ran for Mayor	Vitagraph	General	1	Comedy	12-22
Albuquerque, New Mexico	Essanay	General	½	Scenic	12-16
Canimated Nooz	Essanay	General	½	Scenic	12-16
See America First—Providence	Mutual		½	Scenic	12-2
See America First—Pittsburgh, Pa.	Mutual		½	Scenic	12-9
See America First—Kentucky	Mutual		½	Scenic	12-16
Toodles, Tom and Troubles	Falstaff	Mutual	1	Comedy	12-17
Between Lakes and Mountains		Mutual	½	Scenic	12-17
Sammy's Scandalous Scheme	Vogue	Mutual	2	Comedy	12-27
Uncle Sam at Work No. 2—The Mint, Stamps	Powers	Universal	1	Govt. Story	12-1
Carl Emmy's Dogs	Powers	Universal	½	Vaudeville	12-8
Uncle Sam at Work No. 3—A Day with the Navy	Powers	Universal	1	Scenic	12-8
The Rubber Rompers	Powers	Universal	½	Vaudeville	12-15
Lumber Industry in Sweden	Powers	Universal	½	Scenic	12-15
Uncle Sam at Work—Life in Navy	Powers	Universal	1	National Story	12-16
The Missing Pocket	Rex	Universal	1	Story	12-27
Madamoselle Pimple	Nestor	Universal	1	Story	12-29
Fishing for Lamprey	Powers	Universal	½	Nature	12-29
Uncle Sam at Work No. 6	Powers	Universal	1	Government	12-31
Aerial Birds	Powers	Universal	½	Nature	12-23
A Political Touch Down	Paragon	Pathe	1	Story	12-28
The Battle and Fall of Warsaw		Lewis Pennant	3	War	12-9
The Heart and Circulation of the Blood	Pathe		½	Physiology	12-6
Some Towns in Tunis	Pathe		½	Scenic	12-6
Foreign Birds	Pathe		½	Nature	12-6
How Flowers Breathe	Pathe		½	Nature	12-6
A Visit to the Tokio Exhibition	Pathe		½	Scenic	12-6
Flowers Under the Cinemas—The Magic Wand	Pathe		½	Nature	12-16
Jane's Husband	Vitagraph	General	1	Story	1-5
The Wonderful Wager	Lubin	General	2	Comedy	1-13
Cured	Lubin	General	1	Comedy	1-13
Canimated Nooz (Pictorial No. 4)	Essanay	General	½	Cartoon	1-14
Victoria, B. C.	Essanay	General	½	Scenic	1-14
A Daughter of the Woods	Knickerbocker	General	3	Story	1-14
Kennedy Square	Vitagraph	General	5	Story	1-19
The Lightning Bell Hop	Kleine	General	1	Comedy	1-26
Bells and Belles	Kleine	General	1	Comedy	1-26
Odd Acquaintances	Vitagraph	General	½	Birds	1-26
Mammy's Rose	American	General	1	War Story	1-26
The Petrified Forest	Essanay	General	½	Scenic	1-28
Vernon Howe's Sketch Book	Essanay	General	½	Scenic	1-28
See America First No. 18—Milwaukee	Gaumont	Mutual	½	Scenic	1-6
See America First No. 19—The Dells of the Wisconsin		Mutual	½	Scenic	1-19
Keeping Up with the Joneses No. 19		Mutual	½	Cartoon	1-19
The Burglar's Picnic	Thanhouser	Mutual	3	Story	1-20
See America First No. 20—St. Paul, Minn.	Gaumant	Mutual	½	Scenic	1-26
Keeping Up with the Jonses No. 20	Gaumont	Mutual	½		1-26
The Girl and the Game No. 6—Helen's Wild Ride	Signal	Mutual	2	Serial	1-26
A Clever Collie's Come-Back	Falstaff	Mutual	1	Story	1-27
Caged with Polar Bears	Powers	Universal	½	Animal	1-5
The Waif's Dream	Imp	Universal	1	Story	1-12
Uncle Sam at Work No. 8	Powers	Universal	1	Government	1-12
Acrobat Act	Powers	Universal	1	Variety	1-12
Tale of Two Kids	Nestor	Universal	1	Comedy	1-14
Uncle Sam at Work No. 9	Powers	Universal	1	Government	1-19
Pike's Peak	Powers	Universal	½	Scenic	1-19
Animated Weeklies	Powers	Universal	1	Current Events	1-19
Uncle Sam at Work No. 10—The Army	Powers	Universal	1	Government	1-28
What the Doctor Ordered	Rex	Universal	1	Story	1-28
Natsushima		Pathe	1	Story	1-10
The Ausable Chasm		Pathe	½	Scenic	1-24
Analysis of Motion		Pathe	½	Scenic	1-29
Some Little Feathered Songsters		Pathe	½	Nature	1-29
Mice and Men	Famous Players	Para.	5	Story	1-7
Wandering Around the U. S. with Trixie and Dixie	I. O. Thompson		6	Travel	1-22
See America First No. 21—Duluth, Minnesota	Gaumont	Mutual	½	Scenic	2-2
Keeping Up with the Jonses No. 21	Gaumont	Mutual	½	Cartoon	2-2
Snow, Storm and Sunshine	Falstaff	Mutual	1	Story	2-3
Out-Witted	Thanhouser	Mutual	3	Story	2-3
Silas Marner	Thanhouser	Mutual	7	Story	2-4
The Porcupine		Pathe	½	Nature	2-7
Human Movements Analyzed		Pathe	½	Scientific	2-7
A Study of Birds		Pathe	½	Nature	2-7
A City in Belgium		Pathe	½	Scenic	2-7
Life's Harmony	American	Mutual	3	Scenic	2-8
The Mayor's Crushing Victory	Vitagraph	General	1	Comedy	2-10
Putting Pep in Slowtown	Vitagraph	General	1	Comedy	2-10
A Safe Risk	Selig	General	1	Comedy	2-10
Politeness Pays	Essanay	General	3	Story	2-18
Canimated Nooz Picture, No. 5	Essanay	General	½	Cartoon	2-25
Winter Sports in Quebec	Essanay	General	½	Scenic	2-25
Vernon Howe Bailey, London	Essanay	General	1	Cartoon	2-25
See America First, No. 23—Florida Keys, Key West	Gaumont	Mutual	½	Scenic	2-16
Keeping Up With the Joneses, No. 23	Gaumont	Mutual	½	Cartoon	2-16
The Girl and the Game, No. 9—"A Close Call"	Signal	Mutual	2	R. R. Story	2-16
See America First, No. 24—Miami, Florida	Gaumont	Mutual	½	Scenic	2-23
Keeping Up With the Joneses, No. 24	Gaumont	Mutual	½	Cartoon	2-23
The Girl and the Game No. 10—A Dash Through the Flames	Signal	Mutual	2	R. R. Story	2-23
Jungle Life of South America	Falstaff	Mutual	½	Sceuic	2-24
The Wishing Lamp	Rex	Universal	2	Story	2-11
Little Billy's School Days	L-Ko	Universal	1	Story	2-18
Poor Little Peppina	Fam. Players	Paramount	7	Story	2-25
Fido's Fate	Keystone	Triangle	1	Comedy	2-11
Charley in Cuckoo Land	Herald		1	Cartoon	2-26
Charley in India	Herald		1	Cartoon	2-26
Charley's Barnyard Pets	Herald		1	Cartoon	2-26
Charley Throws the Bull	Herald		1	Cartoon	2-26
Charley's White Elephant	Herald		1	Cartoon	2-26
Charley's Busted Romance	Movea		½	Comedy	2-25
Butterflies and Bees	Pathe		½	Nature	2-28
The Island of Kyushu	Pathe		½	Scenic	2-28
Little Mary Sunshine	Gold Rooster	Pathe	6	Story	2-28

It will be noted that all of these pictures are of comparatively recent date and therefore are obtained easily at the various exchanges of the distributing companies mentioned.

FILM PRESENTATION UNIQUE

"The Ne'er-Do-Well," the Big Ten-Reel V. L. S. E. Feature, Given Great Showing by Patch of Pittsburgh

William Moore Patch of Pittsburgh has proved that it is not necessary for him to have part of a feature film enacted upon his stage—as he did in his showing of "The Battle Cry of Peace"—in order to present a big picture with spectacular success.

This unusual exhibitor has just presented the big ten-reel V. L. S. E. feature, "The Ne'er-Do-Well," at his Pitt Theater at prices ranging from twenty-five cents to a dollar. Upon the stage was a representation of the Pacific end of the Panama canal, which plays an important part in the play. A real tropical storm also was presented. The foreground of the stage was a realistic imitation of a real jungle. Live monkeys and birds disported among the branches.

The musical setting consisted of a twenty-five piece orchestra, a men's chorus and a negro octette of singers and dancers. With such a presentation it is needless to say that "The Ne'er-Do-Well" is due for a generous run.

"CENSORSHIP" GOES OUT

"National Board of Censorship" Changes Name to "National Board of Review" as More Accurate Definition of Its Work

Hereafter if you speak about the "National Board of Censorship" you will be wrong.

There isn't any such thing any more.

It is now the "National Board of Review of Motion Pictures."

The board announces that it has made this change of title in response to public opinion, which is against censorship of pictures as un-American, as would be censorship of the press. The word "censorship" is emitted by many with as much of the villain-hiss as it is capable of producing, which is considerable.

Also the change in name is meant to give a more accurate idea of the work of the board. It indicates that its labors are those of editing rather than destructive "censorship." The national board believes in free expression, via either pictures, the stage or the press.

The board is composed of 240 members, serving voluntarily and without pay, from all walks of life. Their standards of review are drawn not only from their own wide experience but from constant correspondence with motion picture exhibitors and the motion picture public all over the country. It has over 700 people on its regular list of correspondents and works with a National Advisory Committee of nearly one hundred made up of prominent people in every state of the Union. This crystallization of public opinion has incalculable weight with picture producers because the producers have to give the public what it wants or go out of business. That is why producers voluntarily submit their films to the National Board and agree to abide by its decisions.

The board exercises its greatest power through its weekly official bulletin to picture exhibitors and city officials throughout the country.

The work of the board, since its organization in 1909, has resulted to an increasing extent in raising the standard of pictures, because it provides advice to the producers and a warning to the public. If a picture is shown that is bad, city officials throughout the country are at once advised of this fact.

ON MUTUAL BILL OF FARE

American Cuisines at Santa Barbara Are Making Six Five-Course Drama Dinners to Appear as Masterpictures De Luxe

There are six substantial drama-dishes being cooked in the American ovens at Santa Barbara. In fact each will be a five-course photoplay dinner. They will appear upon the dramatic bill of fare as Mutual Masterpictures, de luxe.

The chief chefs are Arthur Maude, Donald MacDonald, Rea Berger, Edward Sloman and William Russell.

The first of the drama-delicacies to be served by the Mutual will be called "A Courtesan." As one might guess, it is a sociological story, and is based upon a novel theme. In this five-part feature the leading role is that of a woman who suffers and sacrifices for the love she bears her only son. This part is taken by Eugenia Forde, who will be remembered for her good work as "Hagar," the Gypsy queen, in "The Diamond from the Sky."

"The Abandonment," another of the coming Masterpictures, features the seventeen-year-old veteran, Helene Rosson. E. Forrest Taylor plays opposite her in the role of the young physician who neglects the girl he is engaged to marry.

"The Overcoat," another de luxe production, is from the scenario by J. Edward Hungerford, known for his popular stories. Rhea Mitchell is the central light and William Stowell appears in the role of an ex-convict. Kenneth S. Clarke is the author of "The Reclamation," another powerful de luxe feature, which stars Winnifred Greenwood. The struggles over ownership of a water pool in the center of a cattle district of the west is the *raison d'etre* of the plot.

The fifth de luxe dish to come from the American cuisines is to be "The Secret Mating." This play is based upon the struggles for supremacy of a group of Wall street capitalists. "None So Blind" is a second feature to be directed by Edward Sloman and to star Winnifred Greenwood.

A number of smaller length features are also under way at the American studios for early release through the Mutual. Principal among them is "The Return," a two-part Mustang, featuring Arthur Acord. "Pierre Brissac, the Brazen" is the title of another two reeler now under way. Edward Coxen and Lizette Thorne are the co-stars of "The Masterpiece," a third two-part subject. Marguerite Nicholas, the new American Mutual beauty makes her first appearance in this release.

Frank Borzage in a cowboy role and Anna Little are the featured players in "The Awakening," another two reel feature, set in a strong western atmosphere. In addition, work is all but completed on several single reel comedy pictures which are to be released by the Mutual at an early date.

Work has been started at the Gaumont Mutual winter studios, Jacksonville, Fla., upon "The Quality of Faith" a five-reel Mutual Masterpicture De Luxe. In this photoplay Alexander Gaden and Gertrude Robinson have the star roles.

Frank Borzage's first production since returning to the directing staff of the American Mutual Company is entitled "Two Bits."

Borzage impersonates a U. S. marshal named James Hardeman, who is assigned to round up a counterfeiting gang in the California mountains. Anna Little, in the title role, is a charming little orphan who depends for her living upon the sale of flowers at "two bits" per bouquet.

Jed Simpson, sheriff of Red Gulch, to which character Jack Richardson imparts genuine realism, is the chief counterfeiter.

Film Aids Girl Patriot

"Defense or Tribute," the peace film, will assist little 10-year-old Marjorie Sterrett to build her battleship "America."

Marjorie was instrumental in causing a campaign to be launched in a great number of schools throughout the country to collect a fund for the building of a battleship to add to the United States navy. Every school child in the country will be asked to contribute a penny or two to the cause.

The film, which is in five parts, will soon be released. It is reported to be a thriller and also a remarkable appeal for preparedness.

New Field for Mabel Normand

A brand-new field of motion picture activity, it is announced, is to be opened to Mabel Normand by the Triangle interest, with whom she has just signed a new contract. She is to be a star in comedy-drama, with a director of her own, whose mission will be to select plays for her that will be along the lines of "Peggy," the story of rustic life in Scotland in which Billie Burke scored such a pronounced success.

Mabel Normand, who is to enter Triangle's new field of picture comedy.

Three reasons are given for this move — first, that Miss Normand's dramaatic abilities have burst the bounds of Keystone comedy; second, that she is too good a comedienne to be allowed to get away from that field entirely; third, that she has a personal following of movie fans who will be eager to see her in something affording more scope for her talents than the uproarious productions which have given fame to the name of Mack Sennett.

It is true of Miss Normand that despite her fun-making abilities, and her willingness to risk her life in the startling stunts of the Keystone studios, there has always been a distinct appeal in her work, apart from either comedy or thrill. In the most grotesque situations she has had a way of ingratiating herself into the sympathies of her audiences, and of evoking heart interest as well as laughter. There has always been drama in her comedy, and it seems safe to assume there will always be comedy in her drama.

Whether Miss Normand will make her first picture, in the unique field, in the east or on the coast has not yet been announced. She is now in New York enjoying a vacation from strenuous Keystone activities.

News from Northwest

By A. R. M. Sutton

What newspaper men might term a "scoop" has been accomplished by the Pathe Exchange, Inc., through its Seattle manager, F. C. Quimbly. Moving pictures on passenger trains and steamships seem promising for the near future, as a result of the Pathe enterprise. Already Mr. Quimby has arranged with the Northern Pacific to make a trial trip from Seattle to St. Paul and return, showing pictures en route to while away the time of the passengers. If successful, the railroad-show may become an actuality, at least on all of the Northern Pacific trains.

The Pathe people are arranging a program calculated to interest the traveling public. The Alaska Steamship Company and the Pacific Coast Steamship Company are also taking an interest in the proposition and something may be announced in the picture line for the Pacific Coast and Alaska steamships before long.

The Seattle board of censors and the managers of the various exchanges and of the leading motion picture houses held a get-together meeting Tuesday evening, March 21. Plans for the co-operation of managers and censors were discussed, and each group was pleased by the good feeling shown by the other, and it is felt that their getting together will lessen the difficulties of both. The question was discussed of censoring paper, i. e., passing a law that the advertisements in newspapers and on posters must show only scenes of the play, thus avoiding a misrepresentation of the picture.

James Q. Clemmer, of the Clemmer theater, has purchased the rights for the whole United States of the pictures of the old English prison ship, Success.

The American, a Second Avenue house, closed temporarily on March 22, but will soon be reopened by Alexander Pantages with musical comedy and feature motion pictures.

F. C. Quimbly, district manager for the Pathe Company, has just returned from a trip to Butte, Mont., where he has established a new exchange to take care of the rapidly increasing business developed in that territory.

It is reported that a new motion picture palace, with a seating capacity of four thousand, is to be erected in the upper part of Seattle's business district by a company headed by Eugene Levy, manager of the Hippodrome.

"The Escape," D. W. Griffith's sex-eugenic-science drama, is playing return dates in the northwest and is reported to be drawing greater crowds this season than last.

The film dramatization of "Beating Back," Al Jenning's life story, has made its first appearance on the Pacific Coast and is playing to full houses everywhere.

The Lubin Company has just leased one of the Northwestern Fisheries Company's large canning factories near Cordoba, Alaska, for the production of a feature, the name of which will be announced later.

Big exhibitors on the Pacific Coast are showing a great deal of rivalry to obtain the first run on George Klein's new Billie Burke serial, "Gloria's Romance." Miss Burke is one of the greatest favorites in this territory, as is shown by the fact that her play, "Peggy," had an extension run of eleven days at the Columbia Theater in Portland.

A large number of students at the Broadway High School of Seattle have formed a Scenario Club, with the intention of giving considerable study to the art of writing photoplays.

A committee has been formed by a number of the exchange and theater men of Seattle to help in the national campaign of raising the $500,000 endowment fund for the Actors' Home in Staten Island. Frank Fountain, the Northwestern Paramount representative, is chairman of the committee. It is expected that Seattle and the whole Northwest will contribute very liberally to the proposed fund.

Jensen and Von Herberg have engaged Sebastion Burnett, baritone, late of the Chicago Grand Opera Company, to sing at about three o'clock each day at the Coliseum. This musical attraction added to the Russian orchestra is drawing large crowds of people who were not formerly in the ranks of the film fans.

EXHIBITORS CONTRIBUTE

Hundreds of Generous Managers Join in the Campaign for Actors' Fund—Cities Hold Big Benefit Performances

Hundreds of motion picture houses, representing every part of the country, have already pledged their support to the cause and will turn a share of their receipts of May 15 over to the Actors' Fund.

The plan, as is universally known now, is to raise $500,000 of the million dollar permanent endowment for the Actors' Fund of America and the Actors' Home on Staten Island. This half million is to be raised by the manufacturers, actors and exhibitors in the picture industry. May 15 has been agreed upon as the date upon which exhibitors are to contribute a share of their receipts.

The following list of contributing theaters shows the wide range of support this movement has received:

G. W. Landers, Star, Fredonia, N. Y.; Chas. Tefft, Empire, New Brunswick, N. J.; Irving Engel, City, Irvington, N. J.; Edw. F. Wunder, American, Freeport, L. I.; Jack Stein, Globe, Trenton, N. J.; C. H. Thomas, Park, Bath, N. Y.; A. Wuzzemann, Empire, Hoboken, N. J.; Wm. O. Maschke, Strand, Ridgefield Park, N. J.; Palace, N. Judson, Ind.; J. A. Cevlin, Grand Opera House, Johnstown, N. Y.; Ralph Bast, Crescent Arcade, Ridgefield Park, N. J.; David J. Henesey, Liberty, Newark, N. J.; D. L. Fisher, Pleasant, Newton, N. J.

Ralph Marlowe, Refowich, Freeland, Pa.; Chas. T. Hamer, Star, Ithaca, N. Y.; Louis Brown, Brown's Orpheum, Danvers, Mass.; R. M. Darlington, Orpheum, Lewishug, Pa.; Nathan E. Goldstein, Broadway, Springfield, Mass.; W. A. & M. Gill, Colonial, Milford, Conn.; C. B. M. Clain, Ridgway Opera House, Ridgway, Pa.; H. Hanghessy, Wilsoman, Youngstown, Ohio; J. J. Mulhall, Alco, Gt. Barrington, Mass.; Royal, Waterville, Me.; Henry C. Browne, Lyric, Summit, N. J.; F. W. Humphreys, Humphreys' O. H., Woodstoen, N. J.; H. E. Sullivan, World-in-Motion, Whitehall, N. Y.; Hazelton Dome, Whitehall, N. Y.

J. D. Kennedy, Nixon, Youngstown, Ohio; Benj. H. Dittrich, Lyric, Honesdale, Pa.; S. T. Stevenson, Princess, Henderson, N. C.; T. E. Mortimer, Nordica, Freeport, Me.; Chas. Copin, Antionette, Brooklyn; A. Damocha Co., McKinley Sq., Bronx, N. Y.; Radia Matthias, Strand, Hempstead, L. I.; W. J. Sirk, Gem, North Manchester, Ind.; H. Younges, Jewel Theater & Opera House, Tremont, Ohio; E. J. Giorgople, Dreamland, Elyria, Ohio; Leo Martin, Leo's, Stapleton, N. Y.; J. D. Doly, Majestic, Wellsburg, W. Va.; Frank A. Owen, Orono, Orono, Me.; L. B. Steele, Princess, Georgetown, S. C.; Max Stearn, Majestic, Columbus, Ohio; Wallace H. Sawyer, Grand Opera House, Bluffton, Ind.; W. H. Parminter, Princess, North Troy, Vt.

W. M. Wells, Scenic Theater, Scottsburg, Ind.; Allan F. Sparrow, Idea, Springfield, Vt.; H. B. Wells, Opera House, Newberg, S. C.; J. A. Little, Arcade, Branu Ell, W. Va.; A. J. Inks, Crystal, Ligonier, Ind.; Day St., Ligonier, Ind.; Somerville Amuse. Co., Olympia, Somerville, Mass.; A. A. Green, Neenah, Neenah, Wis.; T. L. Little, Majestic, Camden, S. C.; James M. Davis, Iris, Salisburg, N. C.; Thomas D. Goldburg, The Goldburg, Baltimore, Md.; B. B. Butstadt, Smith O. H., Geneva, N. Y.; Berman's, Geneva, N. Y.; Jas. Rubinovich, P. P. Theater, Baltimore, Md.; C. Sesonake, Nelida, Catskill, N. Y.; Chas. P. Gilmore, Hippodrome, Oswego, N. Y.; H. E. Hinrichs, Royal, Minonk, Ill.

W. R. Bartlett, Lyric, Lawrenceburg, Ky.; Carr & Schod, Princess, Reading, Pa.; A. L. Bergen, Colonial, Jamestown, N. Y.; J. Fred Lovett, Royal, Providence, R. I.; A. S. Schwartz, Rose, Chicago; E. A. Crawford, Cumberland, Brunswick, Me.; Union Square, Brunswick, Me.; Somerville Olympia Co., Olympia, Somerville, Mass.; Leonard Elswick, Kiski, Vandergrift, Pa.; J. E. Bailey, Bailey, Vivian Sq., La.; Wm. H. Young, Easton-Taylor, St. Louis, Mo.; J. F. Smith, Grand, Barnesboro, Pa.; Theo Beiersdoffer, Idle Hour, Ft. Wayne, Ind.; Thos. Lancaster, Grande, Detroit, Mich.; E. C. Bennett, Temple, Ocaler, Fla.; J. F. Soffantranger, Pardee, Pardee, Va.; Saxe Amusement Co., Milwaukee, Wis.; Opera House, Bloosburg, Pa.; A. B. Sawyer, Vaudette, Brewton, Ala.; Geo. Schenker, Dreamland, Loran, Ohio.

Progress Theater Co., Jefferson, Chicago, Ill.; Majestic Amuse. Co., Majestic, Joliet, Ill.; Huntington Motion Picture Co., Huntington, Ind.; Henry E. Newell, Plaisir, Chicago; A. Block, Victoria, Beaufort, N. C.; Wm. H. Cador, LaPetite, Kankakee, Ill.; R. R. Moore, Ideal, Akron, Ohio; James J. Donovan, Casino, Taunton, Mass.; J. E. Burk, Princess, Morristown, Tenn.; M. D. LaFerry, Rossville, Rossville, Ga.; G. G. Hunter, Jewell, Valentine, Neb.; Frain & Marceron, Dumbarton, Washington, D. C.; Louis Kalbfield, Kalbfield Grand, Palatka, Fla.

Joe Dell Co., Herrin Opera House, Herrin, Ill.; C. A. Hatcher, Photoplay, Tea Harpe, Ill.; James P. Dunberg, Bank, Akron, Ohio; J. W. Williams, Dreamland, Tuka, Okla.; George H. Hines & Harry C. Somers, Auditorium, South Bend, Ind.; I. E. Berkson, Roseland, Chicago; Angelton & Adams, Novelty, Forgan, Okla.; Rae Peacock, Mystic, Stafford, Kans.; H. L. Stale, Rex, Farrell, Pa.; H. S. Stansel, Star, Ruleville, Miss.; J. M. Peterson, Royal, Helena, Ark.; Julian Woods, Citizens Opera House, Mexia, Texas; C. G. Hoff, Buffalo, N. Y.; J. H. Brown, Home, Davenport, Iowa.

C. C. Melvin, Lyceum, Bradford, Pa.; Thompson & Co., Plattsburg Opera House, Plattsburg, Miss.; Electric, Willow City, N. D.; Turnbull & Rogers, Reading, Reading, Mass.; Pete C. Carter, Green Room, Plains, Mont.; M. L. Sparr, Central, Wilmette, Ill.; M. L. Sparr, Village, Wilmette, Ill.; Wm. H. Snyder, Grand, Lancaster, Pa.; N. J. Silverberg, Olympic, Greenville, Pa.; John Patterson, Sangamo, Peoria, Ill.; Geo. B. Fulligardt, Pastime, San Benita, Texas; T. F. Larson, Orpheum, Santa Rico, N. Mex.; Spencer H. Anderson Wigwam, Genesco, Ill.

Clayton H. Hitchins, Majestic, Hitchins, Ky.; V. Gates, Chicago; Graham, M. Pooly, Garden, Arthur, Ill.; A. M. Keller, Princess, Hoopeston, Ill.; L. F. Wheeler, Peoples, Lawrenceville, Ill.; L. A. Castle, Lyceum, Wyoming, Ill.; Aledo Opera House, Aledo, Ill.; A. M. Gruber, Empire, Gary, W. Va.; M. M. Monk, Metropolitan, Plymouth, Ill.; W. B. Martin, Palm, Geneva Junction, Wis.; Walter A. Zeise, Central Park, Schenectady, N. Y.; A. Haynes, Central Square, Lynn, Mass.; Tom Moore, Moore's Strand, Washington, D. C.

Fred E. Johnson, N. Y., Cleveland, Ohio; Ben Knox, Waxachachie, Texas; Harry B. Harris, Gem, Hanover, Kans.; J. W. Wunnell, Waynesburg Opera House, Waynesburg, Pa.; Dolly Sparr, Royal Grand, Marion, Ind.; W. E. Rolison, Palace, Minneapolis, Minn.; Patos, Lawrence, Kans.; L. A. Hagland, Lyric, Swea City, Iowa; Halseell, Grand, Los Angeles, Cal.; C. C. Harrison, Pastime, Iowa City, Iowa; C. H. Fisher, Belvidere, Cumberland, Md.; C. H. Fisher, Liberty, Cumberland, Md.; A. W. Parker, Princess, Sanborn, Iowa; Wm. C. Smith, Pastime, Lewistown, Pa.; Temple, Lewistown, Pa.; L. F. Guimond, Lyceum, Monticello, N. Y.

J. H. King, Crown, Mobile, Ala.; Mr. Faller, Bijou-Dream, Chicago, Ill.; Schlink Bros., Bloomer, Wis.; Paramount, Denton, Mont.; R. Clayton Diggins, Davison, Beaver Dam, Wis.; L. A. Powell & Co., Lyric, Glasco, Kans.; A. Hammerly, Lyric, Hamilton, Ohio; A. L. Loudiss, Gem, Batesville, Ohio, Net & Wertin, Electric, Albany, Minn.

W. Cantin, Casino, Antwerp, N. Y.; Tonie Zoellers, Perry, Hazard, N. Y.; R. G. Glendeium, Pastime, Colfax, Wash.; Kearney Opera House, J. F. Saup, Kearney, Neb.; Ed. Falligan, Nelson, Logansport, Ind.; A. J. Kavangh, Grand Forks, N. D.; G. D. Vandervoort, Temple, Milford, N. Y.

Wm. Young, Grand & Gary Theaters, Gary, Ind.; J. J. Hale, Favorite, Lindsay, Okla.; Twentieth Century, Gary, Ind.; John H. Herziger, Doty, Neenah, Wis.; Elmer Tomkins, Opal, Hellister, Cal.; L. W. Lewis, Band, Puxico, Mo.; C. C. Howell, Gaiety, Porterville, Cal.; F. E. Howard, Family, Elma, Iowa; Jas. J. Chrissie, Queen, Chicago; W. H. Ginberg, Magnet, Lincoln, Neb.; H. A. Soulthorp, Autiroium, Highlands, N. J.; W. F. Eekes, Bijou, Greenallen, Miss.; Joseph H. Woodland, Globe, Clinton, Mass.; J. F. Brady, Park, Washington, D. C.; Elkader Opera House, Elkader, Iowa; J. B. Beard, Broadway, Gastonna, N. C.; E. W. Haferkawp, Hedwig, Chicago.

Chas. St. Clair, Majestic, Corsicania, Texas; Ed. Nignette, Opera House, Two Rivers, Wis.; Best Show, Spokane, Wash.; V. G. Ballon, Olympian, Seattle, Wash.; R. J. Goodman, Rex, Starkville, Miss.; O. Konie, Pastime, Bay City, Texas; Leon Rosenblau, Star, New Brighton, N. Y.; D. F. Trusdell, Opera House, Springfield, S. D.; Dwight McKenney, Crystal, La Salle, Colo.; R. C. Gibbs, Strand, Huron, S. D.; A. E. l'Allemand, Crystal, Arapadow, Neb.; A. W. Lordeman, Isis, Alamosa, Colo.; Clifford Smith, National M. P., Lucas, Iowa; Kirk Perry, Majestic, Clarendon, Ark.; Ed. B. Katnla, Amusu, Perasall, Texas; J. E. Daly, Daly's, Grand Rapids, Wis.; Sherman, Los Angeles, Cal.

C. L. Beach, Mansfield, Mansfield, Miss.; John R. Baxter, Lyceum, Spring City, Utah; T. D. McMinn, Lyric, Cullman, Ala.; E. L. Wheat, Orpheum, Sheridan, Wyo.; C. D. Cooley, Strand, Tamoa, Fla.; J. C. Miller, Princess, Woodstock, Ill.; F. A. Sutton, New Wallace, Brandentown, Fla.; Home Theater Co., Home, Portage, Wis.; S. V. Wallace, Idle Hour, Cambridge Springs, Pa.; F. L. Stannard, Gem, Wanatchee, Wash.; J. Swishrnold, Star, Bellingham, Wash.; Ira F. Hay, Dreamland, Elk Bick, Pa.; E. J. Bason, Star, Eagle Pass, Texas.

J. E. Smith, Tonopah, Nev.; Coat's Dot Theater, Watsonville, Cal.; M. Barnes, Empire, Fillmore, Cal.; Mark M. Eichter, Rex, San Francisco; E. J. Pacius, Princess, Frosser, Wash.; R. I. Irvine, Pastime, Asotin, Wash.; M. L. Kiplinger, Opera, Saan Bernardine, Cal.; J. E. Ferguson, Wenatchee, Wenatchee, Wash.; E. Drachman, Broadway, Tucson, Ariz.; Peter Kranth, Germania, Denison, Iowa; John H. Taylor, Bell, Oakland, Cal.; Wallace Baker, Our, Detroit, Mich.; Anderson & Wood, Majestic, Chico, Cal.

A benefit performance for the Actors' Fund was given at the Eighty-First Street Theater, New York, on April 3, with the managing director of the house, A. L. Shakman, in charge. Seventeen celebrities of the screen appeared, including Anita Stewart, Earle Williams, Virginia Norden, Florence La Badie, Gladys Hulette, Violet Mersereau, Mary Miles Minter, Mabel Normand and Al St. John.

Chicago is also planning a big benefit performance, under the leadership of James R. Quirk, vice-president and general manager of Photoplay Publishing Company. William Gillette, George Fawcett, Thomas Santschi and a number of others are scheduled to assist.

The Motion Picture Hospital Fund of several hundred dollars started to provide for the needs of film people only, has been turned over to the larger movement, as two actors' institutions are unnecessary. Al. W. Gross, chairman of the Pittsburgh local committee, has sent $100 in from the first benefit there. Mary Pickford has contributed $2,000, her share in the New York Hippodrome performance.

"The City that Was"—a huge pile of discolored concrete and a mass of burned and twisted steel—is all that remains today of that magnificent Moorish city built on the island of old Fort Augusta, Jamaica, for the setting for William Fox's $1,000,000 Annette Kellermann picture. This dream city, unsurpassed in architecture, beauty and environment, was destroyed by a scourge of fire. Of course, its destruction is a part of the picture.

The Psychology of Picture Production

BY SAMUEL S. HUTCHINSON
President American Film Co., Inc.

INDISPUTABLE evidence of the progress of the motion picture industry is seen in the constant demand by theater patrons for something new. The responsibility to meet this demand is naturally upon the producer.

S. S. Hutchinson

In the making of pictures and particularly, the chaptered pictures, or serials as they are commonly called, this adherence to the popular demand must be absolute.

There must be selected some big, dominant theme capable of lending itself to the spirit of adventure and romance in a manner that commands belief, and which finds answering note in the human heart, for the present day motion picture is not for the eye alone.

It is often easier to find such a theme than to picturize it.

When I undertake for my companies the production of a so-called photoplay I ask myself this question:

"What are people talking about and in what are they interested?"

The answer can almost be picked out of the air. Surely the daily press carries the answer in black and white. That which is news in the press is news in the film, so I do not feel that I am stretching my imagination greatly when I compare the newspaper editor to a picture producer, or perhaps it should be the other way about since newspapers were here first.

The editor must enable his readers to learn the latest news about the latest happenings. That is the reason people buy the newspapers. It is an up-to-the-minute business and the progressive producer must be actuated by the same motives as the editor. He must be governed by the same mental mechanics and be guided by the same viewpoint of the public taste.

Of course, I do not mean the public is ahead of the producer in the matter of ideas. It would be fatal to the industry to permit such a change, but I do say that with the education given the public in the way of motion pictures the producer is required to keep scurrying along or he will discover that instead of leading, he is being led.

It seems only yesterday that the daily press carried accounts of the loss of a United States submarine in Honolulu harbor with its entire crew of gallant men. The heart of the nation was touched by the heroic sacrifice to duty. Special trains were rushed along the continent carrying submarine experts to be transported at record speed, aboard swift cruisers to Honolulu, that the cause of the terrible disaster might be found.

The records show "something went wrong with the batteries and the crew died from bad air."

Why bad air?

Editorials in the press of the country asked this question daily, and it will remain unanswered until a positive safeguard comes from the realms of science.

Now here is where the psychology of picture production comes in. A photoplay built upon a theme in which the entire nation is interested must retain that pent-up interest. The thought struck me as a producer just as the first report of the disaster must have startled the news instinct of the country's editors.

I immediately issued instructions to the Santa Barbara studios of the American Film Company Inc., to prepare to produce a chaptered photoplay to be called "The Secret of the Submarine."

A photoplay with such a storied basis must naturally carry the thought of preparedness, also, a psychological subject. Thus we have a theme of genuine national interest, with opportunity for educational propaganda that might result in the performance of a national service.

In these days of "watchful wakefulness" we must shade into our commercial selves a realization of our duty to country and there is no more definite medium with which to reach the national heart and hearth, than the motion picture.

I recalled this statement credited to Thomas A. Edison, chairman of the national defense board:

"To my mind there is no reason why an undersea boat should not be supplied with a fish-gill-like apparatus, so that it can draw its supply of air directly from the water. Thus the lives of the crew will not be dependent upon the compressed air supply or on the ability of the boat to reach the surface. When this invention is perfected submarine navigation will be perfectly safe and secretive."

Could I portray in "The Secret of the Submarine" sufficient dread of "the waters under the sea" and the sacrifices written into their exploration to interest men of science, to urge them on in the search for a safeguard against the "bad air" peril?

If the picture aroused the latent genius of but one man, I felt I could write down an entry in the book of deeds well done.

Of one thing I am certain, "The Secret of the Submarine" will tell the people of this nation, of the unmentioned heroism displayed by un-named men, that a bulwark of defense may ever be raised along our miles of sea-coast.

And these deeds will be told, not in a manner inspiring a dread of things, but woven into the life story of a beautiful girl, replete with all the thrills that might logically be expected in her battle against constant and unscrupulous enemies.

Miss Juanita Hansen, as the girl, is exactly the type of a dauntless American girl, beset upon all sides but ever ready to muster her energies in the struggle in which she knows she is right. Thomas Chatterton, as the naval officer-hero is required to perform some feats of daring unusual even for motion pictures and to carry, by his definite appreciation of dramatic values, moments exceedingly tense.

The production well on its way I looked about for

an author, qualified to write a novelization for the newspapers which will publish the story.

Again, my producer instinct was akin to the editorial instinct, for I sought a "news-author," not merely a literary man. Such an author must necessarily possess a mind scientifically molded to an understanding of sea and sub-sea craft and he must understand the perils besetting men and nations in these days of world-wide uncertainty.

An author to meet my ideal must be a player on the stage of the world's events, a chronicler of actual deeds of flesh and blood, for no imaginative writer could possibly put into his novelization the sincerity I planned for the picture.

I had met Mr. E. Alexander Powell, F. R. G. S., the famous war correspondent, and much to my surprise I learned he is in this country recuperating from his editorial activities "somewhere in France." I explained to him what I intended to do and he was immediately enthusiastic, and we drew up the contract which gives to the film world one of the foremost writers of fact of the present day.

I felt that Mr. Powell in his years of activity on battle fronts has had unusual opportunities to observe the scientific campaigns being waged on the inventors of all nations to safeguard those brave men who make up the crews of submarine boats.

He has seen too, the dangers of unpreparedness and the safety of preparedness and consequently is undeniably qualified to write on this timely theme.

In the production of "The Secret of the Submarine," which will be in fifteen chapters of two reels each, we will be accorded every opportunity to give to our scenes the acme of realism through the co-operation of the Navy Department, permission having been granted us to use both men and boats at the naval base of San Diego.

"The Secret of the Submarine" will have its first release May 8, through Mutual Film Corporation.

* * *

"When President Hutchinson of the American Film Co. first discussed with me the writing of a novel based upon a pictured theme of preparedness, it struck me immediately as a capital idea," said E. Alexander Powell. "During my years as a war correspondent in various countries I have had unusual opportunities to observe the scientific battles being waged by the inventors of all nations to safeguard the crews of sub-sea craft.

"I have seen, too, the red-tape binding burdensome trivialities to questions of moment, resulting in nations being unprepared, not so much for war, as for peace. The present war in Europe, the ravages of which I have seen and the dangers of which I have encountered, make it more necessary today than at any time previously, that the American people realize the risk of being unprepared. The thought came to me that in the motion picture there lay a definite way to reach every American citizen. I likened the motion picture, in my own mind, to a national line of defense, for intelligent propaganda has always been necessary to quicken the pulse of nations.

"If the producers would inject a wee bit of patriotism into their producing efforts they could perform a service nation-wide in effect and of priceless national benefit. They could carry the gospel of preparedness directly to the people in a manner unlike any other medium. And it is not necessary for producers to make pictures of the 'blood and thunder' type to make this propaganda, rather would they be more effective if the danger of being unprepared is given a bit more subtle presentation.

"This could be done without any loss in productive strength. I was turning the thought over in my mind when I received a long distance telephone message from Mr. Hutchinson. He inquired whether I would entertain writing the novelization of a motion picture, something I had never attempted. I hesitated at first but when he told me the story would center around preparedness I was immediately interested. I visited the U. S. naval base at San Diego with Mr. Hutchinson. The officers assured us of every co-operation.

"I realize to the fullest extent the national value of pictures such as 'The Secret of the Submarine,' portraying as will this picture a realism of sea dangers and the falsity of our assumed national safety."

FIGHT SLIDES SOLD

Kraus Manufacturing Company Secures Rights to Pictures of Willard-Moran Fight Taken by Champion Sports Company

The most "forceful and striking" scenes of the Willard-Moran championship fight have been made into slides taken from the films made by the Champion Sports Exhibition Company, which purchased the picture rights of the contest at a large figure.

The fight slides were made by the Kraus Manufacturing Company to which also has been turned over the agency for the marketing of the slides. These still pictures form a very interesting showing of the big fight to be used where films cannot be seen.

A number of concerns have been claiming to sell exclusive slides of the contest, but Joseph M. Gaits, manager of the Champion Sports Company, states that the Kraus company now has the only authorized and authentic copies made at the fight. The slides can be had either from the Kraus Manufacturing Company or through the Champion offices.

Sherry Offices in Buffalo

The William L. Sherry Feature Film Company is growing with speed. It has just announced the opening of an office at 145 Franklin street, in Buffalo, New York.

The Sherry company are distributors for Paramount pictures for the state of New York.

Mary in a New One

Famous Players has just contributed two new plays to the Paramount program.

The first is "The Eternal Grind," five reels featuring Mary Pickford as a factory slave. The second stars Valentine Grant and is called "The Innocent Lie." The latter also has five parts. These pictures are released on April 17.

The three single reel issues of the same Paramount week are the Burton Holmes Travel picture, "Up and Down the Pasig River, the Filipino Thames," a new Pictograph series and the Paramount-Bray lively cartoon, "Farmer Alfalfa's Scientific Dairy Farm."

Paramount Pictographs are also giving the visualized arguments of Henry Reuterdahl, naval expert, in attacking the naval plans of Secretary of the Navy Daniels.

News from Washington

BY THOMAS O. MONK

Washington Correspondent for MOTOGRAPHY

MOTION picture producers or distributors are within their rights in refusing to sell or lease their films as long as there is no unlawful intent in such refusal.

This is the formal ruling of the Federal Trade Commission at Washington which as exclusively stated in MOTOGRAPHY two or three weeks ago had received a complaint that a well known distributing company had refused to furnish its films to a certain exhibitor. The Commission has made a careful investigation of the case, and unanimously reached the conclusion that a producer or distributor can select his patrons.

The Commission decides that upon the facts presented no violation of the Federal Trade Commission act or the Clayton act is shown, and that a producer or distributor has the right to refuse sale or lease.

The complaint has been dismissed. The action of the Commission in thus ruling that producers or distributors were free to distribute their product will clear the situation in connection with this phase of the industry. A decision along any other line would have caused considerable confusion, and would have been an obstruction to the orderly development of the industry.

The complaint alleged that the refusal of the distributing company constituted unfair competition and was therefore a violation of either the Federal Trade Commission act or the Clayton act.

* * *

JANUARY exports of American motion picture films reached the highest mark yet recorded for a single month, 54,966,372 linear feet valued at $898,604 being exported as against only 12,898,691 linear feet valued at $435,172 in January, 1915. The imports for January were negligible as shown by the figures given below.

For the seven months ended January, 1916, 129,661,669 linear feet were exported, valued at $3,942,015, as against 39,817,035 for the seven months ended January, 1915, valued at $1,856,309.

Following are the figures in detail as given in the official report of the Department of Commerce just published:

Motion picture films, not exposed, 1,004,675 linear feet valued at $109,655 in January, 1916, as compared with 10,107,542 feet valued at $257,048 in January, 1915.

Motion picture films, exposed, 53,961,697 linear feet valued at $788,949 in January, 1916, as against 2,791,149 feet valued at $178,124 in January, 1915.

For the seven months ended with January, 1916, the exports of motion picture films, not exposed, amounted to 25,989,057 linear feet value at $815,135 as compared with 24,324,044 feet valued at $696,172 for the seven months ended with January, 1915, while for the seven months ended with January, 1916, the exports of motion picture films, exposed, amounted to 103,672,612 valued at $3,126,880, as compared with 15,492,991 feet valued at $1,160,137, for the seven months ended January, 1915.

In other words the American photoplay is continuing by leaps and bounds to increase its popularity abroad.

The United Kingdom continues as the leader in the receipt of American films.

France in January, 1916, bought a large amount as against no recorded purchases in January, 1915.

Following is a statement of the exports by countries:

France, 2,392,556 linear feet valued at $78,041 in January, 1916, as compared with no recorded exports in January, 1915.

United Kingdom, 49,432,065 linear feet valued at $653,990 in January, 1916, as compared with 10,576,441 linear feet valued at $290,462 in January, 1915.

Canada, 882,858 linear feet valued at $67,040 in January, 1916, as compared with 984,999 linear feet valued at $75,542 in January, 1915.

Jack Sherrill and Alice Brady in "Then I'll Come Back to You." World Film.—Frohman.

Pauline Frederick in "Audrey," Famous Players Feature—A Paramount release.

The fantastic man on the left in his Sunday-go-to-meeting clothes is William S. Hart, hero of "Hell's Hinges" and other forceful Triangle dramas. He is discussing with his director the Aztec romance in which Kay-Bee will soon present him. The man next to the camera-king is Monte M. Katterjohn, the author of the play. The picture on the right glimpses a set and scene in the forthcoming Aztec drama.

Brazil, 74,810 linear feet valued at $3,317 in January, 1916, as compared with 15,000 linear feet valued at $746 in January, 1915.

Other countries 21,184,083 linear feet valued at $96,216 in January, 1916, as compared with 1,322,251 linear feet valued at $68,422 in January, 1915.

Imports.

The imports of motion picture films, sensitized but not exposed in January, 1916, amounted to 3,906,600 linear feet valued at $46,809 as against 733,762 feet valued at $15,961 in January, 1915; negatives to the value of $4,181 as compared with $25,537 in January, 1915; positives to the value of $19,243 as compared with $32,993.

PAVLOWA FILM IN NEW YORK

Elaborate Universal Production, "The Dumb Girl of Portici," with the Incomparable Danceuse, Impresses Manhattan Trade

Anna Pavlowa's great motion picture vehicle, Lois Weber's artistic film handiwork, and Universal's ambitious production, "The Dumb Girl of Portici," made its premier New York appearance at the Globe theater on Monday night, April 3.

This famous Broadway showhouse was not packed to the doors nor jammed beyond its seating capacity, for the attendance was mostly invitational, and an excess gathering would reflect nothing but generosity upon the manufacturer of this picture. But we can be eulogistic without the aid of these well-worn and loyal press agent phrases.

There were only a few vacant seats in the theater on this night, but it might have been entirely devoid of occupants, so quiet was the place during the tense moments of the play and so concentrated the attention during the whole length of the picture. That omen of evil, restlessness, evidenced in shuffling feet and shifting positions, which usually shows up with the eighth or ninth reel and brings with it expressions of anxiety for the exhibitor, did not so much as threaten an appearance Monday night. And a film crowd makes a panicky audience.

The film had much to live up to in the way of advance claims and publicity, but it met the issue without loss. Lois Weber's adaptation of Francois Auber's opera, "Masaniello," built a masterly story about the dumb peasant girl whom Pavlowa impersonated with her natural grace and talent and, at times, fired with love, emotion, and terpsichorean abandon in a manner which is all too rare on the screen. Enveloping or surrounding these qualities is an atmosphere of comprehensive direction and successful staging; never too prominent, yet always agreeably present.

For the exhibitors, the greatest drawing power in "The Dumb Girl of Portici" lies in Pavlowa's name. It will attract. After it has succeeded in bringing the people to a theater, the film in which Pavlowa, the famous Metropolitan Opera House dancer, is starred will gratify their desires. It is well made and can stand scrutiny.

Supporting Pavlowa are: Rupert Julian, Wadsworth Harris, Douglas Gerrard, John Holt, Betty Schrade, Edna Maison, Hart Hoxie, William Wolbert, Laura Oakley, N. De Brouillet and the entire Pavlowa Ballet Russe. The picture was produced under the personal direction of Lois Weber and Phillips Smalley.

Company Makes First Film

The Minneapolis Motion Picture Company has just completed its first picture, "Cohen's Triumph," a one-reel comedy. This debutant drama will have its first run at the Minnesota Strand Theater, one of the Saxe Amusement Company houses.

The filming of "Cohen's Triumph" gave Minneapolitans their first chance to see "how the movies are took." And they took generous advantage of it. Thousands crowded about the camera men and the company of forty as they worked in a street scene.

The Minneapolis company will continue to produce one and two-reel comedies, dramas and melodramas.

METRO SPENDS $250,000

Lee-Jones, Inc., of Chicago to Place Advertising in a Large Number of Cities Regularly for Twelve Months

The nation-wide advertising campaign in daily newspapers which was announced by the Metro Pictures Corporation after its annual meeting a few weeks ago will begin in the first week in April. Contracts have been signed with the Lee-Jones agency of Chicago for the placing of the entire business.

It will begin simultaneously in a large number of cities and will continue for a year. The appropriation approximates $250,000 for newspaper space alone.

The contracts signed by President Richard A. Rowland on behalf of Metro and by O. J. Gunnell on behalf of the Lee-Jones provide that the agency will work under the direction of Metro's publicity department and in conjunction with the Metro exchanges throughout the United States.

The advertising will continue regularly and large amounts of space have been contracted for in a chain of newspapers reaching from coast to coast. Metro's advertising has been the subject of enthusiastic comment since last August, at which time a series of inserts in color were inaugurated in MOTOGRAPHY and other trade journals.

The newspaper advertising forms part of a general publicity program submitted by Arthur James, Metro's advertising and publicity director, at the annual meeting and approved in full at that time. It subsequently was worked out in detail by the department and Mr. Gunnell of the Lee-Jones agency.

Ivan and Merit Companies Move

The Ivan Film Productions, Inc., has removed its offices to new quarters, especially constructed and designed for its needs, to the second floor of the Leavitt building, 126 to 130 West Forty-sixth street, New York City.

The Ivan film distributors throughout the country when in New York will have for their own use while in the city, for the purpose of transacting such business as they may have, the use of a private office, stenographer, telephone and all other office facilities. Especially noteworthy is the splendid projection room, which may in truth be termed a private theater, so ample in size is it and so well equipped.

To better serve the exhibitors of the state of New York and northern New Jersey, the Merit Film Corporation has removed from its present offices at 110 West Fortieth street to the Leavitt building, 126 to 130 West Forty-sixth street, New York City.

The Merit Film Corporation is the exclusive distributor of all Ivan productions in the state of New York.

Australia Wants to Produce

Although moving pictures have been made there for ten years or more, Australia now claims to be about to take a big boom in the producing end of the industry. The opportunities are said to be excellent and producing companies are springing up like mushrooms.

The main reason for the sudden stimulation of the making business there is the fear held by many that as the European war causes conditions to become more and more acute, there is a danger that film importation from other countries may be prohibited as a luxury.

The largest Australian producing company at present is the J. C. Williamson, Limited, which is also a legitimate producer. Most of the pictures made so far are somewhat in the amateur class. A man has been despatched to America by one concern to get some pointers.

WITH MEXICO FLAVOR

Lubin Company Has Released a War Play With Mexican Guerilla Scenes—Boils Popular Big Features

The difficulties along the Mexican border give special significance to the stirring military scenes of "Soldier Sons," a three-act photoplay by Captain Wilbert Melville, which has just been released by the Lubin Company. A realistic battle between United States troops and insurrectos is one of the big punches in the screen drama. The insurgents for this scene were furnished on contract by a thrifty guerilla leader. The reports of the hanging of several Americans reached the studio camp of the Lubin photoplayers just before the photoplay battle was staged and in the hand to hand conflict scene the insurrectors were handled with more realism than the scenario called for.

And speaking of Mexico, Edgar Lewis, who is directing the new multiple reel feature, "The Toilers," in which Nance O'Neil is featured by the Lubin Company, had intended to take his company to the Mexican oil fields for the atmosphere required for the production. As the border troubles grew hotter, however, some of Lewis' players developed violent maladies and exhibited telegrams of the "Come-home-at-once-Mother-is-worse" sort. It was then deemed advisable to seek the oil regions of Pennsylvania for the necessary oily scenes.

Should a woman in love with a penniless husband accept financial assistance from a wealthy former suitor? That is the question handled in Lubin's "Dollars and the Woman," the feature which was recently barred from Pennsylvania by the censors of that state. The story really is perfectly harmless, being taken from Terhune's story, "Dollars and Cents." Ethel Clayton has the leading role.

Lubin is catching—or continuing—the boiling habit. "Tillie's Tomato Surprise," with Marie Dressler, and Raymond Hitchcock's "A Wonderful Wager" are to be issued as two-reelers containing the essence of the longer original productions.

Washington has eighty motion picture theaters, and it is estimated that fully 80,000 persons attend them every day in the year, including Sunday. In fact, Sunday is a popular day to see the pictures in Washington, and some of the theaters have continuous performances.

The population of Washington, according to the 1910 census, was 331,069, but it is estimated that it is now fully 380,000, if not more.

Establishing another new element in the romantic history of film development, Mr. Ince has announced that he will dedicate his big peace spectacle, "He Who Returned," to the mothers of the dead. The long dedicatory message will appear on the screen as a dignified prelude to the production.

AROUND THE "WORLD"

Large Number of Screen Celebrities Working on New Features and a Strong List of Coming Releases Announced

A dozen directors are busy at the four World-Equitable studios generaling the making of a number of features in which will appear more than twenty stars of recognized rank.

Maurice Tourneur is completing "The Closed Road" with House Peters, and Equitable is completing another three-star picture, "The Tyranny of Love," with Frank Sheridan, Edna Wallace Hopper and Muriel Ostriche. Holbrook Blinn has been at Electric Park in Baltimore working in a coming elaborate romance, while Molly King is starring in "The Call of Love," and Frances Nelson in "The Older Sister." Alice Brady has returned from Florida with the company which has been making "The Grubstaker." Gail Kane is engaged on "The Other Sister," with Frank Powell directing.

Robert Warwick and Frances Nelson, each noted stars, will appear jointly in "Human Driftwood" as the regular April 10 release, while Equitable will offer Carlyle Blackwell in "The Shadow of Doubt" with Jean Shelby.

April 17 brings Kitty Gordon and her famous wardrobe, her illustrious personality and widely advertised back in her second World Film production, "Her Maternal Right." Equitable, on the same date, will release its first three-star picture, "By Whose Hand?" in which Edna Wallace Hopper will make her camera debut and in which are co-starring Charles J. Ross and Muriel Ostriche.

April 24, Equitable will offer Bruce McRae, the distinguished Broadway star, and Gerda Holmes in Richard Le Gallienne's "The Chain Invisible." During the same week the World Film Corporation will offer Edwin August as star and director of and in "The Social Highwayman" in which Ormi Hawley, the noted screen player, will handle the principal feminine role opposite him.

Jane Grey in "The Surrender" will characterize the program of the Equitable concern on May 1 which "The Feast of Life" as the World Film contribution on the same date. "The Feast of Life" was produced by Paragon with Clara Kimball Young, Doris Kenyon and a typical Paragon cast of stars.

The Gaumont-Mutual nine in their convict uniforms at the Jacksonville, Florida studios. They are, top row, left to right, Guy Carter, E. K. James, Director Richard Garrick, Eddie Guetlin, and Peter Snyder. Second row: Bill Striker, Sidney Vaughn, Lauren Davidson, Stockton Quincy, Captain. In front, Walter Pritchard, William Hopkins and Star Blanchard.

MAY ESSANAYS

Sally Fisher and William Gillette Are Among the Feature Personages of the Forthcoming Productions from the Chicago Studios

Essanay has enrolled at its Chicago studios Sally Fisher, the Dillingham star, to play in the coming photo-feature, "The Little Shepherd of Bargain Row." Another recent addition to the Essanay forces, William Gillette, noted for his years of remarkable work on the stage, has nearly completed his work in the multiple reel feature, "Sherlock Holmes." Mr. Gillette will also star in "Secret Service," another special production.

Other important dramas soon to be released from the Essanay art-factories are "According to the Code," and "That Sort." The three-reel plays announced for May include "The Danger Line," "Once a Thief," "The Frame-Up" and "The Man Who Couldn't Be Kind." A number of two-reelers will appear, including "In the Moon's Ray," a re-issue featuring Francis X. Bushman. The other twin-reelers for May are to be "The Double Cross," "Dregs of Gold" and "The Little Samaritan."

Two more of George Ade's fables also will be released this month, including "The Fable of the Undecided Brunette." The public is also offered two of Vernon Howe Bailey's Sketch Books on American and Foreign Cities, each accompanied by five hundred feet of scenic.

CHAPLIN'S "CARMEN" READY

Essanay Releases Four-Part Burlesque on Famous Story with Charlie's Moustache Playing Prominent Part—Edna Purviance Opposite

The mystery in regard to the Essanay-Chaplin photocomedy, "Charlie Chaplin's Burlesque on Carmen," has been solved and exhibitors who have been wondering what had become of this film, announced several weeks ago, have had their inquiries answered. For the film now is released as a four-part feature through the V. L. S. E.

The care with which this picture was taken is shown by the footage of film, there being 16,000 feet in all. This was trimmed to 4,000 feet in the finished picture.

Chaplin is seen in an entirely new make-up in this comedy. Gone are his old tramp clothes, his dress suit and his overalls. He appears in the uniform of a soldier, but of such a disreputable type that a real officer would be asked for his resignation. But Chaplin has not given up his moustache or shoes. Despite the costume it is the same Chaplin, the same carriage, the same walk and the same queer antics.

All the world knows the story, which has been translated into every language, made into a play, an opera and now burlesque in photoplay. The thing is so big it readily lends itself to burlesque. Chaplin as the smitten soldier uses Edna Purviance and the situations to such effect that it is a continuous laugh.

ELMENDORF TALKS WIN

Bookings Are Coming in Fast, According to Dr. Lowenthal—Small Towns Are Being Given Preference—Play on Percentage

Realizing the demand of the theatergoer in the small towns for Elmendorf travel talks, which heretofore have been presented only in the larger cities, The Elmendorf Travel Talks, Inc., with offices in the Schiller building. Chicago, is concentrating booking efforts on these smaller theaters. That the exhibitors in these towns know the value of the Elmendorf talks is shown by the number of high-class booking contracts that are being received every day. A few of the theaters booked last week, according to a statement sent out by Dr. Albert A. Lowenthal, secretary and treasurer of the company, are as follows:

Grand, Burlington, Ia.; Princess, Quincy, Ill.; Burtis, Davenport, Ia.; Lyric, Clinton, Ia.; Grand, Macomb, Ia.; Orpheum, Ft. Madison, Ia.; Lyric, Springfield, Ill.; Armory, Geneseo, Ill.; Varietie, Canton, Ill.; Roseland, Roseland, Ill.; Illinois, Chicago Heights, Ill.: Princess, Quincy, Ill.; O'Neill, Lake Forest, Ill.; Garden, Harvard, Ill.; Palace, Muscatine, Ia.; Sanders, Harvard, Ill.; Princess, Woodstock, Ill.; La Petite, Ill.; Primrose, Morris, Ill.; Orpheum, Ottawa, Ill.; Habit, Danville, Ill.; Crescent, Pontiac, Ill.; Memorial Opera House, Valparaiso, Ind.; Cosmo, Gary, Ind.; South Bend High School, South Bend, Ill.; Bijou, Hammond, Ind.; Wallace, Peru, Ind.; Orpheum, Michigan City, Ind.; Century, Mishawaka, Ind.; Columbia, Muncie, Ind.; Angela, Alexandria, Ind.; Orpheum, Hartford City, Ind.; Grand, Elwood, Ind.; Starland, Anderson, Ind.; Union Grand, Union City, Ind.; Orpheum, Winchester, Ind.; Grand, St. Marys, O.; Elite, Defiance, O.; Princess, Van Wert, O.; Brown, Wapakoneta, O.; Palace, Rockford; Grand Opera House, Bluffton; Dethrick, Belvidere; Princess, Woodstock; Majestic, Beloit.

When it is understood that these bookings provide for at least one showing a month for the entire year on a percentage basis, the optimism of those associated with Mr. Elmendorf can be understood.

MORE WHACKS AT CENSORSHIP

Picture Interests, Stage, Press and Public of Kansas Join in Anti-Censor Campaign—New York Exhibitors Do Likewise

The motion picture, stage, newspapers and the public of Kansas have joined forces with the idea of surrounding, capturing and annihilating the censorship law of the Sunflower state.

This mobilization of forces was accomplished at the recent joint convention of the Motion Picture Exhibitors' League and the Amusement Association of Kansas. Committees were appointed to lay out the campaign, with the aid of J. W. Binder, executive secretary of the Motion Picture Board of Trade of America. The resolutions adopted declared the convention's pledge to use every effort to eliminate the Kansas censorship law and at the same time a declaration was made against suggestive and indecent pictures. Money was subscribed to carry out the anti-censorship law campaign. There were present at the convention 367 exhibitors, exchange, supply men, and theater owners. W. H. Willey, formerly vice-president of the Exhibitors League, was elected president of the Kansas Amusement Association.

The exhibitors and picture producers of New York state so vigorously opposed a bill in the legislature proposing the formation of a state board of censors that a special investigation of the measure has been ordered.

"Setting the Stage"

During the making of "The Fires of St. John," the V-L-S-E feature in which Nance O'Neil is starred, Director Edgar Lewis altered the landscape gardening surrounding a beautiful southern home, wired the house for electricity and cut a French window in one side of the mansion to satisfy the scenario.

He also performed an extensive operation for the removal of a certain large tree from the front yard of one of the leading citizens of Thomasville, Georgia, where some of the scenes of the play are being made. This tree was needed over by the mansion above mentioned and so was transplanted there. Mr. Lewis also remodeled the environs of the county jail to suit the needs of the drama.

New York Strand Celebrates

The management of the Strand Theater, New York, is making elaborations for the forthcoming second anniversary celebration. The theater will be decoated for the event and the entire uniformed staff will appear in new uniforms.

Manager Rolfe promises an exceptionally strong bill both as far as the musical program and the film attractions are concerned. Singers of international reputation have been engaged for the event.

Now come Lionel Barrymore and Wright Huntington to give the lie to the old adage that an actor cannot write a good photoplay. These two stage luminaries have just sold to the Gaumont company an unusual scenario which has been named "The Show-Down." The story has a metropolitan setting, and is rich in situations which make motion picture patrons lean forward in their seats. It is now being picturized by George D. Proctor, scenario editor for Gaumont.

Behind the "scenes" at Keystone-Triangle. Left to right: Joe Bordeau, Jimmy Bryant, "Doc" Willet, Ferris Hartman, "Fatty" Arbuckle and F. G. Schaefer.

News of the Week as Shown in Films

Not a submarine victim. The wreck of the "Herman Winter" off Boston. From the Selig-Tribune News Films.

Flyers are not so light on their "feet." Freighting one of Uncle Sam's 'planes to Mexico. Pathe News.

Uncle Sam's boys receiving supplies on the troublesome Mexican border. Scene from Hearst-Vitagraph News.

Rescue of an adventurous horse who plunged into a New York subway. Taken from the Universal Weekly.

The first United States dirigible navy airship, just previous to its first trials. Pathe News.

Specialists in the business of war. Scene in the trenches at Salomka, from the Hearst-Vitagraph News.

Current Releases Reviewed

"The Vital Question"

Vitagraph Melodrama Offered by V. L. S. E. Reviewed by Thomas C. Kennedy

RELEASED April 3 under a somewhat deceptive title the latest Blue Ribbon feature is a melodrama dealing with bank investigations, a young woman who marries a man she cares nothing about to protect her weak brother and a young district attorney's activities in disrupting an unlawful trust. This story by Joseph L. Norris and adapted by Marguerite

Bertsch has much about it that is trite melodrama and a little that is not. It does not seem as though five reels were necessary for the telling of "The Vital Question."

S. Rankin Drew produced the picture and a cast of popular Vitagraph players was selected to interpret the parts. As to the acting, Leo Delaney is the best in the cast. Mr. Delaney worked with sincerity to make the district attorney an effective character. If Adrian Scarsdale is not convincing the fault is not chargeable to Mr. Delaney, who in many scenes does some splendid work.

The story tells of a young woman who breaks her engagement with the candidate for the office of district attorney because she believes that he could have helped her father out of the difficulties which caused him to take his own life. Peter Worden, who has wealth and desires social prominence, is determined to marry Beatrice. The latter's brother is a worthless sort and by plunging him into debt Worden forces Beatrice's consent to become his wife.

Both Worden and Beatrice are unhappy and Richard continues to gamble and drink. Scarsdale is now district attorney. Upon entering office the first thing he does is to start an investigation of the trust of which Worden is head. Reading about it in the papers, Worden immediately sets to work in the effort to block Scarsdale. He is unsuccessful and visits the official. He tells Scarsdale that if he continues the investigation he will prosecute Richard King for forgery. Scarsdale is still in love with Beatrice and she pleads with him to protect her brother.

Worden goes even further with his scheme. He orders his secretary to bribe one of the members of the grand jury. The secretary is a man of many talents and he finds little difficulty in doing this. The bribed juror is discovered. Then there follows a number of scenes in Worden's home. The end finds Worden dead from a bullet fired by his secretary, the secretary under arrest, Richard free, though guilty of forgery, and Beatrice happy in the thought of her future with the district attorney who triumphed over the trust.

Anders Randolf is Peter Worden, and though he can hope for no sympathy in such a part his acting is commendable on the whole. Virginia Pearson as Beatrice gives a performance of her usual quality, and George Cooper is Richard King. All the players are handicapped by a story that is inconsequential at every turn. The picture has interesting scenes and it will entertain. Perhaps the fact that it follows a Vitagraph production of such high merit as "The Two-Edged Sword" is responsible for the impression that "The Vital Question" is an agreeable but entirely unexceptional feature offering.

"Charlie Chaplin's 'Carmen'"

Four Act Essanay V. L. S. E. Release of April 9 Reviewed by Geneviev Harris

WITH Charles Chaplin as Darn Hosiery (Don Jose), this version of "Carmen" furnishes four acts of fun, both because of Chaplin's clowning and because of the clever travesty of scenes from the opera. It is at once an elaborate parody and a slapstick comedy, and the blending is clever, since neither is overdone. The main points of the story are suggested, and the most important scenes are acted, with a difference. The players act their parts with great seriousness throughout, which adds to the humor of the situations. At no time do they seem conscious of their own clowning. Much of the humor lies in unexpected twists given to scenes worked up in a most serious manner.

Edna Purviance as Carmen is a pretty and effective foil for Chaplin. She and May White, as Chiquita, stage a most furious fight. The band of smugglers in the mountains and along the rocky coast appear in melodramatic make-up. Darn Hosiery is sent to subdue them, and before they can bribe him, he steals all their money. But he falls a victim to Carmen's charm, and for her fights a duel with another officer. Then he is obliged to leave the country, and he goes to the mountains. But Carmen will have nothing to do with him since he is out of a job, and she runs away with a toreador. Later they appear as the "idols of Seville," in a carriage drawn by a very large horse and a tiny donkey. Darn Hosiery sees them and follows them. He meets Carmen near the arena and stabs her, then himself. But when the torea-

dor falls over them, they come back to life, because the knife Darn Hosiery used was a stage dagger with a disappearing blade.

The supporting cast includes John Rand as the toreador, Leo White as the officer, and Jack Henderson, Ben Turpin and Wesley Ruggles. The play will delight both those who like Chaplin and those who like a skillfully presented parody.

"Hoodoo Ann"

Mae Marsh the Star of Triangle-Fine Arts Comedy. Reviewed by Thomas C. Kennedy

THERE is such true atmosphere of what is known as the small town in "Hoodoo Ann" that one feels it to be the most appealing quality embodied in the picture, with one exception, which is the charm of Mae Marsh in the title part. In "Hoodoo Ann" one gets a glimpse into three homes and all three give one a perspective of the typical half portion town, as George Ade calls them.

The author of "Hoodoo Ann" went to the motion picture

theater for some of his material. There are a number of scenes which are laid in a picture theater and on the screen of this theater there is unreeled a wild western drama; this is made amusing by means of cutbacks to Ann and her sweetheart seated in the audience. Later events in Ann's eventful life are based upon what she saw at the show that night, and the author does this at the expense of his leading character by casting a shadow of deep hue on her intelligence. In calculating the picture's worth, however, the story comes in for secondary consideration. The acting and the director's treatment are the main issues.

An ever sympathetic and most appealing girl is the Hoodoo Ann of Mae Marsh. We first see Ann in a foundling asylum where her's is a hard lot. The orphanage catches fire one night, and that is the end of the unhappy place as far as Ann is concerned, for the elderly people who care for her that night decide to adopt the child. Ann becomes a real pet, she is given everything she desires in the way of clothes. She and her next-door neighbor Jimmie Vance grow very fond of each other and it really looks as though Ann is rid of the hoodoo the cook-palmist at the orphanage told her about.

The happiness continues until Ann plays picture actress. Her foster father's revolver is loaded and it shoots when she points it in the general direction of nowhere in particular. This causes a most serious complication. The townspeople as well as Ann believe that Bill Higgins has been shot. He is nowhere to be found and as the town marshal accuses Mrs. Higgins with murder Ann confesses, and just as she does that Bill walks into the picture. A lover of hard cider and weary of his wife's tongue lashings, Bill had sought the solitude and quiet of the distant hills, but the chill air had driven him home after a day and a night in the open.

The subtitles are in many instances bright and humorous.

The picture in its entirety is in a farcical vein, though there are some few dramatic moments. Lloyd Ingraham produced the picture. His selection of settings was guided by good taste and the action is well directed throughout. Robert Harron plays opposite Miss Marsh. Charles Lee, Wilbur Higby, Loyola O'Connor, William H. Brown and Anna Hernandes are included in the cast. Mae Marsh makes "Hoodoo Ann" a picture well worth seeing. It is diverting and enjoyable entertainment.

"The City of Illusion"

Ivan Drama of Love and Check Books Reviewed by Thomas C. Kennedy

LESS melodramatic than the majority of previous offerings by the Ivan Films, this company's latest release, "The City of Illusion" is a pleasingly acted and well photographed romance whose light moments and humorous incidents prove more effective than the dramatic scenes.

The story tells of a country maid who marries a Southern landowner who is in a position to give her every comfort and a number of luxuries. The bride has heard a lot about the attractiveness of New York and longs to visit the wonderful city. She lives in almost perfect happiness with her husband until a handsome lawyer from New York enters the house as her husband's guest.

Hobson, the lawyer, though engaged to be married, encourages her to confide in him and even tells her that he loves her. She puts great faith in Hobson and is willing to leave Stanford if the New Yorker will take her to the city. Stanford discovers his wife and Hobson in a rather compromising

situation and orders the latter out of the house. Claire insists on a divorce and to force her husband to this she tells him that she has been unfaithful to him.

Stanford agrees to a separation for six months and if at the end of that time she still wants a divorce he will arrange it. Next we see them all in New York. Claire finds that Hobson is married. She demands him to divorce his wife as he had encouraged her to divorce her huband. Hobson's wife calls on Claire and when she is told that Claire gave up her right to some thousands of dollars to be free to marry Hobson, Mrs. Hobson immediately draws upon her bank account for the amount and gives it to Calire. This makes all the trouble which ends in happiness. The financial difficulties are straightened out and Claire returns to her husband, confessing that she told an untruth when she said she was unfaithful.

The cast Ivan Abramson assembled to enact this story, written and directed by him, is as a whole commendable. Mignon Anderson is the featured player, being an effective Claire. Carleton Macy as Stanford gives a convincing and satisfying performance. Bradley Barker is a handsome Hobson who is elected to the office of District Attorney following Stanford's retraction of the statement that the lawyer wrecked his home. Hobson's campaign slogan is "down with graft."

Guido Colucci realizes the humorous possibilities of his part and Paula Shay is pleasing as Hobson's wife. Maxine Brown, Joseph Burke and Blanche Craig are prominent in the cast. "The City of Illusion" will entertain but the story does not warrant the length of six reels given to its portrayal. It would be a better picture were it shorter.

"The Wall Between"

Francis X. Bushman and Beverly Bayne Star in Military Play. Reviewed by T. C. Kennedy

A ROMANCE dealing with social caste in the United States military service proves an excellent vehicle for Francis X. Bushman and Beverly Bayne. With a story so consistently interesting and the production which the Quality Pictures Corporation has given the play "The Wall Between" should be a popular offering. This story, adapted from the novel by Ralph D. Paine, depicts quite vividly one of the sore spots in the army service in this country. That the authority invested in commissioned officers is in some cases abused and that snobbishness does exist there is no secret, but at the same time a condition of this kind cannot be given too much publicity or general discussion.

"The Wall Between" is a play made of good material and it is treated in a pleasing and interestingly romantic manner. Mr. Bushman has a part which is admirably suited to his talents. He is Sergeant Kendall, a man of education who has risen to the highest position permissible under the conditions existing. That part of it is all very well; for Kendall does not lament the fact that he can become nothing more than a quartermaster sergeant, but his superior, a young lieutenant who is impressed with his own importance, mistakes priggishness for discipline. He would have all under him bowing and saluting even while they were off duty.

Lieutenant Burkett is always in shop as it were. There seems no good reason why the commissioned man and the non-commissioned man cannot meet on an equal footing at a country club or in any social circles. Mr. Bushman is a convincing Kendall, which is saying a good deal for the actor's ability. Kendall seen in the person of many other actors would tend to be too heoric for anything but the story books.

"The Wall Between" is a love story, telling of the quartermaster sergeant's romance with a girl whose uncle is a colonel in the service. Edith cares nothing about the social position which goes with shoulder straps, and she manages to meet Kendall secretly. When the regiment is sent to Nicaragua Kendall there distinguishes himself as a soldier. He lives up to the high regard in which both the enlisted men and many of his superiors hold him. When the regiment returns he is granted an honorable discharge and is free then to marry Edith with the consent of her uncle, Colonel Dickinson.

The battle scenes will thrill most any audience. John W. Noble produced the picture and Mr. Noble has frequently in the past demonstrated his skill in treating a story of this type. The action is realistic and in all departments the production is artistic. Miss Bayne is seen to marked advantage as Edith Ferris. Robert Cummings plays Colonel Dickinson

splendidly and John Davidson's Lieutenant Burkett is a most hateful fellow. Sidney Cushing, Helen Dunbar, Charles Prince and Edward Brennan all win favor by their acting. "The Wall Between" ranks with the best Metro pictures.

"The Iron Claw"

The Sixth Episode of the Pathe Serial Reviewed by Thomas C. Kennedy

THE map which made its appearance in the fifth chapter of "The Iron Claw" and of which Legar holds one half and Golden the other, is the basis for the developments contained in "The Spotted Warning," the sixth episode of the serial produced by the Feature Film Corporation. The release has much in it that is interesting, and the acting of the popular cast continues to live up to expectations.

The photography which has so far revealed the thrilling incidents Arthur Stringer constructed has been of a high order, but there is one scene in this release calling for particular praise. The scenes in Golden's library are beautifully lighted and the players as well as the settings here show to great advantage.

In the beginning of "The Spotted Warning" Golden receives a letter from Legar, demanding the other half of the map, on which there is written some very important confession or statement. Margery and Manly urge him to comply with Legar's message, but Golden emphatically refuses. Then another letter is received. In this note Legar threatens to subject Margery to the "spotted warning." From Margery Golden learns that this is something terrible, but she fails to say just what it is. At any rate, he feels the situation is grave and determines to send the girl to her grandmother's.

Margery sets out in her motor car and the driver is instructed to go fast. The Iron Claw learns this from his henchman, the butler in Golden's house. He discusses it with his other associates and, despite precautions, the Laughing Mask, known also as the mysterious righter of wrongs, overhears the conversation. Legar's men stop Margery's car, but the Laughing Mask arrives in his racing machine and

makes off with her. He takes the girl to her own mother's home instead of her grandmother's.

Golden, from the story his chauffeur tells him, believes Margery is now in Legar's hands, so he agrees to meet one of the Iron Claw's accomplices and deliver the torn map. Manly enlists the aid of an amateur aviator, who brings him in a biplane to the meeting place, the top floor of a downtown office building. There is a struggle, in which the map is lost and the henchman killed by a fall from the window.

Creighton Hale's fight with the crook is very well done and quite exciting. There is also a thrill furnished by the automobile incident. There is an incident in this release which causes Margery to suspect that her own mother may be the Laughing Mask, though the mother smilingly denies it. Pearl White is prominent in "The Spotted Warning," mostly for her attractive appearance. What acting she is called upon to do in this chapter she does in her usual pleasing manner, but there is little to be done.

"Sold for Marriage"

Triangle-Fine Arts Story of the Russian Peasantry. Reviewed by Thomas C. Kennedy

LILLIAN GISH'S characterization of a Russian peasant girl and the atmosphere and pictorial beauty of the scenes are more impressive than the story which "Sold for Marriage" tells. It is a sympathetic romance in which the aunt and uncle of Marfa deem it their duty to sell their pretty charge at a good price. The play is carried by Miss Gish in the central role and the striking effects supplied by the director, William Christy Cabanne.

"Sold for Marriage" is a picture that will find favor generally. The story is thin but it serves as a vehicle for the featured player and the basis for the production of many beautiful pictures. The scenario is by William E. Wing, who has succeeded in making five reels out of a play that could in reality by depicted in much less footage. This is admirably, skilfully done, and "Sold for Marriage" holds the interest unflaggingly. The ending is commonplace, but it is the only thing which one can find fault so it can be forgiven.

Miss Gish's portrayal of Marfa wins her the sympathy of the audience, she assumes the role of a Russian peasant in a thoroughly convincing manner. Just why Miss Gish impresses one as an actress of great skill and little warmth is indeed a question, but the fact that her work seems to lack natural color and spirit remains. In fairness to her we must insist again that her characterization is technically beyond criticism, and it is not at all unlikely that others will experience the natural warmth and sincerity we missed.

Marfa's affection for Jan, a young Russian who has recently returned from America, makes her rebellious when her guardians try to sell her to an elderly man who is ready to pay them a good price for the pretty child in marriage. The bachelor marries a girl who is less independent and Marfa comes in for abuse at the hands of her uncle and aunt. Marfa's actions toward the new governor who is attracted

by her beauty make it necessary for the girl and her guardians to flee to America. On the boat they meet Jan; consequently Marfa's love grows stronger. But on arriving here the aunt and uncle contrive to separate the happy couple. Marfa is about to be forced into a marriage with an ugly Russian when

Jan calls in the police, who have determined to put a stop to the sale of Russian girls for marriage.

Frank Bennett is a very good type for his role as Jan, but Jan as played by him is not an especially manly man. A. D. Sears, Walter Long, Pearl Elmore, William E. Lowery and the other members of the cast are convincing in appearance. The snow scenes and those which show a severe storm in progress are highly successful in the effect they produce upon the spectator.

"The Net"

Thanhouser-Mutual Masterpicture of the Sea. Reviewed by Thomas C. Kennedy

ACTION was apparently the goal of the author and the director of "The Net," which was produced in Florida by the Thanhouser Company. It is the story of a young fisherman who falls in love with a woman he rescues from the sea and when she deserts him he realizes that it was not love but infatuation or passing fancy. The picture's title was suggested by the hold which this vicious woman gains on him when she appeals to the young man's honor, pretending that she loves him and has returned to him on that account when in reality she has returned because she read in the papers that he is the missing heir to an immense fortune.

There is plenty of action in the picture. Something new is always happening to make the plot thicker. The second girl the fisherman rescues is the daughter of a man wrongly

accused of some crime who is hiding from the law, the mysterious girl is a thief and her companion is a detective who agreed to save her from jail when she offered to share her stealings with him, and the rival for the innocent girl's hand turns out to be the man from whom the mysterious girl stole, so one cannot complain of a scarcity of developments.

The story is melodrama of a very conventional sort and if the director strove to make it anything else he labored in vain. What the director has done was to produce a sufficient number of interesting scenes, which hold the attention as episodes and not as portions of the story itself. And in this he had the cooperation and assistance of a conscientious cast. The players are of course unable to make their characters real but they made sincere efforts to give the climatic scenes strength.

In the beginning of the picture the handsome fisherman saves the woman she discovers lashed to a piece of floating wreckage. After her recovery he asks her to marry him and she consents. This promise she reminds him of when she comes back after leaving him without even saying goodbye. To save her father from arrest the girl the fisherman really loves informs him that she cannot marry. But the outcome, which is obvious from the beginning, finds the virtuous happy and the adventuress buried in the quicksand.

Bert Delaney is the good-looking fisherman and Marion Swayne is his very pretty sweetheart. Ethel Jewett is the mysterious girl and Inda Palmer is the fisherman's mother who intuitively forecasts events which come to pass days later. Arthur Bauer and Morgan Jones have the other important parts.

"The Traffic Cop"

Thanhouser-Mutual Masterpicture Released April 6. Reviewed by Thomas C. Kennedy

WITH the aid of some officials connected with the New York police force the Thanhouser Company has produced a picture which gives many interesting views and inci-

dents common to the policeman in the metropolis. There is a melodramatic story connecting these details. In the story comedy predominates. New York's Police Commissioner and a party of friends were present at the Mutual projection room when "The Traffic Cop" was shown for review and there was ample proof that the humorous incidents produce the desired effect.

The scenario is by Phillip Lonergan and the direction by Howard M. Mitchell, who plays the cop; of course his name is Casey. The story was devised to bring in some of the many interesting happenings in the life of a New York cop and it is a fact that the play serves this purpose well. Mr. Mitchell is an able and convincing cop. He is on the traffic squad and rides a horse gracefully, brings the unscrupulous banker to the law and administers a thorough thrashing to the men the banker sends to chastise him.

Mr. Mitchell's performance is worthy of the support Gladys Hulette renders him. Miss Hulette is cast as the cop's sweetheart, whose uncle, the banker, steals her inheritance. Miss Hulette's acting is always a delight and the performance she gives in "The Traffic Cop" is no exception.

In the opening scenes Casey rescues a girl whose horse runs away in the park one day. It happens that they have met before; a number of years ago when they were mere children. Casey thereafter is a frequent visitor at the banker's home where the girl lives. The cop's brother is cashier in the uncle's bank. The brother is arrested in a pool

room raid so he feels that he is helpless when the banker plans to accuse him as the thief of the funds which are missing from the bank.

Casey's sweetheart averts the arrest of the innocent young man by a clever ruse. Then Casey himself sets to work. He takes the banker's assistant to a lonely island in a row boat and there forces a confession of guilt from him. To make his case stronger Casey traps the banker into a complete confession. The last scene shows the cop and his sweetheart in a fond embrace.

"The Traffic Cop" will no doubt find its most receptive audiences in New York. But its appeal is by no means restricted. The scene where the banker sits smiling in expectation of the beating which the cop will receive at the hands of his footman and chauffeur only to be startled when Casey carries their limp forms to the awaiting automobile, will be as funny in one locality as in another, and the rescue of the girl will thrill. Ernest Howard is the banker, and an oily deep-dyed villian he is.

"A Flickering Light"

Two-Reel American "Mustang" Release of April 14 Reviewed by Genevieve Harris

THIS is an interesting little play, well presented, in which Anna Little has an appealing role, with Jack Richardson as the villian and Frank Borzage, who directed the play, as the hero. The western settings are realistic and well photographed. It is the story of Madge, a little dance hall girl (Anna Little), and Jim, a cowboy (Frank Borzage), and, unlike most romances, this one begins with their marriage. Jim is celebrating with other cowboys at the saloon and dance hall of the town, when he is attracted by Madge, one of the girls. He asks her to marry him. Since, just before this, Hardy Anderson, a ranchman (Jack Richardson), had asked her to become his housekeeper, saying that no one would marry a dance-hall girl, Madge accepts Jim's proposal. They are married, but when Jim recovers from the effects of the celebration, he regrets his act and treats Madge very coldly. The rest of the play deals with Madge's efforts to win her husband's love, and her gradual success.

Finally Jim is called away to aid in a round-up and he leaves Madge in their home, apparently without regret. But the separation teaches him that he has grown to love the girl, and he returns home gladly. In the meantime, the ranchman returned to the town and followed Madge to Jim's home. Madge protects herself with a revolver until Jim's arrival sends the ranchman away. Then Madge learns that she has won Jim's love.

Anna Little's presentation of Madge is especially good. She holds the sympathy throughout, and in this play it is important that she should. Frank Borzage and Jack Richardson enact their roles skillfully. Karl Coolidge wrote the story.

"The Girl and the Game"

"Driving the Last Spike," Chapter 15, Signal Serial Reviewed by Genevieve Harris

CHAPTER FIFTEEN ends the railroad serial which J. P. McGowan produced from the Frank H. Spearman story, in which Helen Holmes is featured. The rapid pace set by the preceding episodes does not slacken. The last crash, fittingly, eliminates the villains, and Helen and her friends may, we suppose, lead peaceful lives hereafter.

The episode begins with a scene showing Helen, who appears now in a costume suited to her station in life, instead of her well known sailor suit, driving the last spike in the railroad built with such danger across Superstition range. Then a special train, gayly decked with flags, makes the first journey over the road.

But Seagrue, the defeated rival, determines on one last piece of deviltry. To make the fiendish scheme for revenge plausible, it is attributed to a streak of insanity Seagrue has developed. However, in the acting of the character this is not shown. Seagrue appears as usual. He sends for two crooks in his employ, and orders them to get Storm and Spike out of the way. They kidnap the two, intending to place them in an ore car where they will be crushed when the mass of rock is poured from the chute of the mine.

They succeed in putting Storm, bound, into the car, but Spike escapes, after hanging from the bridge, suspended by the ropes around his wrists. He warns Helen and together they race in a locomotive to overtake the ore car. They rescue Storm just before the rush of rock into the car. The incident is harrowing, the suspense being cleverly handled.

When Seagrue finds that the men escaped, he plans another scheme. During the party at which Helen's engagement to

Storm is announced, he has his men concealed in the garden without. At a given signal from Seagrue, who is a guest, they are to fire at the man before a window, Storm. But things go wrong. The men misunderstand and fire when Seagrue himself is before the window. Seagrue is killed. There is great excitement, and an automobile chase after the murderers. It ends when the car in which they are escaping is demolished by a train, as spectacular a scene as any which preceded it.

The railroad built, their enemies out of the way, Helen and Storm are married.

"The Girl and the Game" has been, as announced, a true serial of thrills. Each chapter has been exciting. The situations have been clearly presented and the suspense well worked up, cleverly handled. Director McGowan deserves credit for his good work in this, and for his acting, in the role of the escaped convict, as well. Helen Holmes sustained her role of heroine with much spirit. The photography throughout most of the serial was pleasing.

"Wives of the Rich"

Selig Three-Reel Drama Released April 10 Reviewed by Genevieve Harris

A STRONG play, interesting and plausible, is this release, which T. N. Heffron produced from a story by Allen Curtis Mason. In it Grace Darmond plays the role of a young woman whose main interest is in gambling and who must resort to trickery to gain money for her losses, since her husband, played by Harry Mestayer, tries to check this vice by cutting her allowance.

The play is effectively presented, and the characters clearly drawn. The interest lies in the characters, but there is no lack of action and suspense.

When Grant's frivolous wife begins to lose heavily at cards

he tries to curb her gambling tendency by limiting the amount of her spending money. But the young woman, who has not the decision, in fact has no desire to stop playing, manages to get the money from her husband on other pretenses. She is trapped in one of her tricks when she buys a necklace on approval, pawns it, and then can neither return it nor meet the bill when it is due.

In this predicament, she turns to Robert Baker, a friend who has frequently offered her money. With his loan she pays her debts, then faces the question of paying Baker. When she receives a note from him, asking her to call one evening, she is afraid to refuse. She goes, armed with a revolver. In a struggle with Baker, who believes she is in his power, the revolver is discharged, killing the man. However, through a fragment of the note she received, Grant learns where his wife has gone, and follows her. He finds Baker dead, the revolver beside him. He quickly removes all evidence of the struggle, and makes it appear that Baker has committed suicide. Then he returns home to forgive his very much frightened and repentant wife.

While the events in themselves are melodramatic, they are quietly and logically presented. The interest does not slacken before the last scene. The ending of the play is a fitting one, and cleverly managed. Harry Mestayer enacts well the role of the husband, while Grace Darmond presents a clear picture of a willful, spoiled young woman. Lafayette McKee, as Baker, Lillian Hayward and Emma Glenwood as society women, handle their roles well. The photography in the play is good.

"The Wayfarers"

Three-Rreel "Flying A" Drama Released April 15 Reviewed by Genevieve Harris

"HEART INTEREST" dominating an exciting plot makes this play one which will be well liked by audiences. The story is good and is clearly presented, without too much complication, while the principal characters, Frank Andrews (Alfred Vosburgh), and Grace Deering (Vivian Rich), quickly win sympathy. There are pretty scenes, and several thrilling ones.

Frank Andrews has lost his property through an investment shark, Renfrew, played by George Periolat. He goes to the man's office to force him to make good the loss, but is roughly ordered away. He returns again, and finds Renfrew dead, stabbed by a stiletto paper knife. He is discovered in the office and accused of the murder. Realizing the strength of the circumstantial evidence against him, he makes his escape. At his boarding house, when hiding from his pursuers, he meets a girl who is about to commit suicide, as the "one way out." Since both are treated cruelly by fate, Frank suggests that they run away together.

They go to a western town and live happily together. Frank is employed as a surveyor and while he is away, Grace meets a young man from the city, Jim Martin, who falls in love with her before he knows that she is married. When Frank returns, Martin recognized him as the man wanted for Renfrew's murder. He threatens to betray Frank and gain the reward, unless Grace will go away with him. Grace then confesses her knowledge of the affair, that Renfrew was accidentally killed in a struggle with her when she had upbraided him for a wrong done her sister. Martin will not believe her story and leaves to warn the authorities of Frank's whereabouts. But on his way the motorcycle is struck by an automobile and he is killed. When Frank and Grace, terrified, open the door to those they suppose to be officers of the law, they learn of the accident and find that their secret is safe.

The story is handled convincingly, and the human, pathetic elements of the situation emphasized, rather than the melodramatic. The photography is good and there are many pleasing scenes.

"The Lightbearer"

Essanay Drama by Charles J. McGuirk Released April 8. Reviewed by John Fiske

TOUGH saloonkeepers "never get no credit" from playwrights. The public doesn't want to admit that there is any good in the barkeep's makeup and the playwright must not forget his public. But usually it takes more than one beating to convince a saloonkeeper and ward boss who is in good standing with the powers that be, to pin a "closed" sign on his own door. That's the only criticism I am going while he showed skill in weaving the threads of the plot, one regrets his choice of material. For, as the play stands, it is not one which will interest exhibitors whose patronage is chiefly among the young people. It is not an uplifting play

for boys and girls, who make up a large percentage of the audience in many houses.

While evil which is true to life may be presented in screen plays—in fact, must be presented if they are to mirror life as it is—the danger in this play lies in the fact that here evil is presented almost as a mere incident to complicate the plot.

Leslie Austen has the principal role, of James Cannon, a young engineer, whose weakness of character is shown in the early part of the play, when he spends time wishing for wealth instead of working for it. He soon finds an easy way to gain it, when he meets and wins the love of a wealthy girl, Helen Maitland. He marries her, but she soon discovers that her money was the attraction for Cannon, and the two are very unhappy. At this time Cannon turns for sympathy to Grace Andrews, his stenographer, who had loved him before his marriage. The husband and wife are reconciled after the birth of a daughter. Cannon breaks off his intimacy with Grace and goes west to earn his own fortune. He is successful. A letter comes one day from Grace, but he destroys it unread.

While Cannon is in the west, his baby daughter dies. Mrs. Cannon, fearing the effect of this loss on her husband, accepts the doctor's suggestion that another child be substituted, one whose mother has died.

Years later, when the daughter is almost grown up, the story is resumed. The girl has always disliked Cannon, and he has no control over her, to his great sorrow. At last Mrs. Cannon determines to tell him of the substitution of this child for their own. Cannon is horrified and refuses to forgive the deception. Then the doctor tells the rest of the story—that the girl is really Cannon's own child, and that Grace died when she was born. So Cannon is in no position to withhold forgiveness from his wife.

Octavia Handworth plays Mrs. Cannon, Margaret Adair is Grace, Adelaide Hayes is the daughter, and Herbert Fortier the doctor. The acting of the entire cast is good.

"The Greater Wrong"

Three-Reel Lubin Drama Released April 13. Reviewed by Genevieve Harris

THIS is a well-presented play, consistent and interesting. A great deal is put into three reels, without undue crowding. The characters are clearly portrayed. George W. Terwilliger, who directed the play, also wrote the story, and to offer on "The Lightbearer," the three-act Essanay drama of the slums, by Charles J. McGuirk. And as honest criticism should be constructive, the reviewer should suggest a better way. Perhaps the author and producer will object but it seems to me there was an opportunity for a delightful touch of comedy in that scene in the bar room. Would it not have been better had the rejuvenated pugilist, who had taught the minister how to whip the saloonkeeper, put up the sign when

the latter admitted his defeat as ruler of the district? Perhaps not. It's only a suggestion anyway and offered as an appeal that more light comedy touches be introduced to relieve what appear to some as impossible situations in too many photoplays.

Except for that point, which must be taken only as a one-person opinion, "The Lightbearer" is a delightful drama of modern times and is of value on any theater program. The author has whipped an understandable story into a pleasing play that has been produced with care and thought. It is a human yarn spun around a pastor of a rich church, played by Richard Travers and played well, who takes the place of a shepherd stricken at his work in the slums. He leaves his church to conduct the mission which is connected with his parish. There he meets the opposition of the saloonkeeper who is also a collector of rents and fixer for the leading layman of the parish which pays the pastor his salary. In spite of this situation, the preacher goes on with his work with the assistance of the pugilist, happily portrayed by Jack Dale, whom he, the clergyman has saved from the gutter and taken under his roof. And he has another helper in "the rose of the slums," as played by Betty Brown. "Bull" Grogan, the saloonkeeper, has been ruling by virtue of a strong right arm which he has used successfully on the heads of those who opposed him, not overlooking the minister. The pugilist has felt the sting of his blows many times and when his strength has been restored by proper living under the watchful eye of the pastor, he teaches the clergyman to pound Christianity into his followers after he has been deprived of his pastorate through the greed of the churchman-tenement owner. His success in whipping Grogan is rewarded by restoration to the pulpit and the love of Rose.

It is a convincing and pleasing story. Travers makes an excellent strong-armed preacher and Dale, who seems best in light comedy parts such as that of the pugilist, took advantage of the opportunity offered him. Betty Brown is always a joy to see in any picture but this one might have been written with her in mind, the part fitted her so well.

It might be well to state that the author seems to have the right idea as to subtitles. He had something to say and he said it well, an example some other writers might follow.

American Produces "April"

Kentucky mountaineers have furnished many a red-blooded story of feuds, moonshining and the law of self preservation and now Clifford Howard has seized the subject and wrung from it a gripping scenario called "April," which will be produced by the American company under the direction of Donald MacDonald. It will be released as a Mutual masterpicture de luxe.

Helene Rosson will play the part of the "backwoods" girl who is known as "April." The role opposite her. that of the poet from Philadelphia, will be in the hands of E. Forrest Taylor. Henry von Meter and Louise Lester play "Tim" and "Martha," April's father and mother.

Horsley's Tribute to Beecroft

Loving cups and gold watches as tributes to resigning associates are very nice, but they lack originality and they don't let the public in on the appreciation. When Chester Beecroft resigned as general manager of David Horsley Productions, Mr. Horsley was not satisfied to pay him an ordinary compliment. So he took the extraordinary course of advertising his regard for Mr. Beecroft in full page space. This remarkable tribute appeared in Motography last week and naturally has caused a good deal of comment.

Besides the virtues so enthusiastically enumerated in the Horsley eulogy, Chester Beecroft has had a lot of intimate experience with the motion picture business, from his connection with the Motion Picture Patents Company, through executive positions in producing and distributing lines to the general managership which he now resigns. As an advertising and publicity man his reputation is wide, and his ability in the producing end of the business has been thorougly established.

In choosing the method he did to pay tribute to his ex-manager, Mr. Horsley has indirectly shown his high regard for trade paper space; for he knows it will add more to the sum total of Mr. Beecroft's happiness through the years than any token of intrinsic value but ephemeral spirit.

TO FIGHT WHITE PLAGUE

"The Invisible Enemy," the Unusual Production of the E-K-O Film Company, to Receive Country-Wide Support

When one considers the growth of the great white plague in this country and the millions of dollars spent annually in combating this malignant disease, it is little wonder that the E-K-O Film Company is receiving a large number of inquiries for its production, "The Invisible Enemy," which deals with tuberculosis in all its various phases.

George Szirmay, E. K. O. Company.

George Szirmay, general manager of the E-K-O Company, whose offices are at 729 Seventh avenue, New York, has reasons for his confidence in the earning power of the film.

"The active cooperation of The National Association for the Study and Prevention of Tuberculosis, with its 3,500 agencies scattered all over the country, is an invaluable asset to our enterprise," says Mr. Szirmay.

"The various local tuberculosis associations are leading citizens who are fully prepared to use every ounce of their personal influence to get our photoplay before the public. A complete advertising campaign will be carried out in each and every locality, initiated and stimulated by the desire of the local Anti-Tuberculosis Societies to render their own propaganda as effective as possible by using 'The Invisible Enemy' as a weapon in the crusade against the great white plague. In this crusade all classes, all faiths, all races are united.

" 'The Invisible Enemy' is a fair example of the series of sociological photoplays I am planning to produce and the encouragement so far received has only served to strengthen my determination to bring the motion picture industry and the promoting organizations of social welfare into close co-operation."

"The Invisible Enemy" was shown in New York on April 6th to a gathering of prominent physicians, social workers and press representatives. A definite release date will be announced soon.

Sifted From the Studios

ATLANTIC COAST NOTES

Pearl White refused to be "doubled" in a scene for the Pathe serial, and as a result nearly lost her life. **Sheldon Lewis,** "The Iron Claw," standing on the running board of a rapidly-going automobile, was to lift the girl into the car, but Pearl fell beneath the wheels.

The Gaumont Mutual scenic, "See America First," is now being handled by **C. M. White,** assistant to **F. G. Bradford,** general manager of the Gaumont Company. The March 19 release shows San Francisco. **Harry Palmer's** animated cartoon, which appears on the same reel, is called "Preparedness," and is a skit on **Charles Chaplin.**

Alexander Gaden, the Gaumont leading man, has a dual role in "The Drifter," playing the roles of two ministers.

Scenes of life in the South Sea Islands, showing the native dances of the savages, form part of the Gaumont Mutual masterpicture, "Feathertop," in which **Marguerite Courtot** is starred, under the direction of **Henry J. Vernot.**

Many of the East Indian street scenes in "The Haunted Manor," the Gaumont picture, were filmed in St. Augustine, Fla. Animals were obtained from the winter quarters of a circus.

Olive Trevor, famous as a model, is playing the role of Celeste in a Gaumont picture which **Edwin Middleton** is directing at the Jacksonville studio.

William Garwood and **Violet Mercereau** are playing together again, in a Universal feature.

Alan Hale, who came east after a short engagement with the Lasky western players, is playing opposite **Gail Kane** in an Equitable feature.

George Fitzmaurice, the Pathe director, to get realism into a fight scene for his present production, offered an extra day's pay to the man fighting hard enough to get hurt. The services of a physician were required at the end of the scene.

Henry W. Pemberton spends his time raising chickens and dogs when he isn't at the Gaumont studio.

"The Quality of Faith," a Gaumont Mutual masterpicture, has a cotton mill scene employing more than six hundred workmen, a cabaret where one hundred and fifteen people participated, and a ball-room scene that used seventy-five dancers.

Mutual Weekly No. 65 shows the results of the Villa raid at Columbus, N. M., the funeral of the U. S. troopers killed in the raid, and the preparations of the Second Battalion U. S. Engineers, before crossing the border, among other Mexican war news.

James Kirkwood and **Hal Forde,** of the Famous Players Company, visited the Jacksonville studio of the Gaumont Company recently.

Grace Valentine, who appears with **Lionel Barrymore** in "Dorian's Divorce," is the only woman honorary member of the Los Angeles Press Club. She formerly appeared in a stock company in that city.

Dorothy Green, who appears in "Souls Aflame," a Metro play, with **Clifford Bruce,** has a fad of buying shoes and has more than one hundred pairs.

Harold Lockwood is fond of horses. His father once owned a racing stable in New Jersey, and Harold has driven many noted trotters and pacers in races.

Mme. Petrova led a leopard through a cafe scene in "The Scarlet Woman," a new five-part Metro picture now being made by the Popular Plays and Players.

Hamilton Revelle has purchased a hydroaeroplane, which he expects to use in a Metro photoplay in the near future. Revelle is now being starred with **Marguerite Snow** in "The Half Million Bribe."

"Feathertop," the Mutual masterpicture in which **Marguerite Courtot** stars, will be released April 17, two weeks after "The Quality of Faith."

A Motion Picture Charity Ball was held in Jacksonville March 31, the proceeds going to the Actors' Fund and to the Florida Children's Home Society.

Gertrude McCoy plays her first "vampire" role in the Mutual masterpicture, "The Isle of Love," in which she appears as a prima donna, under the direction of **Edwin Middleton. Earl O. Schenck** plays oposite her.

Gertrude Robinson fainted twice during tense scenes for the Gaumont play, "The Quality of Faith," in which she plays Marna, a girl of the streets.

In the April 2 release of **Harry Palmer's** animated cartoons, which appear on one reel with the Mutual "See America First," the artist shows how a cartoonist would go gunning for Villa.

William Bailey, assistant director for the **Bushman-Bayne** productions, has received eighteen leap year proposals of marriage since he has again started to act for pictures. It is evidently not known that "Bill" has married since he left the Kalem Company, where he was leading man for several years.

George Graham, a Phildelphia sporting writer, appeared in a big ball room scene for "The Quality of Faith," the Gaumont play.

Mary Moore, of the family which includes **Tom, Owen** and **Matt Moore,** is playing an ingenue role in the forthcoming Metro play, "A Million A Minute," in which **Francis Bushman** and **Beverly Bayne** are starred.

Hazel Dawn is at present in Georgia working in her next Famous Players-Paramount picture.

One of the biggest ball room sets ever created in the Famous Players studio was built for "Molly Make-Believe," in which **Marguerite Clark** is starred.

Harry O. Hoyt, of the Metro scenario staff, recently won honors in the **Virginia Pearson** is now being starred in the William Fox play, "Blazing Love."

Charles Graham, who plays a prominent part in "Feathertop," has appeared with such stage productions as the original "Arizona" company, "The Bondsman," "Salomy Jane," with **Eleanore Robson,** and "Alias Jimmy Valentine." On the screen he has appeared in the support of **William Farnum.** He won the club championship of indoor golf

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	90	95
Biograph Co.	39	50
Famous Players Film Co..	68	100
General Film Corp., pref...	40	45
Mutual Film Corp., pref....	43	47
Mutual Film Corp., com....	43	47
No. Am. Film Corp., pref...	92	106
New York M. P. Corp.....	45	52
Thanhouser Film Corp....	3⅞	4¾*
Triangle Film Corp.....	2½	3 *
Universal Film Mfg. Co....200		..
World Film Corp.....	1⅛	1¾*

*Par $5.00.

Mutual Film Corporation: It is now generally believed the information exploited in regard to a combination of a number of the distributing companies was mostly talk, and, while it is possible that one or two of them may join forces, the big combination seems to be not only improbable but impossible, as a disinclination to even think of joining such a combination has already been expressed by five of the presidents of the companies mentioned. It is now widely admitted that many film companies generally understood to be large earners are making decidely less than rumors credit to them, and for this reason the combination would be a move in the right direction, as it would eliminate a reduplication of many executive officers, most of whom are not modest when it comes to indicating a salary which they think adequately covers their services. Mutual stocks still continue strong.

Thanhouser Film Corporation: Earnings are reported satisfactory, but the demand for stock is not as keen as it was around the first of the year.

New York Motion Picture Corporation: It is reported that while this company is promptly turning out its schedule of releases, they are not taken with the same degree of regularity by the Triangle Film Corporation as was the case in the early months when the Triangle absorbed all of the output of the New York Motion Picture Corporation. This may account for the easing off of the stock during the past ten days.

Triangle Film Corporation: This stock struck a new low level last week, and, from a high point of above $9 per share about six months ago, stock has recently sold at $2 per share.

at the Yale Club, of which he is a member.

James Cruze, now playing lead in "The Snowbird," a Metro play starring **Mabel Taliaferro,** began his career when he was fourteen years old with an Indian medicine company, in which he played fifty-seven different characters during his two years with it.

Margery Dale, daughter of **Alan Dale,** the dramatic critic, made her debut in motion pictures recently in a scene for "The Scarlet Woman," in which **Mme. Petrova** is starred.

Maud Hill, recently seen with **Julius Steger** in "The Blindness of Love," is the widow of the late **James H. Hill,** theatrical manager and producer. It was he who gave Steger his first engagement, with **Marie Tempest** in "The Fencing Master."

A full-dress parade of the soldiers at a fort near Savannah, Georgia, was held in honor of **Francis X. Bushman** and **Beverly Bayne,** who were playing in scenes there for "The Wall Between," a five-part military play.

In a battle scene for "The Wall Between," five hundred regular soldiers participated, directed by **John W. Noble,** who is a graduate of West Point and has seen seven years' active service in the regular army.

The leopard which **Mme. Petrova** introduced into a restaurant scene in "The Scarlet Woman," proved very ferocious and attacked one of the girls playing in the scene.

Lester Cuneo, now playing leads with **Harold Lockwood** and **May Allison** on the Metro program, was a cowboy on the plains for two years after graduating from the University of Chicago.

Lester Cuneo, who formerly played heavy roles in Metro pictures, and who gave up pictures recently to enter upon a banking career in Chicago, has returned to pictures and will appear with **Harold Lockwood** and **May Allison** in "The Come-back."

Bobby Connelly, the Vitagraph child actor, will have a prominent part in the Blue Ribbon feature, "The Law Decides," released April 24 through V. L. S. E.

Jewell Hunt will play Myrtle in the three-reel Vitagraph feature, "Myrtle, the Manicurist." The cast includes **Adele De Garde, Templer Saxe, Ned Finley** and **Harold Foshay.**

Arrangements are being completed for the four photoplays in which **E. H. Sothern** is to play this summer. Each play is a different type and the four will afford Mr. Sothern a chance to show the versatility of his acting.

Anita Stewart is working under the direction of **S. Rankin Drew** on a Vitagraph Blue Ribbon play to be released in May.

Lucille Lee Stewart has finished her work in the five-reel Blue Ribbon feature under the direction of **Ralph Ince,** and is ready for her next picture.

Director C. Jay Williams, who produced all the former **Frank Daniels** comedies, is still hard at work with the comedian.

Sis Hopkins herself **(Rose Melville)** writes the motto on the slate which appears at the end of each Sis Hopkins comedy.

Claire Whitney brought with her from the West Indies a parrot that speaks

Thomas H. Ince, the prolific Triangle director, is said to be the author of a song, "The No Good Guy," dedicated to Comedian Willie Collier. It's hard to tell, from his expression as he looks the sheet over, whether the dedicatee considers this an honor or not.

Spanish, English and French and whistles a part of the prologue of "Pagliacci."

Valeska Suratt is again in New York, after a trip to London.

Mary Pickford is now playing the star part in "Hulda From Holland."

W. S. Davis, who directed the photoplay, "Slander," starring **Madame Bertha Kalich,** is a student of criminology and has thousands of clippings on the subject.

The entire ballet of "The Blue Paradise" appears in **Vivian Martin's** new photoplay, "A Modern Thelma."

John Adolfi, who directs the production, also plays the role of a Norwegian sea captain in the William Fox play, "A Modern Thelma."

Rockcliffe Fellowes, the William Fox player who appears with **Ormi Hawley** in her next play, was once a bank clerk in Ottawa. Later he became a copy writer of an advertising agency, and then an actor.

Walter McNamara, the scenario writer, **Carl Von Hoffman,** cameraman, and **Billy Quirk,** the comedian, were visitors at the Gaumont studios in Jacksonville recently.

Eugene Ormonde, who appears with **Mme. Kalich** in the William Fox photoplay, "Slander," has been told that he resembles President Wilson.

The Gaumont Company chartered an ocean liner for "The Isle of Love," a forthcoming Mutual masterpicture in which **Edwin Middleton** is directing **Gertrude McCoy** at Jacksonville, Fla.

Director Will S. Davis appears in a scene in the **Mme. Kalish** picture, "Slander."

William H. Tooker, who appears in "A Modern Thelma," is a chemist and has invented a polish for tan shoes. He expects to put the preparation on the market.

Henry Hilliard appears opposite **Vivian Martin** in "A Modern Thelma." **Faversham, Alexandria Carlisle, Vera Michelena** and others.

Robert Clugston, who plays the role of "Knula" in "The Haunted Manor," finds his early training as a boxer valuable, for he engages in two strenuous fights in the picture.

When "Feathertop" is finished, **Marguerite Courtot** will begin work on a play by her director, **Henry J. Vernot,** who wrote "The Dead Alive." **Henry W. Pemberton** will be the leading man. The play, still unnamed, is laid in exclusive social circles.

Gretchen Hartman of Biograph won a women's championship swimming match at Coronado Beach, Cal., recently, over a half-mile course, and was awarded a handsome trophy.

Jack Pickford was the first areoplane passenger ever carried aloft by **Caleb Bragg,** formerly an automobile race driver. They attained a height of more than 2,000 feet above Los Angeles and remained aloft for more than two hours.

John C. Robinson, manager of the Selig animal department, refused a $50,000 cash offer for the use of his name by a circus.

Wonderful photographic effects are a feature of the **Rollin S. Sturgeon** picture, "God's Country and the Woman," in which **Nell Shipman** plays the feminine lead.

When a "calico" pony was needed for the William Fox play, "Blue Blood and Red," the property man set about painting a white pony to meet the requirements. But **Director Raoul Walsh** stopped the play until a genuine "calico" pony was found.

Since there was no telegraph or telephone or other means of communication between the mainland and the Santa Cruz Islands in the Pacific, where **William Farnum** and his company were making the William Fox play, "Battle of Hearts," a wireless plant was established and a daily news service arranged for.

William Farnum is an inveterate pool-player and holds the championship of the Lambs Club.

George Walsh has a chance to speed a racing car in "Blue Blood and Red," and many of the thrills of the play are provided by his driving of a ninety horse-power car.

"My Partner," recently produced as a Mutual masterpicture, starring **Burr McIntosh,** was first played on the speaking stage at the Union Square theater, September 16, 1879.

The romance of the Aztec period, a Triangle-Kay Bee feature, starring **William S. Hart,** is finished and will soon be shipped to New York. Six weeks were

required for the production, on which about $50,000 was spent. The cast includes **Dorothy Dalton, Enid Markey, Robert McKim, P. D. Tabler, Robert Kortman** and **Walt Whitman. Monte M. Katterjohn** is the author.

Director Raymond B. West of the Ince forces is using a beautiful steam yacht, the property of a Los Angeles millionaire, in the Triangle-Kay Bee play featuring **Bessie Barriscale. William Desmond** is the leading man. **C. Gardner Sullivan** wrote the story.

The final scenes of the sea drama by **C. Gardner Sullivan,** featuring **William H. Thompson,** have been taken and **Director Walter Edwards** will soon begin another story, a narrative of the African jungle and New York City, by **Monte M. Katterjohn.** The cast has not been selected.

Charlotte Burton, the "Vivian Marston" of "The Diamond From the Sky," and who usually plays "vampire" roles, appears as a different type, a simple working girl in "The Bruiser," the American Mutual masterpicture starring **William Russell.**

Willard Louis, who will appear with **William Farnum** in the sea drama, "The Battle of Hearts," has taken his pet Persian cat, "Laddie," to the Santa Cruz Islands with him.

The first appearance of **Margaret Gibson** and **William Clifford** as co-stars, in "The Heart of Tara," was so successful that **David Horsley** has arranged for their appearance together in future releases.

The "tipping" system furnishes the fun in the Mutual Beauty comedy of March 19, "Tips."

In a scene for a coming Triangle play, a Kentucky mountain feud story, a horse, carrying **William S. Hart,** leaped across a chasm twenty feet wide. Hundreds of spectators watched the act.

Margaret Joslin and **Harry Todd,** known for their work in the "Snakeville" stories, have joined the Universal's western forces and will appear in one-reel comedies directed by **Craig Hutchinson.**

Lule Warrenton, the Universal character actress, returned to work too soon after an attack of pneumonia, and is again confined to her home by illness.

George W. Cochrane has finished his second picture at Universal City, a two-reeler, "The Old Violinist," featuring **Thomas Jefferson** and little **Zoe Beck.**

Five hundred "extras," properly outfitted and equipped, are working the battle scenes for the Triangle-Kay Bee play in which **H. B. Warner** is featured, under the direction of **Reginald Barker. Enid Markey** is the leading woman. **C. Gardner Sullivan** wrote the story.

William Collier was nearly smothered in an Ince production, a comedy written by **C. Gardner Sullivan,** when he was buried beneath a bulky mattress on which a squad of Indians leisurely recline. He was held a prisoner for three minutes.

Thomas Ince discovered an able player in one of the porters at the Culver City studios, when he gave him a negro "bit" in the **J. G. Hawks** southern story in which **Frank Keenan** is starring, under **Charles Giblyn's** direction.

The commissary at the new Ince plant at Culver City has been opened for patronization under the management of **E. H. Allen.** Four hundred persons may be accommodated at one sitting.

Carol Halloway, who appears in Mutual Beauty comedies with **Johnny Sheehan,** was obliged to wear a black wig for a recent Jewish comedy, "Cupid at Cohens."

Maude Hill—Metro

Lois Weber, who produced the Pavlowa drama, "The Blind Girl of Portici," is directing the dances of little **Lena Baskette** in her various Universal plays, the first of which was "The Dance of Love."

CHICAGO NEWS NOTES.

SAM SCHILLER of the Schiller Feature Film Co., in the Schiller building, soon will release a new state rights picture called "The Honeymoon under Difficulties or Gebbibles Wedding Day." The titles on this film will be in the Jewish and English languages.

W. C. Brimmer, manager of the Milwaukee office of the General Film Co., visited the local general offices for a consultation with F. C. Aiken, western district manager.

Abe Heiligers, formerly under Mr. Van Ronkel at the V. L. S. E., expects to connect with another film concern soon.

One of the finest little theaters on Cottage Grove avenue is owned by L. Nathan. This theater is the Washington. It has a seating capacity of about 400 and is running the Universal service. On Saturdays, Sundays and Wednesdays high priced features are being shown at ten cents admission. This theater before Mr. Nathan took it over was considered a losing proposition but has been made into one of the best paying theaters in his section. And his secret as revealed to me was one little noun—COURTESY.

Frank Greenwald of Cleveland rushed into this town last week, with a wad of money; saw "The Unwritten Law" projected; took all that good hard-earned money out of his pockets; gave Mr. Beyfuss the money; took the print of the film under his arm; left a memorandum for the amount of paper he could use on it; shook hands all around, said good-bye to "Pathe" Holah and took the next train to Cleveland. That's why they call him "live wire Frank."

A. Rosenthal, general manager of the All Feature booking agency, is here with his feature "The Fire King," and from indications he will place is with a feature booking agency in the Schiller building.

Joseph Skirboll, district manager for Metro, visited Chicago for a week and departed for Des Moines, Kansas City, St. Louis, Louisville and Cincinnati offices.

Albert Silverman, formerly with the New Film Corp., Supreme Feature Film Co., and the Lewis Film Co., is on the road for the United Film Service.

Jack Schwartz of the Reliable Feature Film Company has gone on a booking trip to his old stamping grounds in Wisconsin. Jack is known by every Tom, Dick and Harry in the exhibiting game of Wisconsin and there is no doubt that with the many good features on the list of his concern he will send home some great bookings.

The Northern Feature Film Company, of which Mr. S. Decker is the general manager, says that the bookings received on his feature "A Mother's Confession" are keeping him busy.

Thos. P. Staniforth, of the Motion Picture Reporting Service, has gone on a trip through the southern part of Illinois to convince the exhibitors of that section of the value of his service. Although this service has been in operation only one year, still its authenticity and the thoroughness in which it covers all the releases of the motion picture field, have made it very valuable.

The Leabell Feature Film Company, of the Schiller building, under the able guideship of Jack Leaverton is gradually forging ahead. Jack is a hustler and has a number of money making features on his list.

Mr. Eichenlaub, the general manager of the Vaudeville Film Corporation in the Schiller building, reports that he has doubled his output and business within the last few months. This concern supplies a single reel service to all the F. & H. Amusement theaters and Keith circuit theaters, as well as the Allardt houses. Their releases are varied, consisting of educational reels, scenics and strong comedies. Mr. Eichenlaub reports that he will shortly come out with a big surprise for all interested in the moving picture business.

Max Linnick, of the Co-operative Film Brokers, has been appointed assistant to General Manager Fred Linick. This concern is enjoying a prosperous business throughout the United States.

Among the successful men of the film business, none is more deserving of notice than F. M. Brockell. Mr. Brockell took pot luck at this field a matter of about eight years ago, under the wing of James Steele. This was in Cincinnati; later he was appointed bookkeeper at the Pittsburg branch of the Pittsburgh Calcium Light Company, and at the amal-

gamation of all the branches into the General Film Co. was made assistant manager under Mr. Steele. He then launched into the supply business for himself in Cincinnati, but Mr. Steele wanted him in Chicago, so he went there as assistant to Mr. Steele. At the organization of the Paramount Pictures Mr. Brockell took charge of the office and has been in that capacity ever since. Mr. Brockell is well liked by exhibitors and employes, and they all have a good word for him, which is methinks too rare in this business.

Mr. Cuneo, the owner and manager of the Dearborn theater, and also owner of the De Luxe theater, can well be proud of both of them. It would seem that with two such beautiful and profitable theaters on his list there would be a tendency of his part to warm the swivel chair all day, but this method is not Mr. Cuneo's. He works from early till late and has a number of other successful business enterprises to his credit. He has made an unsuccessful theater turn a good profit.

The O. K. Film Exchange, of 525 South Dearborn street, is under the management of S. Perlman, who is also general manager of the Garden City Film Exchange. He is also the sole distributor of the Royal Projection machine, one of the latest model projectors for church and school. Mr. Perlman has been in the film business for the last seven years, and was the first man to sell motion picture projecting machines on the installment plan.

Should a straw vote be taken throughout Chicago as to who is the cleverest film salesman and publicity shark, there is no doubt that the name of Max Vutler of the Paramount would stand in the top row. Max has not only made two blades of grass grow where there was only one before, but he has cultivated many theatrical lemons into nice juicy peaches.

K. F. Love is interested, with Thomas Staniforth, in the Motion Picture Reporting Service. Mr. Love is a recruit from the newspaper field. Welcome to our fold, O Love!

L. M. Noto, of the Mutual Service, is knee deep in work, piling up bookings on "The Girl and the Game."

You have heard of people that can hynotize one by their eyes, but Mr. Kuh of the E. L. K. Film Corporation hypnotizes with his language. This item and the fact that this concern has some of the best money making features on the market explains the huge success made by this concern within the last year. Their latest release is a five-reel feature by the Hanover Feature Film Company, "Should a Baby Die," with Arthur Donaldson and Gazelle Marsh in the lead. They also control "Cabiria," "The Wonderful Maciste" and other noted productions.

The Theater Brokerage Exchange under the ownership of Robert Miller will move very shortly to newer quarters at 112 North La Salle. This concern buys, sell and rents theaters and theater supplies.

I. S. Cohen of the Public Service Film Corporation of 1446 Broadway, the producers of "Defense or Tribute," stopped in Chicago last week. He has made all the large film centers between New York and the coast. He left Chicago on Tuesday for New York. This feature is making a hit wherever it has been sold.

Stewart G. Honeck of the Milwaukee Pathe office was recently a visitor in the Chicago headquarters for a conference with "Pathe" Holah, the manager.

The Douglas theater at 3125 Cottage Grove avenue has been recently sold to S. C. Clagett, who will also manage it. Mr. Clagett is in the real estate business on the south side, and will run this theater as a side issue. The seating capacity of the house is 620, and the policy will hereafter be to run a feature every night. Mr. Clagett formerly controlled a chain of theaters in Southern Illinois and Kentucky.

Daniel "Toots" Pentozzi, the founder and present manager of the D. & D. Film Exchange at 167 West Washington street, is conceded to be one of the most successful young film men in this neck of the woods. The D. & D. conduct a buying and selling brokerage business as well as a department for the renting of the releases.

P. Plummer, the general manager of the Amusement Supply Company, advises that owing to their rapidly increasing business, they have found it necessary to move to larger quarters. After April 1, 1916, they will be located at 300-302 Mallers building. He extends a cordial invitation to all owners, managers and operators to visit the offices, where they will have on display all goods pertaining to the moving picture business.

The National Motion Picture Service, A. P. Desormeaux, general manager, is located at 117 North Dearborn street. They have concluded arrangements whereby they will release the entire output of the Urban-Eclipse Co., of London, as well as that of the Caesar Film Company, of Rome, for North America. They are at present booking "Damaged Goods" in the middle western states. Mr. Desormeaux will leave Sunday for a business trip to New York.

B. F. Rosenberg of the Imperial Photoplays Co., Denver, visited in Chicago on his way to New York. While in the Windy City he was constantly in company of Al. Rosenthal, so it looks as though Rosenthal has sold the Rocky Mountain rights for his pictures to him. The Imperial control a number of feature films for that section.

Times Signs, located at 401 Times building, Fifth avenue and Washington street, make a specialty of signs for the theater owner. F. C. Bell, one of the owners of this concern, has had seven years experience in this line, and C. H. Belts has been at the same game for about the same length of time. They are both enterprising and clever young fellows and produce real artistic show cards and other signs.

The Safety Projector and Film Company, at 127 North Dearborn street, has perfected one of the cleverest home, school and church projectors on the market. M. E. Scott, a prominent attorney, is the president of this concern; L. Cotsworth, secretary and treasurer; F. H. McMillan, vice president. Wm. J. Crowley, owner of the Garden theater at Lincoln and School streets, and Mr. Kenufick, a well known contractor, are on the directory. This concern has a meritorious article and with such live wire business man back of it success is assured.

I. L. Leserman, who has been for the last eight years in the motion picture business in this section and who is at present with the Laemmle Film Service, wants to tell all his friends, enemies and acquaintances that he is still alive and as spry as ever. He will meet all comers for a film argument right off the reel. *Vive La Universale!*

F. E. Chapman, the genial manager and owner of the Colonial theater of South Bend, Indiana, was a visitor to the Windy Village on Thursday. He says business is booming in his town. And Pop Hines corroborates this sentiment.

PACIFIC COAST NOTES

Edward Sloman is working on his second five-reel feature for the American Film Company, with **Franklin Ritchie** and **Winnifred Greenwood** in the leading roles.

George Fisher has a strong role in the Triangle play starring **H. B. Warner. Reginald Barker** is directing the play under the supervision of **Thomas Ince.**

Hershall Mayall and **Howard Hickman** have very important roles in Ince's big feature, "He Who Returned."

Helene Rosson has started a fernery in her dressing room.

Neva Gerber has accepted an engagement with the B. and L. Company at San Mateo.

Edna Maison has left the Universal Film Company. She is said to be considering a vaudeville offer.

The western Vitagraph studios are given over to light comedies until **Rollin S. Sturgeon's** new feature is begun. **Dave Smith** is producing a one-reel skit on the dancing craze, with **George Kunkel** and **Anne Schaefer** in the leading roles, and **William Wolbert** is directing a three-reel comedy with a cast including **Mary Anderson, Corinne Griffith, Carmen Phillips, Webster Campbell, Otto Lederer** and **Jack Mower.**

Marie Doro will make her debut as a Lasky star April 24 in "The Heart of Nora Flynn," which **Cecil B. De Mille** directed. She plays the role of an Irish nursemaid. **Elliott Dexter** is leading man in the cast, which includes **Lola May, Ernest Joy** and **Charles H. West.**

When her new Los Angeles bungalow received its New York furniture last week, **Anna Luther** celebrated with a "Broadway" party, having as guests only those who have been away from New York less than a year.

Hugh Russell, late of the Australian stage, is arranging for the sale of the motion picture rights to a story he wrote which was published in an English magazine. It concerns a London bachelor. A western film company is negotiating for the story and for Mr. Russell's engagement to play the lead.

Photographs of **Nell Shipman** in the windows of the smartest shops of Los Angeles announce her early appearance at Clune's Broadway theater in the eight-reel Vitagraph Blue Ribbon feature, "God's Country—and the Woman," which

Rollin S. Sturgeon produced from the novel by **James Oliver Curwood.**

Harry Mestayer's contract with the Selig Company terminates May 1. Until the Holbrook Blinn theater in New York is completed, where Mr. Mestayer will begin a leading engagement, he will be available for screen work.

Nona Thomas has been ill for a week because of overwork.

Mary Anderson was recently presented with a silver ring which came from China, and is inscribed with the Chinese symbols insuring its wearer "health, happiness, affection and wealth."

Mary Anderson plays the part of a madcap little sister in a three reeler which **William Wolbert** is directing. **Anne Schaefer** appears as her aunt.

Gretchen Hartman recently underwent an operation for adenoids. She is now back at work in the Biograph play directed by **J. Farrell MacDonald.**

Harry Carey, at Laurel Canyon ranch, has earned the title of "the perfect host." The big bungalow houses a from-Friday-to-Sunday party each week.

Nine-year-old **Lena Baskette,** the little dancer who recently joined the Universal players, will play opposite **Carter De Haven** as a girl of seventeen, in a coming feature.

The visit of **Louise Lester** and **Jack Richardson** to Los Angeles recently was the occasion of a reunion party with **Jack W. Kerrigan, Pauline Bush** and **Allan Dwan,** the five people who, in the early days, established the name "Flying A" in popular fancy. Director Dwan and Miss Lester mapped out the "Calamity Ann" series for Miss Lester.

Gertrude Hoffman and her dancing girls visited the Fine Arts studio after a matinee at the Orpheum, where their "Sumurun" act is filling a headline engagement. They watched **William Christy Cabanne's** company in scenes for a **Fairbanks** comedy.

William F. Russell is playing in and directing "The Highest Bidder," an American Mutual masterpicture. **Jack Prescott** is assistant director.

Stella Razeto has adopted a dog which she found in the Mojave desert. Her former pet, "Paddy Wuffin," was killed by an automobile.

Tom Chatterton has an excellent role as the lead in the submarine serial which the American Company is filming at Santa Barbara. **George Sargent** is directing. **Juanita Hanson** is the leading woman.

Raymond West is directing the next **Bessie Barriscale** picture. **William Desmond** and **Charles Miller** are prominent in the cast.

George Melford's vacation was short. He was recalled to direct a story written by **Willard Mack** and **Clinton Stagg,** with **Fannie Ward** and **Jack Dean** in the leading roles. It is a Salvation Army story.

Hal Cooley, now at the America studios, was formerly with the Universal Company.

Frank Keenan and **Charles Ray** again appear as father and son, in a coming photoplay which **Charles Giblyn** is directing.

"Ramona" has proved to be one of those pictures which people like to revisit. It has run for seven weeks in Los Angeles. **Donald Crisp** is commended on the manner in which he caught the spirit of Helen Hunt Jackson's novel.

There is a rumor that **Henry King** is leaving the Balboa company, after having been with them since they started making pictures.

Jack Warren Kerrigan is said to be doing wonderful work in "Son of the Immortals," the Universal play.

In "The Test of Chivalry," **Fritzi Brunette** again appears in a "ragged" role. **William Robert Daly** is directing the play for the Selig Company. **Edward J. Piel, Vivian Reed** and **James Bradbury** appear in the cast.

Edith Johnson represented the Selig studios in a recent entertainment given by the Actors' Benefit Fund Committee at the Huntington hotel in Pasadena.

A large force of carpenters are rebuilding the south stage of the Selig Zoo studios which was damaged in a flood due to the breaking of a city dam.

The success of **Corinne Griffith's** work in "Bitter-sweet" led to her appointment to an important part in the cast of **Rollin S. Sturgeon's** next feature.

To produce a hurricane for a scene of "Into the Primitive," a coming Selig Red Seal release, written by **Robert Ames Bennett,** the huge propellors of an aeroplane were used.

"The Hard Way," a three-reel comedy featuring **Jack Pickford,** is being produced at the Selig studios by **T. N. Heffron** from a story by **Russell E. Smith. Vivian Reed, Lillian Hayward, Harry Lonsdale** and **Sidney Smith** are in the cast.

Sessue Hayakawa, the well-known Japanese screen actor who appeared recently in "The Cheat," will be starred by the Lasky Company in "Alien Souls," to be released in May.

Corinne Griffith's hobby is fine needlework, embroidery especially.

Alfred Vanderbilt and party were visitors at the Selig Zoo, Los Angeles, recently.

Jack Pickford has a new Hupmobile, designed by himself. It has a dark maroon body, white wire wheels and a tan Victoria top. Jack will use it in his next Selig play.

William S. Smith, business manager of the western Vitagraph offices, is taking a vacation at his ranch near Elsinore, Cal.

George Burkhardt wrote the comedy which **Dave Smith** is now producing.

Mary Anderson quickly caught the automobile fever and is now driving her own car.

A detective story by **Cleveland Moffett** forms the theme of **Rollin S. Sturgeon's** next feature, for which he is now selecting a cast.

The newest arrivals in the Selig Zoo nursery are a baby camel and a little snow-white sacred cow.

Rhea Mitchell, who recently signed a contract to appear in American Film Corporation pictures, began her picture career under **Thomas Ince.**

J. P. McGowan and **Frank H. Spearman** are completing the plans for the production of the latter's novel, "Whispering Smith," the next **McGowan-Holmes** feature.

Lena Baskette gave Egyptian and snake dances at an entertainment for the Actors' Fund benefit at the Hotel Huntington in Pasadena.

Ashton Dearholt won his position with the American Film Company on a wager made by **John R. Freuler,** president of the Mutual Film Corporation. When both were in Milwaukee, a year ago, Mr. Freuler offered Mr. Dearholt, just out of a military college, a position with the coast players if he earned his way out there. Mr. Dearholt did so, making the journey in a second-hand automobile.

Beautiful mountain scenes are a feature of "At Piney Ridge," the Selig V. L. S. E. release of May 1. **Fritzi Brunette** is starred in this story as a Tennessee mountain girl. Others in the cast are **Al W. Filson, Leo J. Pierson, Edward J. Piel, Frank Clark, Vivian Reed, William Scott, Lillian Hayward** and **James Bradbury.**

CHICAGO GOSSIP

Bryant Washburn worked five hours in a steel mill at Gary, Ind., to obtain local color for "The Spider's Web."

Ernest Maupain who plays the leader of the London crooks in the Essanay production of "Sherlock Holmes," starring **William Gillette,** played that role on the speaking stage in Paris.

Lewis S. Stone, who appeared with **Gladys Hanson** and **Bryant Washburn** in "The Havoc," will take the leading part in "According to the Code," soon to be produced by the Essanay Company.

Several cameras record each scene in the Essanay feature plays, and the best negative of each scene is selected.

Richard C. Travers and **John Junior** appear in the support of **Sallie Fisher** in "The Little Shepherd of Bargain Row."

William Gillette is assisting **Director Berthelet** in supervising the make-ups and stage sets for "Sherlock Holmes." Costly sets are constructed to give the London "color."

"The Misleading Lady," "Captain Jinks of the Horse Marines," "The Daughter of the City" and "Vultures of Society," Essanay feature plays, have arrived in London and are meeting with success.

SOUTHERN NOTES

By William Noble

The opera house, Pensacola, Fla., has been taken over by **H. M. Mavaratt.** The house seats 1,500 and will operate on a 10-cent policy.

W. M. Clark has purchased the Alamo Theater at Gainesville, Fla., and will at once make extensive improvements.

Manager Catron of the Bonita theater at Tampa, Fla., has installed a new cooling system in his theater.

J. C. Moss, owner of the Fotosho and

Colonial theaters at Miami, Fla., has commenced the erection of a new motion picture theater which will seat 1,200.

The Magic City theater, at Bogalusa, La., is being renovated, and new opera chairs installed.

C. L. Sherwood has opened the new Sherwood theater at Homer, La., and will use the General Film pictures.

M. W. Lawrence is now handling S. S. Moss productions in Louisiana, from New Orleans. **Doc. Graham,** former manager at New Orleans, is now located at Birmingham, Ala.

Plans are being made for the building of a new motion picture theater at Hattiesburg, Miss., on the site of the Auditorium theater which was burned early in February.

Plato Collins, owner of the Dixie and Palace theater at Kingston, N. C., has secured half interest in the Grand at that place. The Palace and Grand will continue to run, but the Dixie will be closed.

Howard and Wells have acquired the last opposing theater at Wilmington, N. C., the Academy of Music, which has been operated by the S. A. Lynch enterprise at Asheville. The Howard-Wells Amusement Company has been incorporated to operate the Grand, Royal, Bijou, Victoria, Royal and Academy of Music, with capital of $100.000. George W. Bailey will continue as manager of the Academy of Music.

Aaronson and Brown will open the new Chrystal theater at Raleigh, N. C., in the near future, to replace the old Crystal which burned down recently.

H. R. Mason, of the Acme theater, has commenced the erection of a new motion picture house at Goldsboro, N. C. The new house will seat about 800.

Airington Brothers have discontinued vaudeville at the Grand theater, Rocky Mount, N. C., and will confine their house to pictures exclusively in the future.

Batchelor Brothers are remodeling the opera house at Weldon, N. C., and will install new equipment.

J. L. Schultz has opened a new picture house at Thalia, Texas.

L. J. O'Malley will open a new motion picture house at Sweetwater, Texas, in the near future.

L. G. Bissinger is renovating the Washington theater at Dallas, Texas, and making a number of improvements. A new electric sign has been ordered and will be installed as soon as received.

The Lone Star Motion Picture Company is hard at work on rehearsals for their new five-reel feature production, most of which will be made in and near Dallas. Several of the scenes will be made at Birmingham when the next confederate reunion convenes there this summer.

E. A. Henderson has been appointed receiver for the Hippodrome theater, at Dallas, Texas.

Mart Cole of the Dreamland theater, West, Texas, will build a new theater at that place in near future, which is to seat 700 and will be strictly up-to-date.

E. A. Kinney has opened his new theater at Belton, Texas, and reports business good.

R. A. Carter has leased the Roseland theater at Dallas, Texas, and will change from vaudeville to pictures.

The Princess theater at San Antonio, Texas, has changed from straight pictures to Pantages vaudeville and feature pictures.

Jake Burke, manager of the grand Opera House, San Antonio, Texas, has reopened his theater and will show Triangle and other feature film pictures.

Judge Swayne of the Seventeenth District Court at Fort Worth, Texas, March 28, declined to grant an injunction restraining the city officials from holding an election in Fort Worth April 1 regarding Sunday pictures. Judge Swayne expressed the opinion that the city of Fort Worth had no right to hold an election, but decided that he had no right to interfere at this time. The election consequently will be held April 1.

J. A. Lemke, first of the motion picture show proprietors at Waco, Texas, to be tried for keeping open on Sunday, was acquitted in the County Court March 22. Several cases are still pending against other proprietors.

One thousand members of the East Dallas, Texas, Christian Church Sunday School were photographed in action last Sunday. The children of the primary department carried small flags as they marched before the camera. The picture will compose a regular reel and will be shown at the local playhouses.

The Sun Film Corporation of Springfield, Ill., is locating a permanent studio at Corpus Christi, Texas, for the production of motion pictures. **Howard H. Temple,** president and general manager of the Sun Film Corporation, stated that he expected to start work at once and to have the first picture ready by June 1.

That where the state law speaks, the city ordinance must be silent, where the state law is silent, the city may speak, was the opinion of the Court of Civil Appeals, First District, at Galveston, Texas, in the case of the Zydias Amusement Company, et al, vs. the City of Houston. This formed the basis upon which the higher court affirmed the action of the district court of Harris county in dissolving the temporary restraining order obtained by the Zydias Amusement Company and refusing to grant an injunction against the city of Houston from prosecuting the company from exhibiting motion pictures without first having obtained a permit in accordance with an ordinance of the city of Houston regulating places of amusement. The case is a test for the purpose of learning whether city councils have the power to regulate their local affairs, when not in conflict with the state laws. The court held that the city ordinance was entirely consistent with state law and the city authorities had authority to enforce provisions of ordinances regulating appointment of censors and the handling of places of public amusement in accordance with the laws of the city.

BRITISH TRADE GOSSIP

George H. Smith of the Vitagraph Company has sailed for the United States to be gone about eight weeks.

Ellen Terry has been persuaded to enter motion pictures, and will appear in a film for the Ideal Film Renting Company.

The motion picture industry is facing a problem in the lack of skilled labor, due to the call of so many of its workers to the front.

The idea of having women pictorial operators is gaining favor.

The Davison Film Sales Agency has been appointed agents for the open market releases of the Kalem and Biograph Companies.

J. A. Saunders has been appointed manager of the Northern and Midland Exclusive Company.

Messrs. Harma and Company recently showed their latest purchases, "The Pretenders" and "Fortunes of the Wheel," both made by the Kalem Company.

The Selig Red Seal drama, "Thou Shalt Not Covet," has recently arrived.

The frequent nocturnal air raids are causing much anxiety to the managers on the East coast because of the danger of panic in the theaters.

The serving of "afternoon tea" in the picture houses is receiving the attention of many managers and patrons seem to appreciate the favor.

BEBE DANIELS A VETERAN

Little Bebe Daniels, who supports Harold Lloyd in the Pathe "Lonesome Luke" comedies, is only sixteen years old, but in dash, vim, and genuine humorous talent she is far beyond her years. Miss Daniels is a daughter of the sunny South and has been on the stage since she was only ten months old. She toured in "Richard III" and several years in stock. While playing in "The Squaw Man," she was made a partner in the producing firm to avoid the child labor regulations. She has been with several picture companies and is now playing in the Rolin Film Company's "Lonesome Luke" comedies. It is said "Bebe" can do all the popular athletic and artistic stunts from swimming to singing.

Pete Morrison and his educated horse "Babe-o'-Hell." Babe responds to Pete's softly spoken commands to "drop" or "buck" as though she actually understood the meaning of the words, and perhaps she does. Pete and "Babe" are in American films.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-3	Three Friends	Biograph	1,000
D	4-3	The Strange Case of Mary Page, No. 11	Essanay	2,000
D	4-3	The Corsican Sisters (No. 2 of the Social Pirates)	Kalem	2,000
C	4-3	The Fatal Bean	Lubin	1,000
D	4-3	The Devil, the Servant and the Man	Selig	3,000
T	4-3	Selig-Tribune No. 27, 1916	Selig	1,000
D	4-3	Her Partner	Vitagraph	1,000

Tuesday.

D	4-4	Under Royal Patronage	Essanay	2,000
C	4-4	From Altar to Halter	Kalem	1,000
D	4-4	The Return of James Jerome	Lubin	2,000

Wednesday.

D	4-5	Paths That Crossed	Biograph	3,000
C	4-5	Canimated News Pictorial No. 8	Essanay	1,000
C	4-5	Trapping the Bachelor	Kalem	1,000

Thursday.

D	4-6	The Scarlet Chastity	Lubin	3,000
T	4-6	Selig-Tribune No. 28, 1916	Selig	1,000
C	4-6	Mamma's Boys	Vim	1,000

Friday.

C	4-7	The Fickle Fiddler's Finish	Kalem	1,000
D	4-7	The Millionaire's Son	Knickerbocker	3,000
C	4-7	In the Ring	Vim	1,000
C	4-7	Friday the Lonley	Vitagraph	1,000

Saturday.

D	3-8	The Lightbearer	Essanay	3,000
D	3-8	The Record Run	Kalem	1,000
C	3-8	A Wise Waiter	Lubin	1,000
D	3-8	Along the Border	Selig	1,000
D	3-8	The Other Way	Vitagraph	3,000

Monday.

D	4-10	The Tender-Hearted Boy	Biograph	1,000
D	4-10	The Strange Case of Mary Page, No. 12	Essanay	2,000
D	4-10	The Social Pirates, No. 3	Kalem	2,000
C	4-10	Otto, the Bell Boy	Lubin	1,000
D	4-10	Wives of the Rich	Selig	3,000
T	4-10	Selig-Tribune, No. 29	Selig	1,000
D	4-10	The Hoydes	Vitagraph	1,000

Tuesday.

D	4-11	The Man Who Called After Dark	Essanay	2,000
D	4-11	Millstones	Essanay	2,000
C	4-11	Millionaires by Mistake	Kalem	1,000

Wednesday.

D	4-12	The Stampede	Biograph	3,000
C	4-12	Vernon Howe Bailey's Sketch Book of Boston: Scenic	Essanay	1,000
C	4-12	Fashion and Fury	Kalem	1,000

Thursday.

D	4-13	The Greater Wrong	Lubin	3,000
T	4-13	Selig-Tribune, No. 30	Selig	1,000
C	4-13	The Battle Royal	Vim	1,000

Friday.

C	4-14	Romance and Riot	Kalem	1,000
D	4-14	Haunted and Hounded	Knickerbocker	3,000
C	4-14	The Sleuths	Vim	1,000

Saturday.

D	4-15	The Last Adventure	Essanay	3,000
D	4-15	The Race for a Sliding	Kalem	1,000
C	4-15	Mr. Housekeeper	Lubin	1,000
C	4-15	The Beauty Hunters	Selig	1,000
D	4-15	The Other Way	Vitagraph	3,000

V. L. S. E. Program

Apr.	3	The Cycle of Fate	Selig	5,000
Apr.	3	The Vital Question	Vitagraph	5,000
Apr.	3	Jack Series—A Doctor by Proxy	Vitagraph	1,000
Apr.	10	The Flames of Johannis	Lubin	5,000
Apr.	10	Salvation Joan	Vitagraph	7,000
Apr.	10	Jack Series—Hat and the Cat	Vitagraph	1,000
Apr.	17	Artie, the Millionaire Kid	Vitagraph	5,000
Apr.	17	Jack Series—Artistic Sense	Vitagraph	1,000

Mutual Program

Monday.

D	4-3	Ways of the World	American	2,000
C	4-3	Ruining Randal's Reputation	Falstaff	1,000

Tuesday.

C	4-4	Oh! Oh! Oh! Henery	Thanhouser	2,000
C	4-4	Bungling Bill, Detective	Vogue	1,000

Wednesday.

T	4-5	Mutual Weekly No. 66	Mutual	1,000
C	4-5	Billy Van Deusen's Muddle	Weekly	1,000
S	4-5	See America First No. 30	Gaumont	500
C	4-5	Cartoons, No. 30	Gaumont	500

Thursday.

D	4-6	Bonds of Deception	American	3,000

Friday.

D	4-7	Two Bits	Mustang	2,000
C	4-7	The Winning Punch	Cub	1,000

Saturday.

D	4-8	Under Azure Skies	Mustang	3,000
C	4-8	The Professor's Peculiar Precaution	Falstaff	1,000

Sunday.

C	4-9	Art and Arthur	Beauty	1,000
C	4-9	Knocking Out Knockout Kelly	Vogue	1,000

Monday.

D	3-10	The Pendulum of Chance	American	2,000
C	3-10	Sapville's Stalwart Son	Falstaff	1,000

Tuesday.

D	3-11	The Romance of the Hollow Tree	Thanhouser	2,000
C	3-11	Title Not Reported	Vogue	

Wednesday.

T	3-12	Mutual Weekly No. 67	Mutual	1,000
C	3-12	Peanuts and Powder	Beauty	1,000
S	3-12	See America First No. 31	Gaumont	500
C	3-12	Kartoon Komics	Gaumont	500

Thursday.

D	3-13	Silent Silby	Mustang	3,000

Friday.

D	3-14	The Awakening	Mustang	2,000
C	3-14	Almost Right	Cub	1,000

Saturday.

D	3-15	The Wayfarers	American	3,000
C	3-15	The Overworked Oversea Overseer	Falstaff	1,000

Sunday.

C	3-16	The Improbable Yarn of McQuirk	Beauty	1,000
C	3-16	Title Not Reported	Vogue	

Universal Program

Monday.

C	4-3	How Times Do Change	Nestor	1,000
D	4-3	Queen of the Prophets (Graft No. 17)	Universal	2,000

Tuesday.

D	4-4	The League of the Future (No. 5 Lord John's Journal)	Gold Seal	3,000
	4-4	No Release This Week	Rex	
C	4-4	The Town That Tried to Come Back	Imp	1,000

Wednesday.

D	4-5	The Little Fraud	Victor	1,000
C	4-5	For the Love of Mike and Rosie	L-Ko	3,000
T	4-5	Animated Weekly, Vol. 2, No. 14	Universal	1,000

Thursday.

D	4-6	The Eyes of Fear	Laemmle	2,000
C	4-6	Hungry Happy's Fear	Big U	1,000
N	4-6	The Dance of Love	Powers	500
E	4-6	The Brush Industry	Powers	500

Friday.

D	4-7	The Dare-Devils of War	Imp	2,000
D	4-7	The Still Voice	Rex	1,000
C	4-7	A Leap Year Tangle	Nestor	1,000

Saturday.

D	4-8	Behind the Mask	Bison	2,000
	4-8	No Release This Week	Powers	
C	4-8	His Highness, the Janitor	Joker	1,000

Sunday.

D	4-9	Mignonette	Imp	2,000
C	4-9	Bill's Wife	Laemmle	1,000
C	4-9	No Release This Week	L-Ko	

Monday.

C	3-10	Putting Her Foot In It	Nestor	1,000
D	3-10	The Hidden City of Crime (Graft No. 18)	Universal	2,000

Tuesday.

D	3-11	The Voice of the Tempter	Gold Seal	3,000
	3-11	No Release This Week	Rex	
C	3-11	Held for Damages	Imp	1,000

Wednesday.

C	3-12	The Lathered Truth	Victor	2,000
D	3-12	The Brink	Laemmle	1,000
T	3-12	Animated Weekly No. 15	Universal	1,000

Thursday.

D	3-13	Public Approval	Laemmle	3,000
	3-13	No Release This Week	Big U	
C	3-13	Some Fish	Powers	1,000

Friday.

D	3-14	The Doctor of the Afternoon Arm	Imp	2,000
D	3-14	The Toll of the Angelus	Rex	1,000
C	3-14	Some Honeymoon	Nestor	1,000

Saturday.

D	3-15	The Rival Pilots	Bison	2,000
D	3-15	The Stolen Melody	Powers	1,000
C	3-15	Hubby Puts One Over	Joker	1,000

Sunday.

D	3-16	The Sham Reality	Rex	1,000
	3-16	No Release This Week	Laemmle	
C	3-16	The Doubles Trouble	L-Ko	2,000

Miscellaneous Features

The Arabian Dancing Girl	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
A Fool's Paradise	Ivan Film	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	

Bluebird Photo-Plays, Inc.

Jan. 24	Jeanne Dore		5,000
Jan. 31	Secret Love		6,000
Feb. 7	Undine		5,000
Feb. 14	Hop, the Devil's Brew		5,000
Feb. 21	The Wrong Door		5,000
Feb. 28	The Grip of Jealousy		5,000
Mar. 6	Rupert of Hentzau		5,000
Mar. 12	The Strengtb of the Weak		5,000
Mar. 19	Yaqui		5,000
Mar. 26	The Flirt		5,000
Apr. 2	Tangled Hearts		5,000
Apr. 9	John Needham's Double		5,000

Fox Film Corporation

Released Week of

Jan. 23	The Serpent		5,000
Jan. 30	The Ruling Passion		5,000
Feb. 6	Merely Mary Ann		5,000
Feb. 13	Fighting Blood		5,000
Feb. 20	The Fool's Revenge		5,000
Feb. 27	The Spider and the Fly		5,000
Mar. 6	The Marble Heart		5,000
Mar. 13	Gold and the Woman		5,000
Mar. 20	The Man of Sorrow		5,000
Mar. 27	A Wife's Sacrifice		5,000
Apr. 3	Blue Blood and Red		5,000
Apr. 10	Slander		5,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000

Metro Features.

Released week of

Feb. 21	A Corner in Cotton	Metro	5,000
Feb. 28	The Soul Market	Metro	5,000
Mar. 6	The Blindness of Love	Metro	5,000
Mar. 15	The Count of Ten	Metro	1,000
Mar. 27	The Wall Between	Metro	5,000
Apr. 3	The Kiss of Hate	Metro	5,000
Apr. 10	The Half Million Bribe	Metro	5,000

Mutual Master-Pictures.

Released week of

Mar. 6	The Flight of the Dutchess	Thanhouser	5,000
Mar. 13	In the Web of the Grafters	Signal	5,000
Mar. 16	The Bird of Prey	Thauhouser	5,000
Mar. 18	Overalls	American	5,000
Mar. 20	My Partner		5,000
Mar. 23	The Bruiser	American	5,000
Mar. 25	The Hidden Law	Centaur	5,000
Mar. 27	The Love Liar	Centaur	5,000
Mar. 27	Revelation	American	5,000
Mar. 27	The Net	Thanhouser	5,000
Apr. 3	The Haunted Manor	Gaumont	5,000
Apr. 3	The Traffic Cop	Thanhouser	5,000
Apr. 10	April	American	5,000
Apr. 13	The Leopard's Bride	Gaumont	5,000

Paramount Features.

Released week of

		Paramount-Bray	1,000
Mar. 27	Audrey	Famous Players	5,000
Mar. 27	The Fire Fighting Forest Rangers of Arizona..	Paramount-Burton Holmes	1,000
Mar. 30	Bobby Bumps Gets a Substitute	Paramount-Bray	1,000
Mar. 30	The Sowers	Lasky	5,000
Apr. 3	The Heart of Paula	Pallas	5,000
Apr. 3	Old and New Manila	Paramount-Burton Holmes	1,000
Apr. 6	The Police Dog Turns Nurse	Paramount-Bray	1,000
Apr. 6	The Race	Lasky	5,000
Apr. 10	Bilibid, the "Sing Sing" of the Philippines	Paramount-Burton Holmes	1,000
Apr. 10	Molly Makes Believe	Famous Players	5,000
Apr. 13	The Love Mask	Lasky	5,000
Apr. 13	The Stone Age Roost-Robber	Paramount-Bray	1,000
Apr. 17	The Pasig River (The Filipino Thames)	Paramount-Burton Holmes	1,000

Pathe.

Released Week of

Apr. 10	The Iron Claw No. 7	Pathe	2,000
Apr. 10	Pathe News No. 30	Pathe	1,000
Apr. 10	Pathe News No. 31	Pathe	1,000
Apr. 10	Luke's Double	Phunphilm	1,000
Apr. 10	Teddy and the Angel Cake	Pathe	500
Apr. 10	Algeria, New and Old	Pathe	500

Red Feather Production

Released Week of

Feb. 28	The Lords of High Decision		5,000
Mar. 6	The Target		5,000
Mar. 13	The Pool of Flame		5,000
Mar. 20	Drugged Waters		5,000
Mar. 27	Autumn		5,000
Apr. 3	Two Men of Sandy Bar		5,000
Apr. 10	Brigadier Gerard		5,000

Triangle Film Corporation.

Released week of

Mar. 26	Hoodoo Ann: Mae Marsh, Robert Herron	Fine Arts	5,000
Mar. 26	The Raiders: H. B. Warner	Triangle-Kay-Bee	5,000
Mar. 26	By Stork Delivery; Mack Swain	Triangle-Keystone	2,000
Mar. 26	An Oily Scoundrel; Fred Mace	Triangle-Keystone	2,000
Apr. 2	The Habit of Happiness; Douglas Fairbanks	Fine Arts	5,000
Apr. 2	The Bathhouse Blunder	Triangle Keystone	2,000
Apr. 2	Waifs; Jane Grey	Triangle-Kay-Bee	5,000
Apr. 2	His Wife's Mistake; Roscoe Arbuckle	Triangle-Keystone	2,000
Apr. 9	Little Meena's Romance; Dorothy Gish and Owen Moore	Fine Arts	5,000
Apr. 9	The Aryan; William S. Hart	Triangle-Kay-Bee	5,000

World Features.

Released week of

Mar. 6	As In a Looking Glass	World	5,000
Mar. 6	The Devil's Toy	Equitable	5,000
Mar. 13	The Unpardonable Sin	Shubert	5,000
Mar. 20	Passers By	Equitable	5,000
Mar. 27	The Hand of Peril	Paragon	5,000
Mar. 27	The Struggle	Equitable	5,000
Mar. 20	The Supreme Sacrifice	Brady	5,000
Apr. 3	Velma	Shubert	2,000
Apr. 3	Her God	Equitable	5,000
Apr. 10	The Feast of Life	Paragon	5,000
Apr. 10	The Chain Invisible	Equitable	5,000

Brief Stories of the Week's Film Releases

General Program

The Tender Hearted Boy—Biograph—April 10.—Featuring Mae Marsh and Robert Harron. The boy gets employment in a butcher shop and secretly provides meat to an old woman whose misery he pities. He intends to pay for the meat himself, but when he is caught he is discharged as a thief. The old woman dies and the police find in her room a will leaving several thousand dollars to the boy. When they go to his house he fears arrest and hides in a closet until the truth is discovered and then the butcher himself congratulates him.

Otto the Bell Boy—Lubin—April 10.—Featuring Davy Don. Otto is given the job of Bell Boy on account of the bell boy fight. Otto falls in love with Lizzie, but hides the fact that he has no money with which to march up the aisle to be tied to her for life. He receives a greenback for assisting one who has filled up on liquor and enters a poker game. His luck is so good that after a short time Otto emerges from the game with all their money. He goes to meet Lizzie, shows her the money and they go to the minister.

Wives of the Rich—(Three Reels)—Selig—April 10.—A longer review appears on another page of this issue.

The Man Who Called After Dark—(Two Reels)—Biograph—April 11.—Robert Whitmore proposes to the editor of a newspaper a plan to increase the circulation of the paper. A mysterious murder has been committed and Whitmore suggests that he leave a trail of evidence, to be discovered by reporters, indicating that he is the murderer. The scheme works, but when Whitmore is pronounced guilty, the editor does not come forward to clear him, as was agreed, because the editor is the real murderer. Whitmore's sweetheart, however, discovers the secret of the editor's wife, and Whitmore is released.

Millstones—(Two Reels)—Essanay—April 11.—Featuring Darwin Karr and Nell Craig. Bill Dolan, burglar, rescues little Mary Ryan from her dissolute parents and raises the child. Ten years later finds her a member of the notorious Dolan gang, who are sought by the police. She tries to make Dolan give up his life and go straight and he consents to make his next robbery his last one. He is caught and jailed, but orders Mary to go to the home of Carstairs, the District Attorney, and steal the evidence. She is also caught by Carstairs and she tells him she is helping Dolan and he agrees not to use the evidence if Mary can reform the criminal. Later when Mary returns home she finds Dolan, he having escaped from jail. They decide to marry and flee together, and with Mary's money get a fresh start and "go straight."

The Stampede—(Three Reels)—Biograph—April 12.—Featuring Linda Arvidson and Charles Perley. Caught with his frightened horse in the midst of a stampeding herd of cattle, the young engineer is rescued by the girl he has spurned after having learned that she has Indian blood in her veins. It is an Indian trick that saves him from the maddened animals, beneath whose hoofs his enemy, an Indian who loves the girl, had planned to see him crushed. The climax of a big drama of love and politics, in superb settings.

Vernon Howe Bailey's Sketch Book of Boston—Essanay—April 12.—A split reel release containing five hundred feet of views of historic and beautiful Boston. The other half of the film is taken up with scenic, showing the natural grandeur of the American west.

The Greater Wrong—(Three Reels)—Lubin—April 13.—A full review appears on another page of this issue.

The Battle Royal—Vim—April 13.—Featuring Plump and Runt. In the Kentucky hills lives the families of Plump and Runt. The eldest of the Plump sons was the future husband of the Runt girl and the stocky son of the Runts was the betrothed to the daughter of the Plumps. Life flowed on in one happy stream until one day Plump and Runt happened to hook the same fish and hot words and blows followed and the feud was born. The Plump stronghold is attacked by the Runts and when some unfortunate Revenue officers find their way to the hills and become targets for the combined fire of the both families, the joyful discovery that they are fighting the law blinds the feudists to their personal quarrel and joining forces they pepper the fleeing officers.

Haunted and Hounded—(Three Reels)—Knickerbocker—April 14.—Jim Lowell and Anne Lowell are unhappily married and one day after a fearful scene between them Anne hits Jim with a crockery jar when he attempts to choke her and escapes to the city thinking she has killed him. Later she marries a rich young man and ten years later she is the mother of two children. On her summer estate Joe Standing is engaged as gardener and Ida, his wife, and formerly the woman whom Jim had an affair with, learning of Anne's whereabouts tells Jim, who determines to try blackmail. Anne who has never told her husband of her past is heartbroken and that night Jim enters her room and threatens her. Joe, wandering in the garden, sees him and when Joe comes in the two men struggle, when Jim pulls the gun on Joe. Jim is killed and when Anne's husband rushes in from his room Joe explains that he followed the burglar and shot him in self defense.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Sleuths—Vim—April 14.—Featuring Pokes and Jabbs. Mrs. Newlywed receives a sacred jewel from her uncle in the far East, who tells her that the jewel once adorned the famous idol of one of the temples. She wears the jewel to a dance and the newspaper articles about it are seen by some Arabs, who have been commissioned by the Sheik to recover the gem. Missing the jewel, the Newlweds call in Pokes and Jabbs, the world-famous detectives, who undertake to find the precious stone. The Arabs learn that Pokes and Jabbs are on their trail and luring them into the house of one of the band succeed in imprisoning the sleuths in the torture chamber. The detectives indulge in some snuff, which causes them to sneeze, and the mighty blast blows down the torture chamber, wrecks the entire house and liberates Pokes and Jabbs, who triumphantly emerge from the wreckage.

The Last Adventure—(Three Reels)—Essanay—April 15.—Featuring Lillian Drew, John Lorenz and Edward Arnold. Timotny Hayden some years before the story opens had won a small town girl and brought her to the city. He introduced her among his men friends and each of the wealthy clubmen at some time or other has given Beatrice expensive gifts and these gifts Hayden sells and provides cheap imitations for her to wear. Arnold Burton returns from Alaska with a fortune and Hayden forces Beatrice to sign an agreement with him that she will marry the millionaire and when he discovers her past she will divorce him upon payment of $100,000. Burton falls in love with Beatrice, but she will not marry him as her own love has become genuine. She is forced, however, by Hayden to accept Burton's proposal and shortly after they are married. Hayden visits Beatrice in her rooms and while she is telling him she is through with him forever, Burton enters and forces Hayden to leave. At the door Hayden levels a revolver at Burton, but the butler grasps him and in the struggle hurls him down the stairs and his neck is broken.

Mr. Housekeeper—Lubin—April 15.—Featuring Billie Reeves. Billie Henpeck marries his landlady to secure a home and soon begins to reap the fruits of his error. His wife's father dies and leaves her favorite boarder in charge of the house. This excites the ire of the other boarders and all leave the house. Billie sees his opportunity to make money while his wife is away and reduces the rates of the rooms and soon the house is filled again. His wife returns and the watchful Mr. Boarder tells her what has occurred during her absence. Taking the matter in her own hands, the matter is brought to an adjustment in an effective and permanent way.

The Beauty Hunters—Selig—April 15.—Featuring James Bradbury and Martha Mattox. John Queerphiz and Jane Apeface exchange bogus photographs and later are married by telephone. Consternation ensues when each spies the other's face. Each consult a beauty doctor and a transformation results in both of them. They meet while thus transformed and fall in love with each other. John follows Jane home and not recognizing him she orders him to leave as her husband will be home soon. Finally they recognize each other and a struggle ensues in which wigs and false hair are scattered around promiscuously.

The Corsican Sisters—Kalem—April 3.—Second episode of "The Social Pirates." Featuring Marin Sais and Ollie Kirby. Mona and Mary set out to teach Harrasford, a conceited man-about-town to whom woman's affections are but a toy, a lesson. Mona becomes acquainted with him and says that she is a Corsican living with her younger sister. Harrasford calls on Mona and immediately becomes attracted to Mary. A number of thrilling events keeps Harrasford in a maze of excitement between the two girls, who, as temperamental Corsicans, are intense in love and hate. Harrasford plans to flee at ten o'clock with Mary and at the appointed time Mona appears heavily veiled and followed by a detective, who forces from her a confession that she killed Mary. Harrasford secretly passes a bribe to the detective, who allows him to escape, and when he is out of sight Mona and the detective join in a hearty laugh and in a few moments Mary arrives to add to the rejoicing over the success of the plan to humble the conceited hearbreaker.

From Altar to Halter—Kalem—April 4.—Featuring Bud Duncan and Lloyd V. Hamilton.

Lubin dramas soon to appear. Left to right: "The Greater Wrong," "The Return of James Jerome," "The Scarlet Chastity."

Mutual humor films now going the rounds. They are, beginning at the left, "The Professor's Peculiar Precautions," "The Improbable Yarn of McQuirk," and "Jerry and the Smugglers."

Later it develops that it was only a nightmare—but while Ham and Bud are married—Ham is boss in his home, but Bud is a lowly worm. The worm turns—and there is an exciting time in both households. Ham finds himself battered and beaten, while Bud surprises his better half with a strenuous display of bossism.

Trapping the Bachelor—Kalem—April 5.—Featuring Ethel Teare and Victor Rottman. Jack's aunt and his chum are both seeking strenuously to cure him of the error of his ways. When Ethel, who has been left penniless, accepts the aunt's invitation to stay at her home for a while, the matchmaking plotters seize the opportunity to work up all sorts of schemes to get Jack interested in Ethel. Their schemes result in a whirl of excitement that is at times too serious for those concerned, but the close finds Jack about to foreswear his bachelorhood in the arms of Ethel.

The Fickle Fiddler's Finish—Kalem—April 7.—Featuring Rose Melville. Sis is a lover of music—she plays the harmonica. So it's all off for her chauffeur admirer when she hears the banana peddling genius play his violin in the park. The violinist is a faithful lover until he is taken by the professor and made into a maestro concert player overnight. Nell, who fears that Jack's affections are growing cold, invites the newly-found genius to play at her home—which is where Sis is employed. When Sis, who is mourning her lost love, hears the strains of his violin a real hot time begins for all concerned that ends the picture with a lively mix-up of excitement.

The Record Run—Kalem—April 8.—An episode of the "Hazards of Helen" railroad series, featuring Helen Gibson. The story is built around the rivalry of two railroads, and the record run that is to decide the awarding of large mail contracts. Helen learns of the rival road's plot to delay the mail train and speeds on an electric car which is derailed, almost costing Helen her life. The plotters send a wild engine down the track towards the mail train. Helen boards a small hand car from which she leaps to the speeding runaway. The mail train is almost upon her, so she reverses the engine and speeds the other way. Momentarily, the distance between the two engines is growing smaller, and collision seems certain when Helen's signal is seen by a switchman and her engine takes a flying switch a second before the mail train roars by.

Selig-Tribune No. 25.—March 27.—Modern methods of ice cutting enable the ice merchants to harvest their crop much quicker and at less cost, Waltham, Mass.; Fresno, Cal., boasts of the only jitney railroad in the country—five miles—five cents; the steamship Herman Winter, after catching fire sinks in the harbor at Portland, Me.; Battery A, Fourth Field Artillery and Field Hospital Corps No. 7 arrive at Columbus, N. M., awaiting instructions to join General Pershing in Mexico; General Carranza's crack cavalry troop passes through Chihuahua, Mexico, on way to cooperate with the American troops in capture of Villa; Manager Rowland has his "White Sox" on the job at Mineral Wells, Tex., limbering up before getting down to the real work of regular training.

Selig Tribune No. 26.—March 30.—Shore sports are not overlooked by the crews of the U. S. battleships at Guantanamo, Cuba, for target practice; Philadelphia Nationals and Chicago "Cubs" engage in a Spring practice game at St. Petersburg, Fla.; wounded soldiers from Charing Cross Hospital are taken for an airing in motor cycle cars, London, England; Irish Guards stationed at Warlley, England, win the military cross-country race; Fifth U. S. Cavalry leaves Ft. Meyer, Va., for Columbus, N. Mex.; thousands are rendered homeless by a fire which sweeps Nashville, Tenn., destroying thirty-five blocks and causing a property loss running into millions of dollars; devotees of the "Sport of Kings" see "Wolf's Bath," with Jockey Connelly up, win the last race of the season at Oriental Park, Havana, Cuba; the closing of the fashionable resorts abroad brings to Havana, Cuba, thousands of pleasure seekers who participate in the "Passo de Carnival."

Mutual Program

Girl and the Game No. 15—(Two Reels)—Signal.—Reviewed elsewhere in this issue.

Pendulum of Chance—(Two Reels)—American—April 10.—Featuring Edward Coxen, George Field and Lizette Thorne. Alice Churchill, the wife of Carl Churchill, who is head of his own business and who is pleased with slow steady development and follows the customs inaugurated by his father, tries vaguely to awaken Carl's ambition at least to the point where he will change his business policies. Ned Wallace, formerly in love with Alice, establishes a brokerage business in competition with Carl and Alice's admiration for Wallace is discovered by Carl and he commences to reconstruct his business. Carl is ruined by Wallace and Alice's eyes opened to Wallace's methods, is only too glad to receive Carl's forgiveness and go with him to start anew.

Sapville's Stalwart Son—Falstaff—April 10.—With Frank McNish and Claude Cooper. The man who has hailed from the country and become prosperous bores his friends at the club by talking about the virtues of Sapville. He makes a bet with one of his clubmates that after his long absence from the town he can return to it as a tramp and be received "like a king on his throne." The "loyal hearts" do not respond, however, and after a painful experience he returns to the city to pay his wager.

The Romance of the Hollow Tree—(Two Reels)—Thanhouser—April 11.—A friend of a young inventor, to pay for his own dissipations, steals a large sum of money from him and also his submarine plans. He has not time to make away with the money, so deposits it in the hollow of a tree. It is found here by a young girl whose father was supposed to have hidden a large amount of money before his sudden death. The girl meets the inventor in the city and learns she is using his stolen money. She locates the thief, however, as well as the submarine plans and the story closes with her marriage to the inventor.

Peanuts and Powder—Beauty—April 12.—Puff, an inventor, invents a peanut of high explosive power. Crex, a foreign power, wants to marry Kreemie, Puff's daughter, so that he can gain possession of the formula, but he is foiled in his attempt by Arthur, her lover. Crex steals the formula and also carries off Kreemie. They are chased by Puff and Arthur on motorcycles. They have also abducted a pet monkey and he proves their undoing, for he eats a peanut which blows up their shack and the villians, while Arthur and Puff escape with Kreemie. John Sheehan and Carol Halloway featured.

Silent Selby—(Three Reels)—Mustang—April 13.—Featuring Tom Chatterton and Anna Little. Silent Selby, a cowboy on the Whitney ranch, loves Helen, the only daughter of Ward Whitney, the owner of the ranch. He incurs the enmity of Cliff Merton, the foreman, and one evening when he takes an undue liberty with Helen by violently seizing her by the wrist, he is knocked down by Silent Selby, and Cliff Merton vows vengeance and discharges Selby. That evening when Helen is returning after meeting Silent Selby she is attacked by Merton, who takes her to his shack and binds her to a chair. Cliff drinks himself into a stupor and at dawn Helen escapes and rushes to her father. Later Cliff is found strangled and Felipe, a Mexican ranch hand, and Silent Selby are accused. However, Whitney confesses that he killed Cliff, detailing the indignities suffered by Helen as the reason.

A Flickering Light—(Two Reels)—American—April 14.—Reviewed elsewhere in this issue.

Almost Right—Cub—April 14.—Featuring Billy Armstrong. Luke Sharpe, a detective, and his assistant, Jiggers, get on the trail of a crook, to their own hurt, however, for not only does the crook escape, but the two fake detectives are recognized by a band of angry officers and put under arrest themselves.

The Wayfarers—(Three Reels)—American—April 15.—Reviewed elsewhere in this issue.

The Overworked Oversea Overseer—Falstaff—April 15.—With Claude Cooper and Frank E. McNish. The lazy caretaker of a country estate learns that he is to be superseded by another, an unsophisticated Englishman, and tries to make the latter's terror of wild American life redound to his own gain. The Englishman learns at length, however, that he is being "spoofed" and he pre-

Mutual dramas now current. Left to right: "The Pendulum of Chance," "Two Bits" and "Fear."

Current Universals. Left to right—"The Voice of the Tempter," "Brigadier Gerard" (Red Feather) and "Public Approval."

pares a little surprise for his persecutors which elevates him in their estimation.

Under Azure Skies—(Three Reels)—Mustang—April 8.—Featuring Art Acord and Nita Davis. Bill Hardy, who has lost his pay, and ashamed to face the boys with the story of his mishap, drops off at the Flying U. Ranch owned by "Pop" Dennis and secures a job. Jim, the foreman, knocks Bill down and he is discharged and he plans to get a big bunch of cattle before he goes. Mrs. Dennis is an invalid and Bill sends for Nell, the little nurse who cared for him when he was beaten up and his pay taken from him. Bill and Nell are captured by Jim, but Nell escapes, and as Jim is about to string Bill up she rides through, cuts the rope and Bill jumps on behind the cowboy who has come to warn them and escapes. In the end Bill is happily married to Nell.

Knocking Out Knockout Kelly—Vogue—April 9.—Featuring Arthur Moon, Paddy McQuire, Jack Gaines and Priscilla Dean. When Dowdy Donnelly learns that Knockout Kelly has stolen his sweetheart he begs her to return and she agrees to do this on condition that he knock out Kelly. Donnelly has an attack of cold feet owing to the favorable reports from Kelly's gymnasium and Dugan, who is aiding him, hits upon a brilliant idea of knocking out Kelly. The plan works O. K. until Donnelly's sweetheart, incensed at the frameup to knock out Kelly, exposes Dugan and Donnelly and marries Kelly.

Universal Program

Putting Her Foot In It—Nestor—April 10.—With Billie Rhodes and Ray Gallagher. Mr. Cutter, proprietor of a shoe establishment, is so effusively polite to the newly married Billie that Ray, her husband, objects to her trading at the store. Ray later learns that Cutter is calling at his house to bring shoes to his wife, and fearing the worst, he goes home with a gun. A terrible fight ensues, and it is a long while before the unreasoning husband comes to his senses.

The Voice of the Tempter—(Three Reels)—Gold Seal—April 11.—Featuring Juan de la Cruz and Stella Razeto. Ralph Hartley's rich uncle dies and leaves a will which places Ralph in a strange situation. He is compelled to find a cousin whom he has never met and marry her in order to get his share of the fortune. The girl, Fern Roberts, is in poor circumstances and is already in love with a tough of the slums. However, she agrees to marriage upon the condition that she will be allowed her freedom afterwards. Following the marriage Fern is so often seen with Joe, her lover of the slums, that a scandal is started. Ralph finally allows the two to elope, but kidnaps Fern during the process of eloping and confines her in a lonely cabin. Here, under the influence of all the love-making and mating of the birds and beasts, new desires spring up within the girl's breast and she finally realizes her duty to and love for her husband.

Held for Damages—Imp—April 11.—With Harry Benham and Edna Pendleton. Bob Norton, in love with a thrifty milliner, asks his father to "come across" with enough money to marry on. He is indignant on being turned down by his millionaire father, who has just purchased a $500 dog. Father tells Bob, however, that if he can prove himself to be worth as much as the dog he will reconsider the marriage question. Fate takes a hand, with the costly bull as its instrument, at first makes a mess of things and then with characteristic caprice brings the dilemma to a happy conclusion.

The Brink—Laemmle—April 12.—Featuring Myrtle Gonzalez and Fred Church. In the mad fight to save his financial standing, Wilson neglects his wife. When the long period of business stress is over, he returns home repentant of the way he has forgotten her. Meanwhile the wife is tempted by a "man about town" and is about to step over the brink to which she has been forced, when a queer turn of fate prevents. The two married people are then happily reunited.

Lathered Truth—(Two Reels)—Victor—April 12.—Featuring Rosemary Theby and Harry C. Myers. Selma von Sable pretends to be what she is not by cutting a figure on Fifth Avenue, where she passes for a member of the smart set. The bluff is so effective that Karl Clifford, a leading man and motion picture producer, is ashamed of his business and does not confide his great need to her—that of a suitable leading woman. Karl is finally about to abandon all hope of continuing his interrupted production, when he discovers the very type he has been seeking in the person of a girl barber. And the latter, on closer inspection, proves to be Selma, minus her pretentious finery. There is no time lost in getting to the studio.

Public Approval—(Three Reels)—Laemmle—April 13.—Featuring Agnes Vernon. Elliott Cook, a young attorney, is sent abroad to occupy a diplomatic post, leaving behind Bertha Deverill, the girl to whom he is engaged, and his close friend, Alvin Parker. The latter loves Esther, the daughter of Newton, the banker, who is indebted to the political boss for his support as nominee for mayor. Bertha is persuaded by her parents to become engaged to Newton. Parker marries Esther in secret, and when he comes upon Boss Aldrich trying to embrace her, he strangles the man to death. Cook, returned from Europe, is accused of the murder. Alvin confesses, but at the trial he is released on the plea of self-defense. The story ends with Bertha and Cook happily reunited and the bar to the happiness of Parker and his wife removed.

The Doctor of the Afternoon Arm—(Two Reels)—Imp—April 14.—With Edith Roberts and Sydell Dowling. Dr. Rolfe, a man of good breeding, goes to the Northwest to practice medicine. Here he becomes a confirmed drunkard. The doctor is still man enough to save Sue, an orphan, from the wild embraces of a drunken miner. He is shot, however, and Sue reciprocates his kindness by resorting to prayer as efficacious in his recovery. The remembrance of his mother kneeling at his bedside long before in the same manner stirs Rolfe with new resolve and from that time on he forsakes drink. Later on Sue is saved from the designing Lou, the owner of the Afternoon Arm Saloon, and the latter place is turned into a small church.

Some Honeymoon—Nestor—April 14.—With Billie Rhodes and Lee Moran. After the wedding breakfast, Lee tells his friends that on account of the high cost of living he and his bride will take their honeymoon right in the city where they are, but that his friends will not be able to locate them. His best man makes a bet to the contrary, but up until ten o'clock that night, as agreed, they honeymooners cannot be found. Thus Lee and his wife, who have been disguised as bell hop and maid in a hotel, win $500 and start off to enjoy a more appropriate honeymoon.

The Rival Pilots—(Two Reels)—Bison—April 15.—With Lee Hill. Jack Worth, an engineer, is discredited in his job and ruined with the girl he loves by his rival, Steve, who marries the girl. Later Jack's friendliness with Margaret's baby incites the anger of Steve and he tries to shoot Jack. Finally, after Jack has saved the baby from being run over by his train, Steve realizes how despicable he has been and kills himself. Then Margaret and Jack, the old lovers, long separated by Steve's villiany, renew their love and the child is given a more worthy father.

Hubby Puts One Over—Joker—April 15.—Featuring Wm. Franey and Gail Henry. Binks, who has fallen for "La Belle," a dancing lady, hires Drew, a wizard at impersonations, to take his place with the Frou while he dines "La Belle." A lively time ensues at the restaurant when the dancer's husband puts in appearance, but Drew, who takes Mrs. Binks to the ball and back, is not discovered. With a sigh of relief Binks resolves to forego further expeditions on "The Great White Way."

The Stolen Melody—Powers—April 15.—With Doris Pawn and Sydney Ayres. Homer Pasmore, a composer, has his opera score stolen and marketed by his rival in love, Walker. With the help of his sweetheart, however, the theft is discovered and Walker is put under arrest, while Pasmore receives his just reward for the music.

The Double's Troubles—(Two Reels)—L-Ko—April 16.—Featuring Alice Howell and Harry Coleman. The resemblance that the hotel chambermaid bears to Countess Troubleskoy, a female Raffles, underlies the trouble recorded in this film. The Countess' clothes are taken by the chambermaid, who attends a grand ball planned for the getting of more loot and has a fine time with the Countess' suitor, Oscar. The crooks cannot understand the queer actions of the latter and make war upon him. The melee finishes with a wrecked hotel and a repentant chambermaid.

The Sham Reality—Rex—April 16.—While his wife is away, James Brooks, an actor, moves into new apartments and decides to send his wife the key. He sends his wife the key to the apartment of his friend by mistake and she arrives and finds him in a love scene with his friend's wife. Brooks explains to his wife that he is only rehearsing a new play. The friend, who has been watching all along, shoots his wife, and at the end of the play the spectator is left to puzzle out whether or not the shooting was merely a part of the rehearsal.

The Hidden City of Crime—(Two Reels)—Episode 18 of "Graft."—Featuring Richard Stanton, Jane Novak and Glen White. Stone, learning that Dorothy Maxwell is bound for Chinatown with a slumming party, gets her into his hands there. Harding, who has by chance trailed a band of smugglers to the same place, is in the act of saving a Chinese girl from the designs of Graham, a white-slaver and opium dealer, when he discovers Dorothy and realizes he must save her at the cost of the other girl. The latter, realizing his position, helps him to escape through the dives with Dorothy safely. The next day Mayor Harding has Graham arrested and the Chinese girl, who has managed to elude her captors, testifies against him.

The Dance of Love—(Split Reel)—Powers—April 6.—A novelty in which Lena Baskette, the eight-year-old dancing marvel, appears. First comes the "Dance of the Serpents," then an Egyptian dance, followed by a Polka Coquette to the Dance of the Honey Bees, by Richmond. A ballet to Theadore Bendix's "Cricket's Senenade" completes the film. On the same reel is:

The Brush Industry.—These scenes show the manner in which brushes are made from the raw product, which comes from the hogs of Poland, China and the Indies, right up to the finished product.

Feature Programs

Blue Bird

John Needham's Double—(Five Reels)—Bluebird—April 10.—Tyrone Powers is featured in this production founded on Joseph Hatton's play of the same name and which deals with the somewhat antiquated idea of two men who are doubles, and the entanglement resulting therefrom. Marie Walcamp, Anges Emerson, Frank Elliott, Walter Belasco, Frank Lanning and Buster Emmons complete the cast. The picture was filmed under the direction of the Smalleys.

Fox

Slander—(Five Reels)—William Fox—April 10.—Bertha Kalich is starred in this picture and plays the part of a wife persecuted by enemies of her husband, who pose as friends, even to the extent of losing her children by being divorced

New Vitagraphs. Left to right—"Artie, the Millionaire Kid," "The Other Way," with Mary Anderson, and "Mr. Jack's Hat and the Cat."

and ostracized, until finally through the discovery of the plots against her she is reunited with her husband and children. T. Jerome Lawler, Robert Rendel, Eugene Ormande, Edward Van Sloan, Mayme Kelso, Walter Ferguson and Jacqueline Morhange complete the cast.

Blue Blood and Red—(Five Reels)—William Fox—April 3.—George Walsh is featured as Algernon DuPont, son of a millionaire in the East, who is disinherited by his father and who goes West, where after many exciting adventures he falls in love with and finally marries Mildred Demarest (Doris Pawn).

Metro

The Wall Between—(Five Reels)—Metro.—Francis X. Bushman and Beverly Bayne in a romantic story dealing with social distinction in the army. Produced by the Quality Pictures Corporation under the direction of John W. Noble. Reviewed elsewhere in this issue.

Mutual Special

The Traffic Cop—(Five Reels)—Mutual Masterpicture—April 16.—A romance in which a New York policeman is the leading character. Howard M. Mitchell produced the picture and plays the name role opposite Gladys Hulette. Reviewed elsewhere in this issue.

Pathe

Big Jim Garrity—(Five Reels)—Pathe—April 18.—Robert Edeson and Eleanor Woodruff are the stars in this Gold Rooster Play, adapted from the A. H. Woods play of the same name. The production is by George Fitzmaurice. Reviewed at length on page 826 of the April 8th issue.

Pathe News No. 26—Pathe—March 29.—Several thousand Americans have joined the fighting forces of Canada under the banner of the American Legion, Toronto, Canada; ravaging conflagration, fanned by a sixty-five mile gale, sweeps down the main thoroughfare, consuming twenty-one blocks of buildings with a loss of $10,000,000, Augusta, Ga.; America's first Navy Dirigible, the D N I, is assembled in a hangar previous to field trials, Hartford, Conn.; United States cavalry stationed at Ft. Sheridan, Ill., leave in fierce snowstorm for duty along the Mexican border; latest fashions; Washington State University answers the call for National Preparedness by training its students in the art of military defense, Seattle, Wash.; dozens of houses blown over when a terrific cyclone passes over the Illinois valley, Beaverville, Ill.; large crowds attend opening of New International Exposition, San Diego, Cal.; eight thousand troops parade through streets before entraining for war service in Europe, Hamilton, Ont.

Pathe News No. 27—Pathe—April 1.—Miles of street are completely submerged by the overflow of Gazenovia Creek when the sudden warm weather thaws the recent snows, Buffalo, N. Y.; Battery A of the Sixth Field Artillery puts its guns to a thorough test before going to join the Mexican expedition, Douglas, Ariz.; an exceptionally fine collection of Orchids, valued at more than $100,000, is being grown for the International Flower Exposition, Hackensack, N. J.; Harry Houdini, the noted handcuff king, performs the remarkable feat of liberating himself from a straight-jacket in midair, New York, N. Y.; twenty-five killed and scores injured when a Lake Shore flier crashes into a stalled train. The Twentieth Century Limited smashes into the wreckage at sixty-five miles an hour, Amherst, Ohio; between the intervals of target practice the sailors of the Atlantic Fleet spend a day on shore, Guantanamo Bay, Cuba; the keeper of Franklyn Park has made friends with a Mexican Blue McCaw, which usually is untamable, Dorchester, Mass.; fire destrovs Boston and Maine cars and freight sheds loaded with merchandise, Charlestown, Mass.

Red Feather

Brigadier Gerard—(Five Reels)—Red Feather—April 10.—Lewis Waller is starred in this production adapted from Sir Arthur Conan Doyle's story of love and adventure.

Triangle Program

Sold for Marriage—(Five Reels)—Triangle-Fine Arts—April 16.—The romance of a pretty Russian peasant girl in which Lillian Gish is featured. W. Christy Cabanne directed the production. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Salvation Joan—(Five Reels)—Vitagraph—April 10.—Edna May is featured as Joan Crawford, a wealthy and beautiful woman, who gives much of her time and efforts for the relief and reformation of the people of the underworld and as a Salvation Army lass she accomplishes great work. Harry T. Morey, Dorothy Kelly, L. Rogers Lytton, Donald Hall and Bobby Connelly complete the cast. The picture was filmed under the direction of Wilfred North.

Hearst-Vitagraph No. 25—March 28.—Thousands gather upon the plaza of the San Diego exposition, which is formally reopened for a second season, San Diego, Cal.; unusual motion pictures show a spectacular night fire which destroyed the Hotel Imperial in Knoxville, Tenn.; many are hurt when a freight train, running at high speed, past a passenger train, leaves the rails and crashes into the coaches, Jamestown, N. C.; Albis Atamian, Armenian widow, embroiders flag with 200,000 beads which will present to President Wilson, Lynn, Mass.; latest fashions; on the Mexican border; cartoon by George Herriman.

Hearst-Vitagraph No. 26—March 31.—Fort de la Briche, used as an arsenal, explodes and fifty persons are killed, Paris, France; high school students build portable officer's quarters and send them to General Frederick Funston, Chicago, Ill.; fire sweeps through Paris, Tex., causing enormous property loss and rendering hundreds of people homeless; Second Cavalry is sent to Ft. Meyer, Va., to replace troops sent to the border, Ft. Ethan Allen; because the Charles River is choked with ice, members of the Harvard crew are taken to Lynn, Mass., for their first outdoor practice, Lynn, Mass.; latest fashions; cartoon by T. E. Fowers.

World

Then I'll Come Back to You—(Five Reels)—Equitable—April 3.—Alice Brady and Jack Sherrill featured. In the prologue we are introduced to Barbara Allison, Steve O'Mara and Archie Wickersham as children. Steve and Archie get into a quarrel and Barbara sides with Archie. So the little Steve tells her when he is good enough to merit her attention he will come back to her. Ten years later he keeps his promise. He finds Barbara engaged to Archie. Archie has planned to get control of the railroad which Steve is building and has so arranged a contract that unless Steve finishes the work by a certain time, the road falls into his hands. Archie's attempts to stop the construction furnish some exciting incidents and Steven's endeavor to win Barbara gives the picture a pleasing element of romance.

The City of Illusion—(Six Reels)—Ivan.—The story of a young wife who leaves her husband because she desires to live in New York. Mignon Anderson is featured in this picture written and produced by Ivan Abramson. Reviewed elsewhere in this issue.

Skylight Sleep—Pathe-Mittenthal—April 5.—In this comedy Heinie and Louie read in the papers about a great European surgeon who is on his way to this cuontry with a new anaesthetic. They capture the doctor and steal his great discovery. The two are on the high road to wealth, administering Skylight Sleep to all who have money enough to pay for it. But their course leads as usual to jail, for the professor comes back.

Idaho's Waterfalls—(Split Reel)—Pathe—April 8.—The waterfalls of Idaho are of great commercial value and their pictorial value makes them doubly interesting as the subject for the scenic film. On the same reel with:

The Coal Mines of Hongay—Pathe.—This educational film shows the manner of mining coal in the northeastern part of French Indo-China. Coolies are employed, but the machinery is modern in every particular.

The Iron Claw—(Two Reels)—Pathe—April 3.—The sixth chapter entitled "The Spotted Warning." Golden receives a letter from Leger urging him to send the map to him and threatening Golden that his daughter will become the victim of the spotted warning if he does not. Golden sends his daughter to her grandmother's home in an auto. The driver is instructed to stop under no conditions until he reaches his destination. The Iron Claw learns of the plan and he sends an accomplice to stop the car. The Laughing Mask rescues the girl. Later Manly saves Golden, who is about to hand the map to one of Leger's henchmen as ransom for the girl, when the secretary arrives at the meeting place in an aeroplane.

Live News Notes For Theater Men

The American Correspondent Film Co., Inc., announce that all bookings and leasing of state rights in connection with "The Battles of a Nation" are now being handled through their office, 220 West Forty-second street, New York, direct.

Charles E. Riddel and Frank B. Wesley of Chicago have been arrested for running a confidence game to swindle prospective motion picture operators. Their scheme was to "teach" the business, after first receiving $50 for the "course" and $10 for "supplies." The instructions furnished and the supplies were worth about $1.60, according to the police. The "contract" which the applicant signed was in reality a promissory note in disguise, and Riddel is said to have collected $15,000 in that way.

Things are "moving" in Charles City, Iowa. City officials had given permission to William Waterhouse, manager of the Hildreth theater, to run his house on Sunday. But Sheriff Gray and an assistant arrested Mr. Waterhouse. The sheriff was then in turn arrested by the city authorities for creating a disturbance when he arrested Waterhouse.

St. Paul people now see movies in the People's Church. A complete projection apparatus has been installed in the

church and such features as "Joseph in Egypt," "Queen Esther" and "The Birth of the Star Spangled Banner" are to be shown.

A parliamentary commission has recommended the use of films for educational purposes in the schools and colleges of England. They state that spelling, writing, arithmetic, geography and history can be taught with success by means of pictures.

The practice of reviewing all films before they are shown in his theater has been adopted by Manager F. W. Thayer of the Greater New Calhoun theater of Minneapolis.

Alton B. Crosby is to build a $14,000 theater in Wilmar, Minnesota. The house will be 110 by 50 feet with a seating capacity of 700.

"Five dollars and costs" was meted out to J. M. Heffner, manager of the Bijou, P. E. Johannsen, of the Regent theater, and A. Kahn, manager of the Casino, recently for violating the Sunday closing ordinance of Mason City, Iowa.

Would you accept five big potatoes for admission to your theater from every patron? That was the charge at a special matinee in a theater at Grants Pass, Oregon. The pictures were later turned over to the Salvation army for distribution.

A mailing card is used by the Temple theater of Ironwood, Michigan, to announce its coming programs. The cards are five by two and one-half inches and are mailed for one cent.

M. Rosenberg, president of the De Luxe Feature Film Corporation, Portland, Ore., and Seattle, Wash., has been in the east on business. He owns "The Ne'er-Do-Well" in Portland, Oregon, Idaho and Montana.

SOME NEW THEATERS

Alabama.

H. B. Coyle, manager of the Masonic and Star theaters in New Decatur, has taken charge of the Delite theater and now has control of the local amusement field. The Delite was formerly owned by R. M. Lipscomb.

Arizona.

An electric piano is being installed in G. W. Gilpin's picture show in Ajo.

Arkansas.

The Yale Theater Company of Muskogee, Okla., is contemplating a $50,000 motion picture theater, to be erected in Fort Smith.

California.

The plans for the new T & D Sacramento theater are drawn up and work will shortly begin on what is promised to be the finest picture house on the coast.

Delaware.

The following charter has been filed in Dover: Sunbeam Motion Picture Corporation, East Cleveland, Ohio; $2,500,000; to manufacture, sell and deal in and with motion picture films of all kinds; David Wilkin, Edward C. Daust, East Cleveland; Harry W. Davis, Wilmington, Del.

District of Columbia.

Work will be started shortly on extensive improvements to the Savoy theater, Fourteenth street, near Columbia Road, Mt. Pleasant. The theater is to be enlarged in every way. A new stage will be installed, a mezzanine floor erected. The seating capacity will then be 1,400 and will be one of the largest theaters in Washington.

Illinois.

The steel awning is now being placed over the entrance to the Castle theater in Bloomington and when completed will add greatly to the attractiveness of the building.

Work has been started on the interior decorations of the new Orpheum theater in Galesburg, which will be opened the latter part of April by Bill Olson.

Vernon Theater Company, Chicago; $6,000; to conduct a moving picture theater; John D. Voumakis, Basil Charouhas and James E. Coston.

The Wyanet opera house has been leased by O. W. Sheldon of Tiskilwa, who also operates a picture show there, and will take charge of both. It is his intention to have the Wyanet house redecorated.

A. C. Nelson, for years in the motion picture show business in Rockford, has acquired the Colonial theater on South Prairie street, Galesburg, and the popular nickel show has already passed into his management. A new machine of the latest type and a gold fiber screen have been installed.

Indiana.

W. F. Montgomery and son are now owners of the moving picture show in Linden and will install a player piano.

The North Vernon Amusement Company has incorporated and will build a $12,000 moving picture theater. The officers are J. H. Miller, president; Ralph Hudson, secretary, and Edward Tech, treasurer.

The Royal moving picture theater on Walnut street, Evansville, had a blaze that destroyed some films and damaged the machine.

Iowa.

The Princess theater in Ida Grove, which was leased by J. H. Pooler for a short time, is now being managed by C. W. Turner of Minneapolis, who is owner of the building and fixtures.

The Grand opera house in Anamosa has been greatly improved and presents a very beautiful and attractive appearance. A large metal canopy adds greatly to the appearance of the theater, while several exits have been added. Pictures are shown twice a week.

Frank Shedek, manager of the opera house in Oxford Junction, has purchased

As a herald to the tropical scenic wonders of "The Ne'er Do Well," the big V. L. S. E. ten-reel release, now running at the Pitt theater, Pittsburgh; Manager Patch arranged the above jungle lobby display. Tropical flowers, trees and bushes, among which strange animals and birds wander within screened limits, are part of this unique lobby setting. A mass of foliage, ablaze with contrasting shades of gorgeous coloring, covers the exterior. This also shows how the feature was received.

property on the north side of Broadway and will soon start the work of excavating for a motion picture theater, 32x90, of hollow tile.

W. H. Englert, manager and owner of the Englert theater, Iowa City, has leased the business and the house to William M. McKenzie of New York City, for five months, with the option of renewing at the end of that period.

The Amuse and Royal theaters in Dubuque have been sold by Samuel E. Buettell to G. S. Underkofler of Bancroft.

Thomas D. Goldberg, Proprietor Goldberg Theater, Baltimore.

Both theaters will be closed for remodeling and decorating and the installation of new ventilating systems. A. L. Stevens will be resident manager and Mrs. Myrtle Stevens will take charge of the Royal. The new firm will be known as the Amuse and Royal Theater Company.

The Empire theater on Second street, Ft. Madison, has completed its improvements and is again open.

Leo Williams expects to build a new home for the Star theater in Diagonal on North Main street.

A. L. Cook will erect a building in Maquoketa which will house a picture show with a capacity of 514.

The Magic picture show in Rockwell City has been sold to G. L. Meholin, who formerly operated the Empress.

Earl Vaupel is now owner of the moving picture theater in Dysart and will remodel the building. He intends putting in an arched front and installing up-to-date equipment.

Kentucky.

The new moving picture theater on Second and A streets, Louisville, will be opened April 15. The name selected for the theater by the company is the Aristos.

Michigan.

Traverse City is to have a modern theater which will combine motion pictures and vaudeville. The building will be built and owned by Julius Steinberg and be ready for business some time in June.

Plans are being prepared for a large new photoplay house to be known as the Iris theater, which is to be erected on the northwest corner of East Grand boulevard and Jos. Campau avenue, Detroit, for the Northeastern Detroit Amusement Company. Interior decorations are to be designed especially for the house and are to be worked out by artists specializing in that line. A feature of the interior equipment will be a $20,000 Wurlitzer-Hope-Jones symphony orchestra and organ, built especially for the accompaniment of photoplay features. It is proposed to have the theater ready for opening September 1. Officers of the Northeastern Detroit Amusement Company are: President, George H. Fleishut; vice-president, J. Czanstke; secretary, E. A. Holdenhauer; treasurer, J. H. Fuchs.

The Colonial motion picture theater in the Fuller building on South Burdick street, Kalamazoo, closed its doors March 31. On account of the small seating capacity the owners were unable to book the higher priced attractions.

Missouri.

Mrs. Warren and son, who have been operating the Lyric theater in Meadville, has closed the place and moved on a farm near Chula.

Joe Palmer has leased the opera house in Meadville and will shortly show the public motion pictures.

Nebraska.

The Imperial theater in Alliance will install a new curtain.

Plans are being prepared for the remodeling of the Plaza theater on Third street and Hastings avenue, Hastings.

New York.

Animated Cartoon Exchange; motion picture films and photoplay business, musical automatic plays, shows, etc.; $1,000; Herrmann N. Holden, Nyack; Louis Shafarman, Harry G. Kosch.

Arbor Amusement Company, Inc.; manage theaters, moving picture houses, etc.; $5,000; Jas. Dolan, Wm. F. Reilly, Henry Ruehe, Albany.

The Happy Hour theater, 138 South Center street, Schenectady, was damaged by fire March 22. The fire was confined to the operator's booth.

Mystic Theater Corporation, Brooklyn; theatrical and moving pictures; capital, $200,000; incorporators, G. H. Nicholas, 227 Fifty-third street; E. L. Nicholas, 475 Sixty-second street; F. C. Allgier, 229 Fifty-fifth street, Brooklyn.

The World in Motion theater in Green Falls is now solely owned by I. F. Spencer, who recently purchased the interest of his partner, Patrick Doran.

Permit has been issued for the exterior and interior alterations of the moving picture theater at Manhattan avenue and Scholes street, Brooklyn, to cost $5,000. Owners, Reisenberger & Altkrug.

Kemble Film Corporation; motion pictures; $75,000; Geo. B. Hawthorne, Jos. Lacov, Margaret A. Bates, Brooklyn.

The Midvale Amusement Corporation; moving picture films, theaters; $10,000; C. C. Moskowitz, H. J. Huebel, L. Friedman, 1493 Broadway, New York.

Frank Bohm; theatrical, vaudeville and motion pictures; $1,000; Thomas E. Murray, Jr., Elizabeth A. Reilly, Daniel G. Donovan, Manhattan.

Marcus Loew has bought the Eighty-sixth Street theater from B. S. Moss and will conduct it as a motion picture house.

Empire Producing Corporation; motion pictures; $5,000; Elsie Saxer, Edward Hart, James Brennan, Manhattan.

Strand Theater Corporation of Ithaca;

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theaters, opera houses, places of amusement, motion pictures; $40,000; W. Driscoll, F. E. Bates, W. A. Dillon, Cortland.

North Carolina.

S. M. Hill filed an application for a license to conduct a moving picture theater for negroes at the corner of East Market and Macon streets, Greensboro. The application was placed on file.

It is rumored the First National Bank of Henderson will erect a handsome new theater on Main street.

North Dakota.

Manager Chamberlain of the Garrick theater, Fargo, is installing a $12,000 Bartola player.

Ohio.

Picture shows operating in Geneva will have to pay a license fee of $120 a year.

The Brabant Film Company, Cleveland; $35,000; Helen M. O'Boyle.

The New Liberty Theater Company, Cincinnati; $1,000; John E. Brill.

Jerome Jackson has been appointed by Common Pleas Judge Nippert as receiver of the Clifton Amusement Company, which conducts a motion picture theater on Ludlow avenue, Clifton, in the suit filed by Herman Eger, Max Ahr and Cal Crim, stockholders and directors.

Emil Wagner & Sons have purchased the Berkheimer building and lot on West Butler street, Fort Recovery, and will erect a two-story fireproof theater.

The Strand theater, Lima, which was purchased last week at constable's sale by William Hohl and Frank Siber, has been sold to O. G. Dupuis, manager of the Royal theater. The place has been thoroughly renovated. Mr. Dupuis will show the same class of pictures there as have been running at the Royal.

George M. Bain of McConnelsville has purchased the fixtures of the Hippodrome theater in Zanesville from C. W. Morrison. Some improvements are being made and Mr. Bain will have his show ready for opening the early part of April.

Oregon.

The Sunset theater, a motion picture house at Washington and Broadway, Portland, changed hands April 1, G. T. Holtzclaw, owner of the Circle and Cinegraph theaters, having leased the property from the owners, Jennings & Company. Mr. Holtzclaw has made no definite plans regarding the operations of the theater, being undecided whether to continue it as a home of big features, at the regular price of the leading motion picture theaters of the city, or adopt a new policy with shorter shows and reduced admission.

The motion picture show in Marshfield will shortly be reopened.

Pennsylvania.

On the present site of the Orpheum theater in Oil City, which will be razed, a most up-to-date and attractive picture theater will be erected, as announced by Manager F. J. Dion.

It has been announced that P. L. Mikalarias, proprietor of the North Pittsburg street candy store, Connellville, has leased part of the Royal hotel property and will transform it into a motion picture theater. About $25,000 will be spent in the transformation. The new house will seat 1,000 persons, all on one floor, there being no balconies or boxes included in the plans. It will be ready for opening in about two months under the name of the Orpheum.

Frank Emmett, manager of the Regent and Lyceum theaters, has added one more to his string of prominent photoplay houses through the acquisition of the Madison theater. Mr. Emmett has leased this prominent West End playhouse, near Thirteenth and Chew streets, for a long term of years and has made arrangements to give its patrons the same high class of motion pictures that are being offered at the Lyceum and Regent now.

South Dakota.

P. G. Rosenberry of White Rock has purchased the Ruby theater in Webster from J. L. Jenkins.

The Idle Hour theater in Aberdeen, which the McCarthy Brothers have remodeled and made into a very attractive picture house, has been opened as the Rialto.

Tennessee.

The Knickerbocker, the splendid new house on Sixth avenue, North, Nashville, was opened by W. H. Wassman, March 22. The Knickerbocker is absolutely fireproof and seats 1,200 people.

Texas.

Southern Theater Equipment Company of Dallas; capital stock, $10,000; incorporators, N. E. Depinet, C. B. Peterson and William Oldknow.

Certificates of dissolution were filed as follows: Mutual Film Corporation of Texas, of Dallas; Kelly Bros. & Company of Trinity.

The Rex theater, 2211 Market street, Galveston, is closed for improvements. It will be made larger, a new Simplex machine and a Minusa screen will be installed.

Utah.

Tooele is to have a modern picture house, erected by John J. Gillett on his property on Main street. This house will be built in the near future. H. H. Johnston, manager of the Johnston moving picture house and of the Tooele opera house, will direct and manage the new picture house upon its completion.

Washington.

The Regent is to be the name of Tacoma's new motion picture palace which will open at Ninth street and Pacific avenue early in April. The name Empress is to be obliterated and the remodeled, refurnished house will start a new career as the home of Triangle pictures in Tacoma.

Wisconsin.

Mr. and Mrs. P. Droske have sold the Idle Hour picture theater in Neenah to C. Peterson of Omro.

The Janesville Amusement Company expects to open about May 1, in Janesville, one of the most elaborate picture theaters in Wisconsin.

Architect H. G. Lotter has completed plans of the moving picture theater for O. L. Meister, which will be built on Third street, north of Grand avenue, Milwaukee. It will be one story high with balcony and basement, and 50 by 150 feet.

According to designs drawn by Architect B. S. Scheiderer, a moving picture theater will be built at Stevens Point for J. R. McKinley. It will be of solid brick or brick on tile construction, one story and part basement, and 40 by 130 feet. There will be a fan ventilating system, tar and gravel roofing, stone trim, indirect lighting, and a seating capacity of five hundred. The cost will be about $7,500.

The Fairyland theater, Sheboygan, is now in charge of Christopher German of St. Louis.

VIOLA DANA WITH METRO

"The Poor Little Rich Girl," who became so well known on the stage in the Belasco play by that name, is now one of the Metro constellation of stars. Her name is Viola Dana and she is already beloved by screen fans because of her work with the Edison company. Some of her picture successes are "The Blind Fiddler," "The Stone Heart," "The Innocence of Ruth" and "Gladiola." In the latter production the seventeen-year-old star took the part of a young mother. Miss Dana is already at work in her first Metro picture, the title of which is not yet announced.

ERNEST TRUEX IN NEW FEATURE.

Ernest Truex, who appears opposite Dorothy Kelly in the forthcoming Vitagraph feature comedy, "Artie, the Millionaire Kid," has had an interesting career on the musical comedy and straight comedy stage.

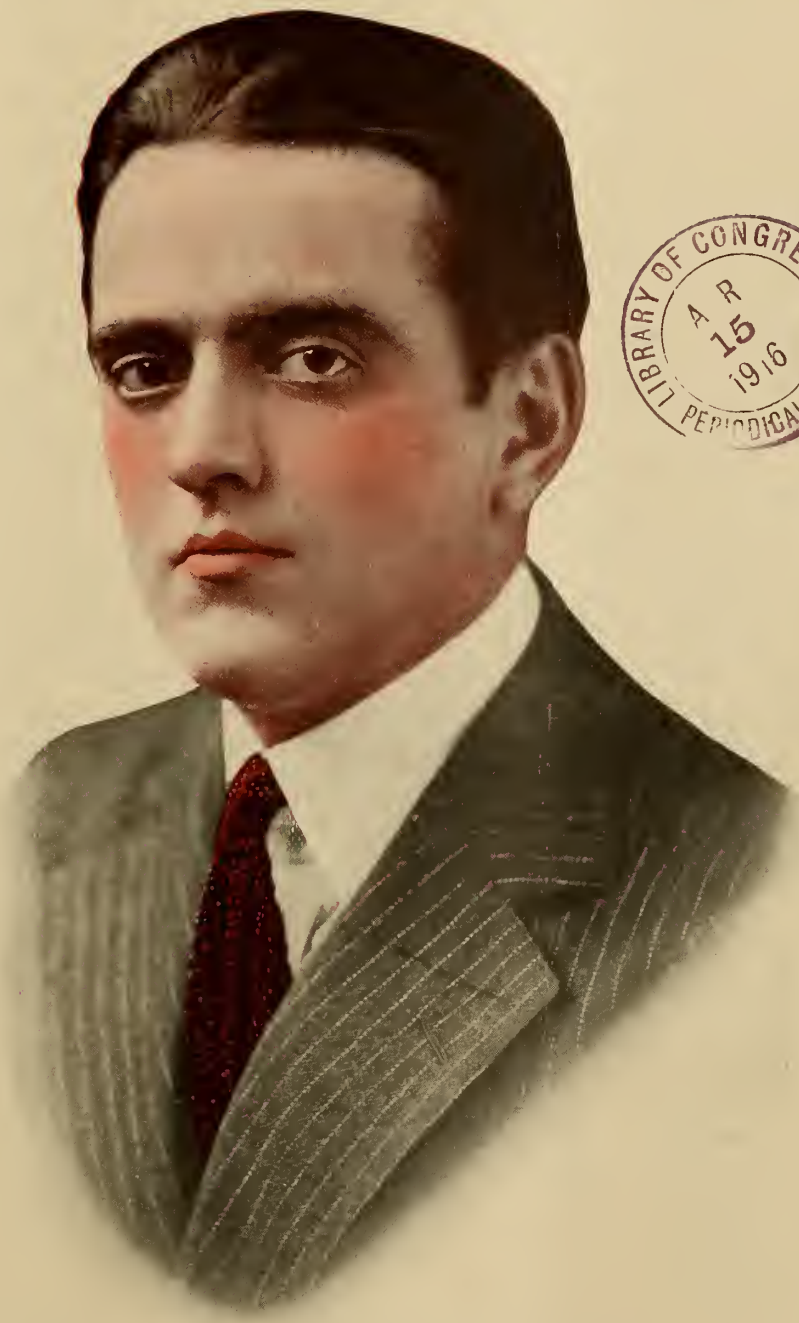
Mr. Truex won particular attention because of his delineation of character comedy parts. He was born in Kansas City, Mo., in 1889. His first big opportunity was with Ethel Barrymore in "Alice Sit by the Fire." After this engagement Mr. Truex made a name for himself in other comedy roles. He was the jockey in Lillian Russell's success, "Wildfire." He played Abija Flagg in the premiere of Rebecca of Sunnybrook Farm," was "Dennis" in "Doctor de Luxe," and scored a hit when he worked opposite Madge Kennedy in "Over Night."

Dorothy Green, the Metro player featured with **Clifford Bruce** in "Hearts Aflame," celebrated her twenty-first birthday recently at a dinner attended by more than two hundred guests.

THE TALK OF THE MOTION PICTURE FIELD
Goes POSTERS
POST THEM AND PACK YOUR THEATRE
GOES—CHICAGO

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



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RICHARD C. TRAVERS
WITH
ESSANAY

Vol. XV CHICAGO, APRIL 22, 1916 No. 17

Thomas H. Ince

announces that his cinema-spectacle

CIVILIZATION

By C. Gardner Sullivan

will be presented for the first time anywhere at the Majestic Theatre, Los Angeles, Monday night, April 17.

CIVILIZATION will be in ten reels. It is the most astounding and daring production ever known since the beginning of cinematography and the theatre. Thousands of actors were engaged in the making of CIVILIZATION. One hundred and ninety thousand feet of film were taken to secure ten thousand feet for the final screen display.

Immediately after the Los Angeles production CIVILIZATION will be presented in New York at an important Broadway theatre to be announced later.

Mr. Ince desires to give credit to the following assistants for their aid in the production of CIVILIZATION:

RAYMOND B. WEST

Jay Hunt	J. Parker Reed
Reginald Barker	Walter Edwards
Irving Willett	David M. Hartford

A special orchestra of thirty-five will interpret the incidental music by Victor L. Schertzinger.

THOMAS H. INCE

New York Motion Picture Corporation **Culver City, Calif.**

First National Motion Picture Exposition

Madison Square Garden, May 6-14 inclusive

Binder hereby goes on record as staking his reputation on this show, if that means anything to you. Yes, and his expectations, too.

There won't be a "still" in the whole place. You will see the biggest "close-up" ever. Now register astonishment, for you are going to feel it! Action! That's me,

J. W. Binder

MOTION PICTURE BOARD OF TRADE
PROGRESSION PROTECTION PROMOTION
OF AMERICA

The Big Convention Events

Exhibitors Day—Every Day *Bankers Day* *Manufacturers Day* *Projection Day*
Fire Insurance Day *Distributors Day* *New York Fashion Day* *Players Day—Every Day*

Pictures, Music and Dancing — every day (direction S. L. Rothapfel)

Bureau of Standards Day (Meeting and Organization)

Art in Motion Pictures Day. In charge of Dr. Francis Trevelyan Miller, Litt. D., L. L. D. The most noted painters, sculptors and dramatic writers will be present and take part in the discussions. Art pictures to be shown.

HERE ARE THE CONCERNS THAT HAVE SIGNED CONTRACTS FOR SPACE:

Eastman Kodak Company
Mutual Film Corporation
Universal Film Mfg. Co.
Vitagraph Company of America
Paramount Pictures Corporation
Jesse Lasky Pictures Company
Famous Players Company
Oliver Morosco Photoplay Co.
Pallas Pictures
Bluebird Films
Fox Film Corporation
International Film Service
National Cash Register Co.
Nicholas Power Company
J. H. Hallberg
Cooper Hewitt Company
Bell & Howell
Novelty Slide Company
Typhoon Fan Company
Motion Picture Apparatus Co.
Searchlight Library
Motion Picture Directory Co.
Morning Telegraph
Motion Picture News
Moving Picture World
Metro Pictures Corporation
Motion Picture Magazine
Motography
Estey Organ Company
American Litho. Company
Menger vs. Ring
Simplex Photo. Product Co.
Los Angeles Chamber of Commerce
St. Petersburg Board of Trade, Florida

For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 East 41st St., New York, or Harry A. Cochrane, Madison Square Garden, New York.

MOTION PICTURE BOARD OF TRADE
PROGRESSION PROTECTION PROMOTION
OF AMERICA

I want to say in this message: I have business-managed all the big Madison Square Garden shows. The Style Show, The Business Show, The Motor-Boat Show, The Automobile Show, The Sportsman's Show and all the others. This one is going to be a whale!

Harry Cochrane

One of the powerful scenes in "The City of Illusion," the elaborate new Ivan production.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, APRIL 22, 1916 No. 17

Film Men Support Trade Shows

CONVENTION TIME NEAR

THE motion picture industry is fighting for the spotlight again. What with wars and rumors of wars; mergers and murmurings of million-dollar combinations; trade shows and rival trade shows; conventions and new theaters, every person in the industry is on edge. Atlanta reports a successful gathering of film men from not only the South but the entire country; Minneapolis is next with the northwest convention scheduled for the first of May; then Chicago with the national meeting in July, with other sessions set for other dates in between in various centers. The next few months will be busy for those interested in motion picture efforts.

There will be a trade show in connection with the convention in Minneapolis and during the same week New York exhibitors will have an exposition at Grand Central Palace which is being supported by the Motion Picture Exhibitors' League of America. The following week the Motion Picture Board of Trade will hold its show in Madison Square Garden.

It is deplorable that the exhibitors' league and the board of trade could not have got together for one big exposition in New York but the rivalry has been discussed at length and is best forgotten as soon as possible. The experience this time should mean an understanding next year. Let the shows go on.

* * *

THE sudden death of Arthur H. Spiegel of Chicago was followed by rumors that the companies of which he was the head—the World and Equitable—would be taken under the wing of William A. Brady, who recently became the active head of the Paragon. This is another merger story that has not been confirmed. There are other stories this week to the effect that there would be a new organization which would include the New York Motion Picture Corporation, and those affiliated with it. There are dozens of other merger rumors but they seem to spring from nowhere in particular and die over night.

* * *

THE board of trade is gratified over the support given its coming exposition in New York. Under the management of J. W. Binder, executive secretary of the board and Harry A. Cochrane, experienced exposition manager, the success of the show seems assured. An expensive program has been arranged. S. L. Rothapfel, known for his original ideas in decorations and his music arrangements for motion picture playhouses, will be in charge of the artistic work for the garden show. Mr. Rothapfel has put himself on record by saying—"It's up to me, and I'll do it." The color scheme will be green, white and gold. The show spaces will be placed around the sides and each exhibitor has promised to do his best in the way of decorating. Heretofore one of the great troubles at Madison Square Garden has been the lighting system. Naturally some of the exhibits will be of small articles and the visitor will want to see them closely. To meet this difficulty an arrangement has been entered into with the Cooper Hewitt Company to supply the lights. A large stage with studio attachments will be constructed at the Fourth avenue end of the building. In front will be placed a motion picture screen. There will be 2,000 comfortable opera chairs where the tired out visitor may sit and watch a motion picture show with the latest and most entertaining feature plays and comedies. On the large platform also, a typical studio will be assembled and the general public will be shown the mysteries of producing a picture play. Stars from many companies have offered their services and under the supervision of directors of the first rank they will enact scenarios each day. Then as soon as possible the pictures will be placed on the screen without editing or making over. The center of the garden will be set aside for dancing. A reception committee of motion picture actors and actresses will be at the garden each day. This committee will include Anita Stewart, Leah Baird, Naomi Childers, Jewell Hunt, Billy Billings, Rose Tapley, Dorothy Kelly, Arline Pretty, Anne Schaefer, Mary Anderson, Eulalie Jensen, Louise Beaudet, Betty Howe, Virginia Norden, Robert Edeson, Adele Degarde, Julia Swayne Gordon, Mary Maurice, Belle Bruce, Frank Daniels, Ralph Ince, Joseph Kilgour, William Shea, William Duncan, John T. Kelly, Anders Randolf, Charles Kent, Denton Vane, Evart Overton, L. Rogers, Lytton, Wally Van, Webster Campbell, Charles Wellesley, Antonio Mareno, Arthur Cozine, James Morrison, Van Dyke Brooks, Donald Hall, Robert Gaillord, Harry Northrup, Paul Scardon, Harry Morsey, Ned Finley and William R. Dunn—Vitagraph; Pearl White, Florence Reed, Jackie Saunders and Ruth Roland—Pathe; Geraldine Farrar, Blanche Sweet, Marie Doro, Mae Murray, Anita King, Violet Malone, Florence Dagamar, Fannie Ward, Cleo Ridgely, Marjorie Daw, Charlotte Walker, Camille Astor, Theodore Roberts, Wallace Reid, Victor Moore and Thomas Meighan—Lasky; Margaret Gibson, Crane Wilbur, William Clifford and George Ovey—Horsley; Mary Pickford, Hazel Dawn, Marguerite Clark, John Barrymore and Pauline Frederick—Famous Players; Charlie Chaplin, Louise Owen, Helen Rosson, F. For-

est Taylor, Harry V. Meter, William Clifford, Brooklyn Keller, Nan Christy, Margaret Gibson, Winifred Greenwood, Dick La Reno, Vivian Rich, Anna Little, Frances Keyes, Walter Hiers, Gladys Dore, Riley Chamberlain, Helen Holmes and Iva Shepard—Mutual; Grace Cunard, Cleo Madison, Marie Walcamp, Helen Ware, Sarah Bernhardt, Mary Fuller, Ida Schnall, Violet Mersereau, Little Zoe Beck, Gretchen Lederer, Lewis Waller, Francis Ford, Hobart Bosworth, Master Antrim Short, Billie Richie, Richard Stanton, Stanley Walpole, Ben Wilson, Dorothy Phillips, Lena Baskette, Billie Rhodes, Rupert Julian, Myrtle Gonzales, William C. Dowlan, Gloria Fonda, Lee Moran, Eddie Lyons, Paul Panzer, Betty Gray, Elsie Jane Wilson, King Baggott, Edna Hunter, Murdock MacQuarrie and Cyril Scott—Universal; Theda Bara, Annette Kellerman, William Farnum, Virginia Pearson, Violet Horner, George Walsh, Stuart Holmes, Dorothy Bernard, Vivian Martin, Bertha Kalich and Doris Pawn—Fox; Francis X. Bushman, Beverly Bayne, Martha Hedman, Edmund Breese, Valli Valli, Mme. Olga Petrova, William Davidson, Mr. and Mrs. Sidney Drew, William Nigh, Orrin Johnson, Adelaide Thurston, Howard Estabrook, Emily Stevens, Florence Reed, Albert Chevalier, Mary Miles Minter, Lionel Barrymore, Jane Grey, William Faversham, Marguerite Snow, Ann Murdock, Dorothy Donnelly, Gail Kane, Lois Meredith, Ethel Barrymore, Julius Steger, Grace Valentine and George LeGuere—Metro; Leonore Ulrich, Dustin Farnum, George Beban—Morosco. A daily newspaper will be published for the eight days of the exposition. It will have the distinction of being the first daily in the world to be illustrated by means of motion pictures. It will be of standard size and will be composed of eight pages. The name will be the *Motion Picture Daily Trade Show Bulletin*. Thomas A. Edison will write a signed editorial for the issue of May 7. Cartoonists, headed by Hy Mayer and Winsor McKay, of national reputation, will have drawings on both humorous and serious subjects. The news department will be looked after by an editorial board composed of men who write about pictures and nothing else.

Nearly all of the space available in the garden has been contracted for by such organizations and concerns as these:

Chamber of Commerce, Los Angeles; Board of Trade, St. Petersburg, Fla.; Mutual Film Corporation, Paramount Pictures Corporation, Eastman Kodak Company, Universal Film Manufacturing Company, Vitagraph Company, Bluebird Films, Fox Film Corporation, International Film Service, Nicholas Power Company, J. H. Hallberg, Cooper Hewitt Company, Bell and Howell, Novelty Slide Company, Typhoon Fan Company, Motion Picture Apparatus Company, Search Light Library, Motion Picture Directory Company, *Morning Telegraph, Motion Picture News, Motion Picture World, Motion Picture Magazine,* Motography, National Cash Register Company, and the Estey Organ Company.

The interesting exhibit of the Nicholas Power Company at the Southern Motion Picture Trades Exposition, held at Atlanta

* * *

ATLANTA broke into the trade show and convention news columns with a success in the session that was closed on the first day of the month with a ball which was attended by men high in the industry as well as many of the stars of the screen. Southern exhibitors and exchange men are happy over the success of the gathering, and already they are dreaming of a national convention. The convention visitors were welcomed by Mayor Woodward, who invited them to return for another meeting next year. Mrs. Louise Desverges Everett, nineteen years old, won the Universal beauty contest. She will have a tryout in New York.

* * *

WITH an invitation performance at Alfred Hamberger's Fine Arts theater, "The Ne'er-do-well," the Selig production of Rex Beach's Panama canal story of the same title, and released through V. L. S. E., by arrangement with Sol Lesser, opened for what seems likely to be a record run in Chicago. The Michigan avenue playhouse was crowded with leading film men, several prominent exchange men being especially interested in the way the production was received. The opening was a success from every point of view. The play has been reviewed in an earlier issue of Motography.

* * *

WHEN C. Furness Hately, representing in Chicago the Triangle Film Corporation, turned over the Colonial theater to the Strand theater company for the continued presentation of Triangle films, he was given a sendoff he is not likely to forget. Forced by the orchestra to take the baton for the closing number, he directed more like a musician than the business man he is. At the close he was presented with a gold cigar case and a loving cup. Mr. Hately contends that the smile is the secret of success in the show business and he is taking it with him into another venture in the amusement field which he is not ready to announce as yet.

* * *

CUSTOMS officials in Washington will make no official comment on the pictures taken of the Willard-Johnson fight on the boundary line between Canada and the United States, but it is plain that the enterprise of the promoters of the scheme has produced a hard nut for the treasury department to crack. Apparently the method as reported to the treasury department is not an evasion of the law, but one that would have been prohibited if it possibly could have been foreseen. The report before the treasury department is that the pictures were taken near Rouse Point, on the northern border of New York, Sunday, April 2. A tent was pitched over one of the stone boundary posts which marks the New York-Canadian line. The

line ran through the center of the tent. On the Canadian side were piled boxes containing the original pictures; on the American side were packages of films on which were made the reproductions. On a table set up directly in front of the post on the Canadian side was the transferring apparatus, with the original film descending from its reel into a box entirely in Canada. Strong lens and electric light produced, it is stated, a perfect reproduction. The representative of the customs service was present and made the report. It is stated to be the intention to produce the films only in New York state as they cannot be transported in the mails or by the express companies or railroad companies. When they are produced, it will develop whether the government intends to bring a test case. The opinion in Washington is that it will not, but objection may be made by welfare workers that will bring on a test in the courts.

* * *

THE House Committee on Education has failed to get a quorum for the consideration of the Hughes bill and indications are that it will be some time before action will be taken on the measure. The statement is made at the committee that there is no significance in the failure to get a quorum other than that the early meeting of the House each day has made it impossible for members to give the same attention to committee work as under ordinary circumstances. It is also declared that the committee has progressed on the measure to such an extent that another meeting will be sufficient to complete it and report it to the House. Chairman Hughes declares that it is his intention to urge the committee to report a measure in time to be considered by the present Congress, that is, before the adjournment is taken for the summer recess.

CALVERT GOES SOUTH

Director and Company Sent to Chattanooga by George K. Spoor to Make Civil War Feature for Essanay

George K. Spoor, president of Essanay, has sent a troupe of players to Chattanooga, Tenn., to film a new feature play, "According to the Code," in the exact locality in which the author has laid his plot. The play, written by Charles Michelson, deals with a love story of the civil war and the meeting of the aged principals today—more than a half century afterward. Lewis S. Stone, the famous stage star, who recently finished "The Havoc" for Essanay, will take the lead with Marguerite Clayton. E. H. Calvert will direct the piece and take the heavy lead. Sydney Ainsworth will take the other principal part, also a heavy.

The few interiors of the play will be taken in the Chicago studios upon the return of the players from the south. A dozen members of the stock company went to Tennessee from Chicago. Mr. Stone, who had been on a shooting trip in the Rocky mountains following his work with Gladys Hanson and Bryant Washburn in "The Havoc," joined the party at Chattanooga.

The play requires the use of cavalry, which will be obtained in the south. It also requires a close adherence to type and settings which Mr. Spoor believed could not be better obtained than in the natural locality of the subject. The same country in which Director Calvert filmed the famous "Tish" series of Mary Roberts Rinehart will provide the locations for "According to the Code."

As Calvert, Stone and Ainsworth all have had military experience they are well cast in the new play. The piece is not designed as distinctly a civil war drama, but had its original settings during the great conflict.

"According to the Code" is only one of the several strong features which Essanay will offer soon. "Sherlock Holmes" with William Gillette, in seven reels soon will be released, following "The Little Shepherd of Bargain Row" with Sallie Fisher, Richard C. Travers and John Junior. "That Sort," taken from the stage play, is now being constructed with Warda Howard, Ernest Maupain and Duncan McRae. One of the beautiful scenes in "That Sort" is that of a woman of the demimonde, repentant, kneeling in church before the image of the Savior. The scene was taken in the Essanay studio. Nell Craig and Darwin Karr are featured in "Her Naked Soul."

A new crop of fables in slang, just raised by George Ade on his farm in Indiana is being picturized by Essanay. These fables form the best work of this kind ever attempted by this famous author.

"The Fable of the Preacher Who Flew His Kite, But Not Because He Wished to Do So," is the first of the new series.

BIG THANHOUSER BALL

Proceeds of Elaborate Charity Party at Jacksonville, Florida, to Go to Actors' Fund and to Children's Home Society

Between 1,000 and 1,100 people attended the elaborate charity ball given by the Thanhouser Club at Jacksonville, Florida, last week. This is said to be one of the largest social events ever witnessed by the city.

According to an announcement made by W. Ray Johnston, business manager of the Thanhouser Company, under whose auspices the ball was given, the gross receipts were $1,050. This will leave about $800 to be turned over to the motion picture committee working for the Actors' Fund of America and to the Children's Home Society of Florida.

Long before the dancing began, says the Florida *Times-Union,* a large, curious crowd gathered about

Frank Keenan in "The Stepping Stone"—Triangle.

the Windsor Hotel to catch glimpses of favorite actors and actresses as they passed from motor car to entrance. Some of the local Lotharios who attended the ball mustered up courage to ask and receive dances with pedestalized stars with whom they were well acquainted, so far as appearances upon the screen go.

The grand march was led by Mayor J. E. T. Bowden and Miss Marguerite Courtot. There followed the two hundred or more prominent players in couples, an announcer designating them by name for the benefit of the guests as they passed a given spot in the ball room.

A feature of the event was the three huge turtles, one the backs of which were painted the meaning of the occasion, which were placed in the fountain as mascots of the Thanhouser club, whose forethought was responsible for the ball and its final success.

"WHO'S GUILTY?" IN MAY

Pathe to Release Series Made by the Arrow Film Corporation Featuring Tom Moore and Anna Nilsson

On May 8 the Pathe exchange will release throughout the country the first of the fourteen two-reel photo-novels which comprise Pathe's newest series, "Who's Guilty?" These photo-novels are, in every case, complete in themselves, yet all are based on the one major theme of "Who's Guilty?"

This theme is broad and intensely human. It concerns the biggest problems that beset the American people today. It portrays those questions—domestic, sociological, political, and psychological—which enter into the lives of all Americans and which must be answered from day to day by every individual.

"Who's Guilty?" series is produced by the Arrow Film Corporation for Pathe with a most careful regard for the demands of the ultra-modern photoplay. Under the personal guidance of W. E. Shallenberger, president of the Arrow company, no item of plot, acting, direction, setting or other detail of successful motion picture production has been overlooked.

Every one of the fourteen photo-novels has a plot that, under ordinary circumstances, would make a corking five-reel feature. Never are the same settings used for any two of the photo-novels, nor are the actors appearing in this Pathe series permitted to wear the same clothes in one story after another.

Co-starred in the "Who's Guilty?" series are Anna Q. Nilsson and Tom Moore. Four year ago Miss Nilsson, seen until then only in one and two-reel pictures, leaped into fame by her brilliant performance in "Shenandoah," the powerful American war-play. Since then she has been starred in a great number of Kalem and Equitable features and has proved to be a drawing-card for the General and World programs. Mr. Moore comes of the talented Moore trio.

Staging and directing these fourteen photo-novels are two of America's premier directors, Howell Hansel and Lawrence B. McGill. Mr. Hansel made a name for himself as the director of "The Million Dollar Mystery," and a number of other brilliant Thanhouser photoplays.

Lawrence B. McGill is one of the small number of directors who made good pictures in the early days of the screen play and still is a highly successful producer. Some of his many features are "Pierre of the Plains" and "Arizona," for All-Star, "The Sealed Valley" for Metro and "How Molly Made Good." His latest feature success is "The Woman's Law," the Pathe-Arrow feature.

One of the few great women writers of our day is turning each "Who's Guilty?" photo-novel into a fiction story that will appear in a large number of newspapers throughout the country simultaneously

Arrow people working out Pathe's "Who's Guilty?" From left to right they are: Howard Hansell, Mrs. Wilson Woodrow, the magazine writer, Lawrence McGill, Anna Nilsson and Tom Moore, husband of Alice Joyce.

with the release of each two-reel screen play. She is Mrs. Wilson Woodrow, a relative of President Wilson and a magazine writer of note. Mrs. Woodrow has also supplied six of the plots.

The actual scenarios of the "Who's Guilty?" series have been written in their entirety or else re-edited by E. A. Bingham, long the head of the Metro scenario department.

Distribution of the "Who's Guilty?" series is under the direct supervision of George A. Smith, serial director of Pathe Exchange, Incorporated. Prior to his present work Mr. Smith was on the staff of The New York *Journal*. He has had charge of the newspaper arrangements for the appearance of the "Who's Guilty?" series, which will be published simultaneously in

The Detroit Times, Providence Tribune, Buffalo Evening News, Indianapolis Star, Altoona Tribune, Philadelphia North American, Pittsburgh Press, New York Evening World, Cincinnati Times Star, Cleveland Plain Dealer, Dallas News, Los Angeles Record, San Francisco Call, Atlanta Journal, Chicago Herald, New Orleans Item, St. Louis Times, Omaha World Herald, Salt Lake Tribune, Kansas City Star, and other papers.

The titles thus far selected for some of the photo-novels of the "Who's Guilty?" series are: "The Stroke of the Scalpel"—"Sowing the Wind"—"The Tight Rein"—"The Tangled Web"—"The Second Offense"—"The Silent Shame"—"The Moral Coward"—and "Sold Out."

Spoor Replies to Chaplin

George K. Spoor, president of Essanay, has issued a statement in reply to the threat of Charles Chaplin that he would enjoin the showing of the "Burlesque on Carmen" in four reels. This is one of the last two photoplays produced by Chaplin for Essanay, the other "Police," not yet having been released.

What Theater Men Are Doing

AN OPEN FORUM

Win a Real Place in Your Community

By Percy W. Wells,

President Howard-Wells Amusement Company, Wilmington, N. C., owners of the Academy of Music, the Royal, the Grand and the Victoria theaters.

OUR beginning was about the humblest in this territory. We are now the largest individual operators of theaters in North Carolina.

The firm of Howard and Wells, composed of myself and James Howard, started business in Wilmington ten years ago, being the pioneer motion picture enterprise of Wilmington, operating the Bijou Theater in a tent. The floor was six inches of sawdust on the ground and the seats were rough benches. A string of incandescents from the center pole of the tent furnished illumination, and a coal heater the heat in winter. A phonograph was used as a ballyhoo outside.

Percy W. Wells

That was ten years ago. Three years ago the tent was replaced by a modern building on the same lot, purchase of lot and building representing an investment of $50,000.

In the early spring of 1915 we purchased a lot on the busiest block of the down town shopping district, upon which we built our Royal Theater, which was opened last September, representing an investment of $75,000. In November last we concluded negotiations whereby we took over the Grand and Victoria, the other two down town theaters, the former a picture theater and the latter a combined vaudeville and picture house with a seating capacity of 1,100 and representing an investment of $70,000.

James Howard

Three months ago we took over the Academy of Music, also of this city. We therefore, at the present time, control the theatrical situation in Wilmington.

We attribute our success chiefly to two causes: The injection of our personality into the management of our theaters, and the firm conviction from the very beginning that the good people of Wilmington could very easily get along without us but that we could not exist without them.

For nine years that we operated the Bijou theater before branching out in our activities, either myself or Mr. Howard was continuously on the door at the theater from 11 a. m. to 11 p. m. We consider this, above everything else, as the chief factor in our success. We met every patron of the theater personally, and each one knew us personally.

Questions were not answered nor patrons attended to by a careless usher or doorkeeper, but by one of us. In this way we soon built up a state of companionship between ourselves and the people of the city which was worth more than any financial capitalization or newspaper advertising. This personal touch, we are glad to say, has made for us thousands of steadfast friends in Wilmington, and we number among them the leading ministers, educators and business men of the city.

Almost every exhibitor would tell you off hand that he caters to the wishes and wants of his patrons, but I believe that we have gone a step further in this direction than the average exhibitor, and this has been another big factor in our success. Every patron of our theaters has been made to know that we will stop at no expense nor trouble to get any picture or do anything that they wish, and we have often booked expensive features merely upon the request of one patron. Catering in this manner to our public year after year has gradually brought us a circle of friends who have implicit confidence in us and stand by us "through thick and thin," to use a trite expression.

We have co-operated with the ministers of the city in every way possible and number among our patrons the pastors of every church in the city. We co-operate with the educational leaders in presenting picturized versions of various works that are being studied in the schools. We take an active interest in civic improvements and co-related matters, and are members of the Chamber of Commerce.

In short, we have won our own personal places among the people of Wilmington and are looked upon not as impersonal objects with the idea of simply making money. The people know we are really interested in them and in the welfare of the community.

Boosts Other Fellow's Good Shows

By Harry Van,

Booker of Features, The Strand, Huron, South Dakota.

The moving picture manager in a small town nowadays must put his theater on the same business basis as any other business. It takes a man of good habits, good reputation, farseeing and levelheaded to run a picture show—one who believes in and knows how to advertise his business correctly.—a man who can see his competitor get an increasing business and not get jealous—a man who will and does spend every minute of his time to boost and attend to his own theater.

I make friends by boosting the other fellow's feature when he gets a good one. Oftentimes this winter I have told friends not to miss the feature at another house; that I also have a fine show, but on that particular night I know his is the best. Of course a man must know what he is talking about so that he doesn't give his friend a "bum steer." When that friend goes to that show and is pleased, your word will go all the stronger with him the next time you tell him or them that you have a good one at your own house. Too many managers book a feature on the strength of the title. They don't take a trade journal.

The Strand was opened in Huron, with two other fine theaters as opposition. The town is only six thousand. We have built up business by carefully informing ourselves what the fan wanted and then booked accordingly. The opposition advertised very extensively such stars as Robert Edeson, Clara Kimball Young, Beatriz Michelina and stars and players from "The Birth

of a Nation," which set the people wild here. Several of those stars are now with Triangle and others. I am booking a list of those Griffith and other stars who previously appeared under other brands of film. I get fine copies and win out. The publicity was paid for by the opposition. Slurs in a large variety were used by the opposition in the papers, but I kept quiet and we are now holding our own very nicely. As a feature booker of the Strand, R. C. Gibbs, the manager, gives me full scope to work under.

I started in the picture game in August, 1897, by buying a Lubin Cineograph. It was a crude affair with 50-foot reels.

I have lost out on occasions when all my showmanship couldn't help me. I found out later it was too much showmanship and not really enough sound business principle. The swell head is the curse of the exhibitor. He gets people coming his way and thinks he is the king of all. Then some one else comes, sets up in opposition, the king gets mad, abuses, ridicules, and behold—in a few months "Theater for Sale."

I talk from experience. Talk your own theater. Advertise your particular house, not your name or your brand of film. I talk *Strand Theater* features. I am paying for them and can call them what I like.

Make your patrons feel at home. Meet them at the door, going and coming, and above all give them good pictures, in good condition, and good morally. Licentious features get the money, but what do your patrons say after they have seen them? Above all keep your programs clean.

Condemns Indecent Plays

By A. D. Pedley,
Pedley and Burch Theatrical Company, Owensboro, Kentucky.

We have been consistently opposed to salacious, indecent plays, and have not permitted any of them to go on our screen. We prefer to build upon the firm foundation of merit rather than to step aside for the momentary profit offered by vampire stuff or anything of this nature that appeals solely to the baser passions.

We have seen a great many plays that were so indecent that clean-minded people had no business watching them. We have seen plays that were much worse in their presentation on the screen than the vilest burlesque show because of the subtle way in which emotions were portrayed. We hold firmly to the idea that as soon as all persons interested in the business agree to get away from this stuff the better the business will be.

We remember the beginning of the motion picture business—the five-cent picture show in a storehouse, with phonograph accompaniment, giving 15-minute shows. We believe in the permanence of the business and its great possibilities in the future.

We are firm believers in all manner of publicity, newspapers, poster advertising, mailing list, hand bills, blotters, ballyhoos, and we are using a Deagan electric unaphone on the streets and in front of our theater. This unaphone consists of an arrangement of electric bells played by piano keyboard, which gives a calliope effect, only much better, and is quite novel and attractive. It is driven about on a small wagon.

One of the pieces of advertising matter we got out recently was a handbill about eight by twelve inches in size, printed upon real wall paper furnished by one of the city stores. We headed this: "Look! We are tearing the paper off the walls of the Grand, to make room for the crowds who will want to see," etc. At the bottom of the bill the program was given.

Another strong point in our policy is never to allow a patron to go away dissatisfied. If we have not given a good show, we insist upon refunding the money.

The new $90,000 Strand at Tampa, Florida, owned by the Strand Amusement Company, Charles D. Cooley, president and general manager; Jerome A. Waterman, treasurer, and Pearce Noland, secretary. This new house is commendable for its splendid simplicity and taste of design.

Smiling Attendant Is Theater's Biggest Asset

By Dr. E. R. Braly,
Proprietor Princess Theater, Lawrenceburg, Kansas.

I started in the show business when I was very young and have always liked it. At eighteen, among others, I wrote a play called "The Dixie Kids" and traveled from town to town putting on the show with local talent. I found the people of Lawrenceburg very appreciative and so decided to remain here. This has been my home ever since.

The manager of the Princess Theater was not succeeding very well at that time so I bought the house at a reasonable price. I immediately remodeled the entire theater.

At the door of my theater stand Courtesy, Attention and Service. The words "Thank you!" have a wonderful value in the show business. There is no doubt but that politeness is one of the main keys to success. And don't forget that lack of courtesy on the part of your attendants is due to the manager of the house and to no one else. The manager must set the example, and be always on the job.

People must have fresh air to enjoy a performance well, and cleanliness cannot be overemphasized.

The theater's biggest asset is a smiling attendant.

It is a fine thing for a house to have ushers who smile politely when showing patrons to seats as though it were a pleasure. It makes the patron start the show right, with a favorable attitude of mind. The spectator has been made to feel at home. By a smiling attendant I do not mean one who giggles or who is constantly grinning.

The theater should be well lighted, but one thing must be avoided, and that is lights that glare.

I co-operate with different organizations and encourage them to visit my theater in a body. This is

good advertising and places my house in good social standing.

The exhibitor must tell the people clearly and correctly what he has to offer, by means of advertising. I use billboards and catch newspaper advertisements.

Princess Theater, Lawrenceburg, Tennessee.

Your advertising is a show window for your "goods" just the same as your lobby is. Keep both of them clean and inviting.

I have studied my patrons, and know they are of the "family" type. Therefore I never allow any vulgar or sensational films to be shown in my house. Film corporations who make such pictures as offend the tastes of the discriminating are lowering instead of aiding the business. The flashy advertisements of cheap, sensational services which I receive through the mail I throw into the waste basket. I use only the best. Run your house so that the children of today will be your patrons when they are grown up, which will not be long. Do nothing for a temporary gain.

I have found serial pictures good drawing cards. Every Thursday night is feature night in my house and I raise my price for it. The patrons do not mind, as they know they are going to see something good. It is a great pleasure to me to stand at the door and hear people say the show was fine, when they come out. Many of my patrons sometimes even shake hands with me to show their appreciation. That makes life worth living. The features I use come from the Metro and World companies and I know that these concerns are striving hard to give the best of service and place the business upon a higher plane.

The secret of perfect projection is inspection. We inspect our apparatus every day and keep it in perfect condition. Last but not least, *good music* is always a drawing card. Being in a musical town I got busy and rounded up a splendid seven-piece orchestra with Otto Chaffin as a very capable leader. Pictures with music set to them are much more enjoyable to the audience.

Ohio Exhibitors for Federal Regulation

By Max Stearn,

President, Ohio State Branch, Exhibitors' League of America.

We read with a great deal of interest the statement made by Mitchel H. Mark in last week's issue of Motography, with reference to censorship.

The exhibitors of the state of Ohio had a censor bill passed for the purpose of protecting themselves against the "fly-by-night" manufacturers and the unscrupulous exhibitors, whose sole desire was to get a little quick money, regardless of the injury it caused the business at large. The object they had in mind at the time this bill was drawn up was to eventually create a federal board, thereby doing away with the necessity of having state or municipal censorship.

The people who are now opposed to regulation in any form have been asked time and time again to offer a substitute measure, or to show us a way to control the "get-rich-quick" element in our business. The only answer we have heard is that censorship is "un-American" and that the police power of every city will regulate the showing of improper pictures. In other words, they say, place the burden upon the exhibitor and let the manufacturer of smutty pictures go unharmed.

The exhibitors who know which side their bread is buttered on will do all within their power to bring about federal regulation.

A Beautiful Theater in a College Town

By H. P. Wareham,

Manager, Wareham Theater, Manhattan, Kansas.

In the first place we have a house that is conceded to be unusually excellent, and we try to book the best attractions available. We believe in extensive advertising and we also believe in honest advertising. If we have a picture that we know is not up to our standard, we withhold advertising it; in fact, we would rather tell our people just what it is rather than to have them believe that it was a good attraction. We run features of every company that produces the very best.

In advertising we use the daily newspapers, the billboards (see illustration), a weekly program, and a mailing list.

In the daily papers we have a standing ad in which we have our today's program and our tomorrow's attractions. On the better pictures we use extra space for cuts and display. We maintain two billboards on which

Two views of the interior of the splendid Wareham Theater, Manhattan, Kansas. H. P. Wareham, Manager. The picture on the right shows the progressive Wareham posting service.

we post a six-sheet for each day's program. One of these boards is in a very desirable location on the main street of the town, and the other board is near the campus, where all the students of the Kansas State Agricultural College see it.

We have a mailing list of 500 to which we mail a herald of each attraction and a weekly illustrated program. We were very careful in selecting this mailing

The beautiful Wareham Theater, Manhattan, Kansas.

list and to show how people appreciate receiving our attractive programs, if for any reason any one has missed getting one he usually tells us about it.

In our dealings with the different exchanges we are just as fair and honest with them as we are with our patrons and every one else. We use the Sturtevant heating and ventilating system in connection with the Webster air washer; iced air in the summer. Our seating capacity is 1,100. College boys like pictures and as our house is new, modern and in good taste, our receipts are very satisfactory.

Attracted to Business by "Bum Shows"

By J. H. Kurtz,

Manager, Pastime Theater, Stewartville, Minnesota.

What first interested me in the business was the inferior grade of service being used by my predecessors and the fact that if business could be done on bum shows how much more business could be done on the best stuff on the market. I immediately made up my mind to have a try at it with the result that I bought the local house, fitted up a building on the ground floor and at once set about to get the best pictures obtainable.

My policy was appreciated by the people with the result that patronage increased four fold and I have always stuck to my first idea—"The best is none too good."

Although my town is only about 1,150 in population, I invested about $3,000 in my new theater, buying the best goods and keeping up the highest standard on pictures. In a very short time it ceased to be an experiment with me, but became a good, paying business, although sadly run down when I bought it. I do not try to get rich in a week. I pay good prices for my service and give my patrons as good as

Interior Pastime Theater, Stewartville, Minnesota.

it is possible for me to get for them. The result is my business has had a steady growth and profits are always sure.

Any time I raise my prices my patrons feel sure of seeing something extra good and I try never to disappoint them. It is my firm conviction that if exhibitors would pay more attention to the class of service they use and less to making a big profit on an inferior

Exterior Pastime Theater, Stewartville, Minnesota.

service, they would be money ahead in the long run besides helping to educate the people to the better stuff which would mean better prices everywhere.

Appeal to Women and Children

By B. L. Converse,

Proprietor Temple Theater, Owosso, Michigan, and President of the Michigan Branch of the Motion Picture Exhibitors' League of America.

I do not consider myself a better exhibitor than many others, and I know I am not so good a one as some. The policy I have always followed is a good, clean show, inside and out, and a program that appeals to women and children.

I cater to only the best class, advertising only that which I am sure of showing. I am prompt in paying the exchanges for service and use the films as though they were my own.

I have been in the show business twelve years, having had houses in Owosso, Albion, Ypsilanti, Corunna, Caro and Jackson, Michigan, and Warren, Illinois.

PAUL H. WOODRUFF, Editor

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Only a Side Line

THE other day we wrote to a certain theater manager for a description of his house and his method of achieving success in the presentation of pictures. In his reply, which was quite brief, he said: "The motion picture business is only a side line with me."

He didn't tell us what constituted his main line. In the old days (meaning four or five years ago) he might have held a job daytimes as a bookkeeper or a janitor, or he might have owned a hardware store. The theater that he ran evenings, if carefully managed, probably would have contributed three or four dollars a night towards Johnny's education and Susie's piano lessons.

In the year of our Lord nineteen hundred sixteen, the side-line picture theater is an anachronism. In the swift-moving evolution of our industry, it is relatively as out-of-place as a dodo—and should be as extinct.

In the first place, of course, no business that is worth running should be a side line. But that is particularly true in the show business; for it is a jealous mistress and resents any division of attention. No man can do justice to the possibilities of picture presentation by giving it a third or a half of his time and thought. If there seems to be profit even in such half-hearted operation, so much greater is the folly of neglecting and ignoring the multiplied profits resulting from concentrated attention.

Generally the man who is active in the operation of the theater is also the investor—that is, the owner. But exceptions to that condition are growing in number. Sometimes the active manager of the theater has not a dollar invested, and the real owner—or owners—take no part in the operation of the house.

We believe it is better for the manager to hold at least a small financial interest in the theater he manages, although we often see a high degree of efficiency maintained on salary. At any rate the manager, whether he be financially interested or not, should give all his time to that particular job. And the actual owner, or major stockholder, should give either all or none of his time to it. That is, if he is not the actual manager himself, he should not interfere with the man who is, beyond receiving his reports and giving him his instructions.

The manager, whatever his financial connection with the business, is the man who knows what the people want and gives it to them; and that is a full-time job in any community.

A picture theater may be only a side line with the investor; for it makes no difference whose money represents the capital. But with the manager it should never be a side line, nor should he have any other side lines. The picture presentation business is as big a proposition as most men ever have an opportunity to tackle. Exhibitors who make a big success of it find enough to keep them busy and happy from eight to fifteen hours a day; and they have no inclination to think about other lines or side lines of business.

The picture theater business has had too many side-liners working at it. Year by year they grow less, however, and we hope that before long all that are left will either get in or get out.

What Has Become of Them?

WHAT has become of the old-fashioned talking picture, and the inventors who had "perfected" the synchronism of film and phonograph so that the result was, in the words of the press agent, harmonious and wholly delightful? Where are the films in nature's own colors whose problem the investigators had "just solved" some years since? When will we see that stereoscopic projection of images that stand out in three dimensions and scorn the support of the screen, promised to us long ago by enthusiastic students of optical physics? Where did the "flickerless" projector go—that ingenious mechanism that moved its film continuously, and threw a steady picture at any speed, and was all ready to market? What has happened to the bigger film, with a surface broad enough to hold a stageful of people close-up, and cover a fifty-foot screen, that MOTOGRAPHY predicted years ago and an eastern manufacturer later announced as the "next step"?

Evidently the picture business has its mysteries. Full many a genius, loath to blush unseen, has tried to revolutionize the screen; but time rolls on, and still the black and white moves silent on its simple beam of light. In other words, it seems to be good enough the way it is. The talking picture never was popular, synchronically perfect or not. The colored film is pretty—no one will deny it that. That it has any value beyond mere prettiness has not yet conclusively appeared. The stereoscopic picture is still only a promise, and hardly even that in a serious sense. "Maybe some day"—that is about all we can say about it, in spite of the inventors.

As for the machine that moved its film continuously and threw a steady picture no matter how slowly it was revolved—possibly that ingenious mechanism, if born and raised in the factory of any of the well-known makers or proprietors, would now have a name. But, like any other invention whose stock certificates are considered its most important feature, it has vanished; the practical field of projection knows little of it.

That "bigger film" we still hope to see. The limitations of a photographic area of three-fourths of a square inch have been reached. The larger spectacle must have a larger base. For a fifty-foot screen a film picture at least two inches wide is optically almost essential. And why not? No exhibitor of the big stuff who pays hundreds of dollars for rentals or rights would object to the cost of a special machine for projecting it.

Talking, and color, and stereoscopic pictures may be lifeless issues so far as the box office is concerned. But bigger films will be a physical and optical necessity of the future, and we would like to see some one start their action in that direction.

The Library of the Art

ALL living arts, and most dead ones, have their literature. The motion picture, up to the time it (technically speaking) attained its majority, had practically none. A few more or less serious "hand-books" for machine operators constituted the whole shelf. In due course appeared a scattering of volumes, mostly paper-covered, instructing scenario writers how to do it. A two-volume cyclopedia of the art, quite pretentious, was the first serious work. There followed then with greater rapidity several books telling what went on inside the studios. "Trick" pictures helped to fill the pages with diagrams and explanations revealing the hidden secrets of the trade.

Gradually the library expanded. Serious and labored volumes came forth telling something of the art itself—the art of the art, we might say. Some of these deserve to be classed as real literature of unquestioned merit.

And now we have an analysis of the photoplay's psychology—by none other than the renowned Professor Hugo Münsterberg himself. In literature our art can ask no higher recognition. Not even a treatise by Theodore Roosevelt would give us more intellectual satisfaction.

The library of the motion picture has assumed respectable proportions and weight—and the production, we may presume, has only started. Some day we expect to publish a voluminous catalog of books pertaining to the art-science of motography—and maybe the day isn't very far away.

How Edison's "Black Maria" Grew

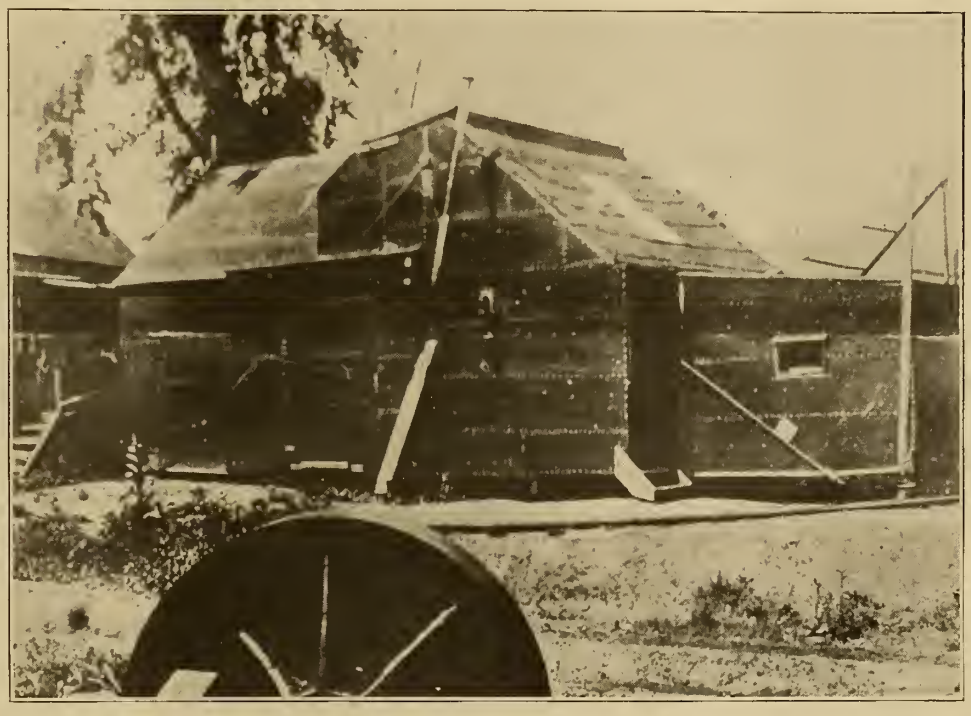
BY ALAN CROSLAND

THE motion picture interest ranks fifth among the industries of America.

To have that humdrum statement thrown at one by the enthusiastic recruit in the midst of a busy day is almost as monotonous as it is annoying. At best, it is certainly not impressive. But these same talismanic words arranged in that identical order, appearing in a statistical reference, immediately assume a startling significance.

"The fifth industry of America, the Fifth Estate of the U. S. A.!" There is a meaningful statement!

The most optimistic and daring dreams of the Edison pioneers when they turned the first crude camera in the embryonic and still experimental studio at Orange, New Jersey, in 1893, have been realized and discarded for limitless ideals, resultant with the growth of the business and the art of the screen. It is noteworthy to chronicle the striking similarity in the comparative development that necessarily affected both the motion picture industry and the Edison studio in the sturdy strides of the progress of the perpendicular stage.



The first motion picture studio in the United States, built upon wheels and called "The Black Maria" because of its epidermis of tarred paper. The acorn planted in 1893 from which grew the present Edison studios at Orange, New Jersey.

As wide a stroke as the industry pulls from production to projection, the Edison master touch is ever in evidence. If the wizard had never become interested in the actual production of motion pictures, he would, nevertheless, have been the inspiration of the industry—the man who gave the world the motion picture.

The tireless application of a master mechanician developed the first simple projection machine through a score of years to the present Edison super-kinetoscope that now represents the utmost in projection. Demonstrations by Thomas A. Edison have proven finally that steady projection can be obtained through the employment of the three-blade shutter, giving alternately sixty degrees light and sixty degrees dark, which is ideal when revolving at normal speed in ratio to sixteen pictures per second. This innovation has made the screen absolutely flickerless. Probably no single improvement in the mechanics of the presentation of picture dramas is of more importance than this wiping out of the jerk and flicker from the screen.

This is an age of the printshop and picture. The world is educated, entertained, and carries on its business by the aid of the printed word. Everybody reads and as a result of the continual perusal of lines of black characters upon white paper, the eyes of the races are becoming more and more sensitive, more and more enervated, particularly among dwellers in the cities. As a result, motion pictures had from their birth to fight against the flicker.

The first films were decidedly hard on the eyes. And exaggerated hearsay added to the fact made the struggle of active photography at this particular angle so much the harder. Most people were rather wary of anything that had the reputation of being "hard on the eyes." And even today, when the Edison three-blade shutter had made possible steady and smoothly flowing dramas of the film, many people feel, or imagine they feel, an optical strain from an evening before the screen. This, however, does not signify anything of great importance, as any use of the eyes necessarily means more or less fatigue. The Edison Super-Kinetoscope has accomplished projection as nearly perfect as it appears possible to achieve at the present day.

Long before the actor thought of scorning the screen as a vocation, an inspired mind had reached a determination to launch a wonderful invention, and the same Edisonian genius had sufficient confidence in its discernment to erect the first practically equipped motion picture studio, which stands today at Orange, New Jersey, the definite starting point of an all-absorbing craft—the acorn from which grew the great oak of the industry of today.

The studio was built near Mr. Edison's experimental laboratory, and was a wooden structure covered with tar paper from which it derived its name "The Black Maria." The entire studio was built on a truck, so that it could be moved from place to place, and was mounted on a turntable, so that with the added advantage of a removable roof, it was convenient to obtain the sunlight from any angle. The initial subjects were education, for Mr. Edison believed and still holds to his belief that in the final analysis the effective permanency of the motion picture

Scene at the Edison studio yard one morning in 1905.

could only be obtained through the intelligent production and distribution of subjects of a distinct educational value.

At the realization of the immediate and spontaneous success of the endeavor, the serious purpose and progressive application of the prospectors resulted in the construction, in 1905, of the present Edison studio, at Decatur avenue and Oliver place, Bedford Park, New York.

In March, 1914, a fire seriously damaged the Edison studios, destroying offices, film storerooms, projecting rooms, dressing rooms. The total damage was estimated at about $50,000.

The work of bringing order out of chaos was begun even before the flames were entirely extinguished and provisions were made for the continuance of the established schedule of releases. Luckily, the fire destroyed only the central stages and property rooms, leaving sufficient "floor" for the making of the average interior scene. Manager Plimpton, who was about to sail for Europe the morning of the fire, drove to the ruined studios and began rearrangement plans immediately.

To aid in the emergency the Biograph Company generously turned over to the Edison forces its Fourteenth street studio.

An interesting sidelight on the 1914 fire is found in the fact that the players and other employes risked their lives in saving valuable equipment, films, scenarios, and so on. The spirit which permeates the Edison company to this day is expressed in the telegram sent after the fire by Thomas A. Edison, who was in Florida at the time:

> I learn that the artists, at great risk to themselves, helped to save all they could. This is very fine. I appreciate it. We are all one big family, anyway.

Since this fire the demands of an increasing production have necessitated an almost continual enlargement, until today the Edison studio enjoys a distinction that results with proficient adaptability.

From the time when actors of reputation thought it only in keeping with their dignity to change their names to their screen portrayals until now when stage stars ardently seek screen reputations, the Edison studio has expanded in exact ratio with the industry.

Today, with the motion picture the fifth American industry, the Edison studio has at its helm Manager Leonard W. McChesney, whose progressiveness, energy and keen commercial sense distinguish him among the captains of the craft. Like the business itself, Mr. McChesney's youth gives promise of a boundless success —an illimitable horizon for industrial expression. Having studied the screen from every angle in actual experience and applied diligence, Mr. McChesney has gained a broad knowledge from which his severe penetration draws the formula for success. His unusual analytical powers enable him to see the possibilities of every angle of the business.

Mr. McChesney has gathered around him a studio staff that combines the qualities of creative production with commercial balance.

It includes Director General Frank Smithson, whose ability to sense the public pulse equals his reputation of being an efficient disciplinarian; and Directors Richard Ridgely, John H. Collins, Benjamin J. Turbett and Burton George, whose individual productions are highly artistic creations.

Adolph F. Gall, whose widely traveled experience is of great value in almost every branch of the motion picture production, is the technical director and negative expert.

E. H. Griffith, at the head of the scenario department, is one of the most promising of the younger group of successful script men in making adaptations and in writing original manuscripts, as well as in directing the work of the department.

John Theiss, the master of analysis, takes care of the mechanical supervision and has direct charge of the camera force.

Bernard J. Durning, who holds the post of stage managership, is a student of technical screencraft, and the responsibility of planning and dressing the sets to maintain the high Edison quality is happily placed in his capacity. B. S. Dawley is the veteran of the cutting and assembly division, and excels with the shears and paste.

The sales, photographic, casting and auditing departments, every branch of the Edison production, co-operate to the best advantage under the influence of progress and the enthusiasm of Leonard W. McChesney's personality.

The scenic and carpentry units are composed of the most experienced and skilled craftsmen. The dressing rooms are conveniently arranged and offer a comfortable accommodation for some two hundred artists. The property rooms catalogue every conceivable article. The wardrobe includes character wardrobe, costumes of every period, in addition to a varied assortment of modern gowns of every description that are ever undergoing substitution at the commanding nod of Dame Fashion.

The electrical department embraces innumerable overhead carbons, an army of side lights, spots, and baby spots, et cetera, the intelligent blending of which is so instrumental in determining the perfect photography that marks the Edison production. The cutting, assembling and developing rooms are modern in every effect.

The projection room is equipped with an Edison Super-Kinetoscope that shows the Edison production to its most critical advantage. This little "professional theater" has a seating capacity of two hundred and fifty. The feature of the Edison projection room is the installation of three Edison dictating machines upon which the manager and directors record their criticisms with facile expression, while viewing the production.

The studio floor spaces five stages, in which as many directors may work simultaneously in comfort. Here again the broad invention of Thomas A. Edison is utilized. In taking scenes, the Edison diamond disc records have been instrumental in moulding and setting an atmosphere that is a wonderful aid to creative expression. The artist that is not further affected to inspiration by music is not enrolled in the Edison company. In a summation of its facilities, the mechanical equipment of the Edison studio represents one of the most complete and efficient in picturedom.

This efficient equipment, which stamps the most advantageous environment, combined with an atmosphere of cultured endeavor, makes the Edison studio an ideal setting for the creative work of the company of excellent artists that form the Edison stock company.

So, the Edison studio, through the eyes of Manager

The imposing new Edison building of today.

Manager Leonard W. McChesney. Edison.

Edison Director-General, Frank Smithson.

McChesney, is privileged to contemplate an enviable position in the world of the motion picture. The present chapter in the development of the business culminates in the realization that new fields for cultivation are continually opening within the camera lines, and the Edison studio appreciates the personal pride it feels in the fact that the fifth industry of America found its cradle in the inventive genius of Thomas A. Edison.

At the beginning of the construction of the great electrical studio at Universal City last November, President Laemmle of the Universal company invited Mr. Edison to lay the cornerstone.

The great inventor gladly accepted and performed the honorary ceremony before a huge crowd who cheered wildly the veteran of the motion picture, who thus marked another epoch of progress of the industry in whose birth and development he has been so important a factor.

Had it not been for Edison's peculiar mentality, which refuses to recognize anything as impossible, the production of motion pictures would certainly have been delayed for years, if not for all time. The suggestion of the art of the photoplay was original with him.

The status of the work which had been done when Edison entered the field was simply that it had been recognized that if a series of instantaneous photographs of a moving object could be secured at a very high rate, they might be passed before the eye and give the effect of a reproduction of the actual movements.

Edison's first motion picture camera consisted in the main of a sensitized cylinder about the size of a phonograph record. Upon this the attempt was made to secure the microscopic photographs, arranged spirally. The cylinder was to be given an intermittent movement so as to be at rest during each exposure. Reproductions were to be made the same way, positive prints being observed through a magnifying glass.

From this germ of a beginning Thomas A. Edison has generated and perpetuated what has been designated the only new form of art since the age of Pericles. The Edison studios of today are only inadequate concrete manifestations of the achievements of Thomas A. Edison in the present day Edison companies.

Still photographs used in exploiting the Billie Burke serial, "Gloria's Romance," three of which were published in MOTOGRAPHY last week, are copyrighted by George Kleine, the producer. Copyright credit should have been given and is hereby acknowledged.

Four prominent Edison directors. Left to right: Richard Ridgely, John H. Collins, Burton George, Benjamin J. Turbett.

Filming "The Last Sentence" under Director Turbett.
Edison Director Collins rehearsing "The Cossack Whip."
Drying a drama on one of the Edison drums.

Where the Edison sunshine comes from.
Carpentry department of the big studios.
Making Edison scenery to the directors' orders.

Arthur H. Spiegel, 1885-1916

Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation and general manager of the World Film Corporation, died on April 6 in his apartments at the Hotel Plaza, New York City.

Arthur H. Spiegel

His wife and two children and older brother, Sidney M. Spiegel, were at the bedside. From a slight cold, which he had neglected for his business, Mr. Spiegel contracted pneumonia and passed away after a courageous battle against the dread disease and a severe attack of grippe at the same time. His office at the film organization has been assumed by William A. Brady.

Mr. Spiegel, although but a few days over thirty-one years of age, was one of the country's prominent business men. A few years ago, in the back room of his father's furniture store at 126 South Wabash avenue, Chicago, he began selling furniture and house furnishings by mail order. He conceived the advantages of selling by mail order and allowing for payment on the period plan. His success is best seen in the extensive plants of the Spiegel May Stern Company, Martha Lane Adams Company, the Clement Company and American Ladies Tailoring Company, located at 1061 West 35th street, Chicago. The plants occupy six city blocks and employ permanently three thousand people. His genius for organization and his grasp on the immensities of great businesses established him as a foremost commercial figure in the western metropolis and his grasp upon the new industry, motion pictures, was being recognized in the industry as one of the surest means of eventually bringing order out of the chaos at present existing in the field.

The merchandising propensities of the Spiegel enterprises can be understood when it is known that they have over two million customers a year on their books.

Burial of Mr. Spiegel took place in Chicago, his former home.

Mutual Films Stolen

Exhibitors managing five theaters in the vicinity of Chicago received a disappointment last week. The mental drinking of the wormwood was, however, brief, thanks to the prompt action of the North Dearborn street branch of the Chicago Mutual exchange.

That office was making its usual shipments of films to exhibitors one morning when it became the victim of the theft of thirty-two reels of film. The Mutual delivery wagon was drawn up before the building and employees were in the process of loading on the reels to be shipped to the theaters by express. While it was left alone for a few moments the wagon and its precious cargo suddenly disappeared.

The Mutual exhibitors who were expecting the films of course swept the horizon for them in vain, but their suspense was soon relieved by the arrival of substitute films rushed to their destination by the Mutual office. The houses kept in temporary suspense over the delay of the coming Mutuals were the Lyceum of Peoria, Illinois; the Willard, of Michigan City, Indiana; the Idle Hour, Canton, Illinois; the Grand of Rock Falls, Illinois; and the Court Theater of Sycamore, Illinois.

No trace of the missing films has as yet been found. Following are the names of the plays represented, with their numbers:

4291	"A Necklace of Pearls"	Thanhouser
4380-81-82	"In the Name of the Law"	Thanhouser
4324-25-26	"Their Last Performance"	Thanhouser
4449-50-51	"The Extra Man and the Milk Fed Lion"	Mustang
4401-02	"The Gamble"	American
4340	"Jerry's Revenge"	Cubs
4350	"The Optimistic Oriental Occults"	Falstaff
4412	"Sammy's Dough-Full Romance"	Vogue
4423	"Lucky Larry's Lady Love"	Falstaff
4266	"The Conductor's Classy Champion"	Falstaff
62 M. P.	"Mill on the Floss"	Thanhouser
26 M. P.	"Up from the Depths"	Reliance
4593-94-95	"Snow Stuff"	American
4456	"Fickle Madge"	Vogue

It is probable that, somewhere, some time, an attempt will be made to dispose of these films to exchanges or exhibitors. Any notice of such action should be given to the Chicago branch of the Mutual company.

Serve Tea with Pictures

Have you ever considered serving tea to the afternoon patrons of your theater?

It sounds like the height of something to propose such a service to motion picture goers in this country, but the practice is common among British theaters, according to our valued contemporary, *The Bioscope,* of London. That publication states that the serving of afternoon tea is often the factor which determines the house which women attend and that managers should "give their serious attention" to this detail.

The Kensington theater, "presided over by J. E. Park," has originated a method of serving the feminine beverage upon small trays which hook over the backs of the seats, forming a tiny temporary table. In his house organ Mr. Park advertises his house as the place "where refreshing tea and excellent pictures can be enjoyed in absolute comfort."

Villagers Want to "Act"

After waiting ten days at Franklin, Pa., for the sun to shine, Edgar Lewis and his company have finally begun to work on the exterior scenes of "The Toilers," a Lubin V. L. S. E. feature. This is the first moving picture company to visit Franklin, and its coming has created no end of excitement. The response to an advertisement Mr. Lewis placed in the local papers for extras would indicate that many "Franklinites" consider themselves natural born moving picture actors.

In honor of Mr. Lewis' visit, the Orpheum theater is running "The Great Divide" and the Princess theater "The Bondman," both of which were directed by him.

First Aid to Theater Men

BY S. L. ROTHAPFEL

MY APPEAL for more specific questions seems to have had its results for recently the theater men have been careful to tell me just exactly what they want to know. This is important to me right now for I'm kept rather busy opening my new theater in New York and watching details to see that everything runs smoothly. However I will try to answer these few questions this week and promise more time in future issues.

13—My theater is on a good business street in the outlying district of a large city. I have been running it for five years last February. I know most of my patrons personally. Recently two new theaters have been built in my section—one a block away, the other two and a half blocks. We all charge ten cents; but they have more money invested and more luxurious theaters and they are gradually getting my business away from me. I have only managed to put away a little over four thousand dollars but I am willing to spend that if I can get my trade back on a fair competitive basis. What should I do?

In the first place don't wory. Don't lose the smile that in your five years of work has made you acquainted with nearly all of your patrons. Then, having found yourself again, study your theater, your competitors, their theaters, your patrons and their patrons.

Probably you have done these things already. If you have you are ready to get to work. In the five years you have been in the business you have watched the film industry grow out of its swaddling clothes. It probably has moved you along with it. Have you used it as a pacemaker or have you tried to get ahead of it?

You have watched your patrons and their children grow up. They have been educated to demand better and better pictures. Have you anticipated this demand by presenting the best photoplays obtainable for the money you had to spend? You have deafened them with a noisy piano and you have added a trap drummer. Possibly you have seen far ahead enough to put in a good organ. Possibly you have a little orchestra, but is it a *good* orchestra? Are the members of the orchestra musicians? Or are all the musicians in the theaters of your competitors?

Are you using the same projection methods that served their purpose when you first opened the house? Is your house a remodelled store and is the lobby jammed with flaring posters? Are your theater chairs comfortable? And is your theater absolutely clean?

You see I am going at your questions with questions of my own—Yankee fashion—but I believe you can understand better if we talk to each other that way. While four thousand dollars won't go very far toward a new house, your banker must know you pretty well by this time. The real estate owner with whom you have been doing business must have confidence in you after five years in the same location. For those two reasons alone you should be able to have a real theater of your own in a very short time. And if you have a store front house it seems to me that your move should be a better house than either of your competitors.

Bu[illegible] you tear down look around a bit. Which[illegible]e population been moving? Perhaps you c[illegible]a block farther away from your competitors and increase your business. There may be a piece of land that could be obtained for less ground rental than the lot your present theater occupies. Ask your landlord. Let him in on it. He might be able to dispose of your lease to advantage for other business purposes and obtain a better site for the new house. Meantime you could be running your present theater—unless it is losing money now. Undoubtedly your banker would loan you the money to build. His business is making money just as yours is and loaning money on good security is his method. He might even want an interest in the theater with you. The three of you—landlord, banker and yourself—might organize a company to build a theater that would defy competition for years to come. Now is your problem a difficult one to solve?

And all the while don't forget to keep in touch with your patrons. They were your friends in the old store-front days and they want to see you prosper and present the kind of shows they want to see. Get busy and look around. Read Terry Ramsaye's article in MOTOGRAPHY dated April 15 (page 863) and learn how one theater owner keeps in touch with his patrons. Also read "What Theater Men Are Doing" in each issue of MOTOGRAPHY.

14—Is there any rule for determining the proper investment for a picture theater in a "city" of 1,000 population in a good farming center in Southern Michigan? It seems to me foolish to put very much money into a theater for such a small place; still I want to make the house as good as I can. Lots of the people here take the interurban and go fifteen miles to see a ten-cent show. Most of the population walk up and down the main street every night and I think they would be steady patrons. It is not exactly a wealthy community—few automobiles and practically no amusements.

Here is an opportunity for a small and artistic house which should make a good return on the investment if some judgment is used in design and equipment. In the first place I wouldn't advise a house larger than 400 seats, all on one floor graduating easily to the sidewalk. The house should be constructed as nearly fireproof as possible and the front should be in good taste—not gaudy—and attractive. With little or no competition in the amusement line, the theater, if artistically decorated and lighted on the front, should be the most attractive place on the main street.

The interior should be arranged for comfort. The lighting should be soft, yet sufficient for safety. The projection should be as nearly perfect as possible. But with all that the investment can be comparatively small. A good architect can give you the cost in your own territory much easier than can I for these figures vary in various localities.

Now about getting the money back with a profit. It seems to me that with evening shows and a matinee especially for women and children on Saturdays, a four hundred seat house should be well filled most of the time and if you give them good pictures you can get a minimum of ten cents with little trouble, especially as you expect no picture competition. But give good pictures. It is more profitable in the long run.

15—I have heard something about a projection machine that moves the film continuously. It works

with mirrors and it is said it works without any flicker on the screen at all. I am interested because the machine I have, a ..... of 1911, is almost worn out. Can you tell me anything about this new machine?

While the machine you probably have in mind is interesting from a laboratory point of study, my advice to you would be to stick to the standard advertised projection machines. The type you mention seems to have possibilities but for the present it is not satisfactory because it does not seem to have the "staying qualities" of the standard makes. And as these known machines are virtually flickerless, it would not pay you to experiment.

16—Our climate here is very cold in winter and very hot in summer. My heating and ventilating systems are all right and the house is always comfortable but I cannot seem to get a crowd out except when it is pleasant. The population is about 11,000 and mine is the only good theater. I seat 550 and when the weather is nice I "hold 'em out" but when it isn't I lose money. Do you think it possible to make a show so interesting and attractive that people will face discomfort to come? I would like to know your experience in this line.

I think your trouble must be in the show. The photoplay's the thing, always has been my contention in running a motion picture theater. True, there are many days when people will not attend the best show in the world but I contend that weather will not keep them home when they know a good show is booked. It is up to you to have a good show all of the time as you cannot gamble on the weather with any degree of success. You need box office plays and I should say that you are well situated to book them for two and three days at a time. Plays that make the people talk are what you need. With a population of 11,000 and your 550-seat house the best theater, you could show a high-class picture three nights to capacity if you advertised it well and kept in close touch with the people of your city. You have a wonderful chance to "make a killing" but you must let the people know you have something before you can induce them to put on their rubbers and borrow umbrellas. Advertise and keep at it.

Edison Reappears in General

The General Film Company announces that beginning April 25 Edison will again start releasing through the regular service of the General Film.

Confirming this, the Edison company says:

"The elapsed time since we discontinued releasing through the General Film Company has given us a long-hoped-for opportunity to 'get our breath,' so to speak; to make certain necessary changes in our producing organization; to secure a new and better line of stories; to improve our mechanical facilities—in short, to 'clean house' and prepare for a fresh start. Of the results of our period of apparent idleness we are justifiably proud."

Film Fire Costs $150,000

Fire, which was as spectacular as though it had been arranged especially for the camera, last week destroyed the studio and manufacturing plant of the Liberty Motion Picture Company, 20 East Herman street, Germantown, Pa. The loss, estimated by J. Burton Mustin, treasurer and general manager of the company, is between $140,000 and $150,000.

Thousands of dollars' worth of completed motion picture films were saved because they were stored in fireproof vaults in buildings distant from the main building, which was destroyed. Among the contents of the building were thousands of dollars' worth of aniline dyes, used for coloring films, which cannot be replaced because of the war.

Thanhouser to Give Ball

The nucleus of a very commendable movement for film folk is the forthcoming Thanhouser minstrel show and ball at Germania Hall, New Rochelle, on Thursday, April 27.

The proceeds of the affair will make the foundation for the Thanhouser Relief Fund. This fund will be used for the relief of any players who in their work at the New Rochelle studio are either incapacitated or otherwise in need of aid. This is entirely separate and apart from any benefits that may accrue to a performer by virtue of accident or liability insurance.

Florence La Badie, escorted by Mayor Griffing of New Rochelle, will head the grand promenade, which will be made up of the film stars who attend. She will also take part in an old time minstrel torch light parade through the streets of New Rochelle the night before the ball. Gladys Hulette will be there in her usual radiance, and other players who will make the ball a memorable occasion are Grace De Carlton, Kathryn Adams, Ethyle Cooke, Carey Hastings, Gladys Leslie, Doris Grey, Isolde Illian and Frances Keyes.

Mary Pickford in New Play

On April 10 Paramount released "The Eternal Grind," the vehicle for Mary Pickford which followed "Poor Little Peppina."

The new story deals with the hardships of a factory girl who enjoys the responsibility of caring for two younger sisters. The play is said to differ from other Pickford subjects in that it depicts a young girl of a very determined character who runs things to suit herself.

"The Eternal Grind" was directed by John B. O'Brien who produced "The Foundling" in which Miss Pickford starred. To the development of the note of personal appeal there has been added to this film many big factory scenes, among them a panic caused by the cave-in of the factory floor, in which Mary's lover is seriously injured.

In support of the star there appear several well-known players, among them John Bowers, Robert Cain, Loretta Blake, Dorothy West and J. Albert Hall.

Ruth Stonehouse with Universal

Ruth Stonehouse, who has been associated with Essanay for the past five years, has gone to Universal City. She has signatured a Universal contract calling for a year's playing at a generous stipend. Her first work will be in "Peg o' the Ring," which is now in the making, with Eddie Polo, Francis Ford and Grace Cunard in the other leading roles.

Jacques Jaccard is directing the play.

An employment agency for those engaged in the motion picture industry has been incorporated under the laws of the state of New York, for $10,000. The title of the concern is to be the Amalgamated Photoplay Service, Inc. The incorporators are J. P. Phillips, W. H. Wooley and S. Orr.

What We Are Trying to Do

BY RUPERT HUGHES

THE best that the motion pictures have achieved is mighty good. To deny this is to criticize yourself rather than the pictures; to substitute stubbornness for intelligence. The worst that the worst motion pictures have done is mighty bad. Yet it is no worse than the worst that has been done in the other arts. Nothing could be.

The cameramobile has opened long-closed worlds of human life to expression; it has made possible the picturing of our existence in ways that never have been, never could have been, seized and presented by any other art.

In a few years the moving picture has passed through all the phases that older arts were centuries in passing through. It has had the advantage of their attainments and the help of science and immense popularity. Under the stimulus of occasional pieces of brilliant workmanship, the audience has itself grown better and better, promoting itself every year to higher and higher demands; and offering a glorious opportunity for story tellers who wish to enlarge their resources and get constantly closer to real life.

PHOTO COPYRIGHT—GEORGE KLEINE.
Rupert Hughes

The demand for genuine art, craftsmanship, imagination, observation, drama, comedy, literature, is being supplied more and more honorably. In the shorter forms, the one-reel, two-reel, five-reel pictures and the feature films that occupy a whole evening, some of the creators have accomplished splendid things that would adorn any art.

There is a general feeling that the serials have not done their opportunities full justice. The difficulties and anxieties are great and there is a natural temptation to feel that in a continued story the interest can only be held by piling crimes on mysteries and mysteries on crimes. As a matter of fact, there is nothing that tires people quicker than an overdose of excitement. Too many killings are more wearisome than none at all. The European war has proven this.

Some of the directors seem to be convinced that when a picture begins to drag, the only way to enliven it is to push a motor off a cliff or make the villain a little more devilish than before. As a matter of fact, the moment any story begins to drag, the surest way to get the audience back is to get back to where the audience is—on the solid ground of humanity.

With a few exceptions, the serials that have been offered to us thus far have been largely made up of mysteries that were too artificial to interest us long. In such films incidents that could not conceivably occur happen to people who could not possibly exist. Grotesque gorillas of crime who would be clubbed to death on sight by the first policeman, steal about the city streets unnoticed, take cabs without difficulty, enter millionaires' homes with ease and steal their daughters and their ducats. They fight ludicrous battles, put on and take off disguises that could deceive nobody, and make use of marvelous machines that science never heard of. They are everywhere and nowhere at the same time and never pause to explain how they got from one place to another.

The managers may like these concoctions, but the audiences seem to endure them because they must in order to get to see the next film. I have watched audiences of all sorts sit puzzled and annoyed by the impossibilities; they have laughed or yawned aloud at the scenes of most blood-curdling intent. The same audience would sit up and respond with laughter, tears and applause to a film in which real emotions were portrayed with a basis of human possibility.

Invitations to write such serials have been extended to me, as to most other authors, and very glittering terms offered. But I was not interested.

When, however, an opportunity came to write a serial for Miss Billie Burke, the situation was different. She is not only a famous beauty, but an actress of unusually thorough schooling and magnetism, high spirit and peculiarly human appeal. She has also an extraordinarily flexible pantomimic gift, and what is known as "screen value," to a degree that might be called "screen genius."

With great enthusiasm I undertook the task, in collaboration with my wife, who has been of greatest help to me in my other work. We have omitted the usual master criminals, the secret panels and ghoulish gangs. We have laid most of the scenes in an atmosphere of wealth and beauty, but we have tried to avoid the usual ridiculous millionaires of the film. Our heroine has adventures and we hope that they will be interesting—we know that they are not impossible.

We have tried to carry a fascinating young girl of today through a succession of events that might happen to a young girl of her character. We have tried to show her character in all its moods and to make her motives and the motives of those about her human and convincing. And to play out the story in scenes that picture our life most charmingly and most vividly.

In this ambition we have been aided and guided with the utmost enthusiasm by the star herself, by the important and experienced people who are backing the enormous enterprise, by the gifted director and by a splendid company.

We are sure that we have done nothing to be ashamed of. In fact, we have all taken sincere pride in building for the public a big, honest, beautiful, brilliant structure in which everybody concerned has done the best that he or she could do.

"Feathertop" is Gaumont's second Mutual Masterpicture release for April. It is scheduled for April 17. This five-reel feature will be the second done by Miss Marguerite Courtot. In her support are Sydney Mason, her leading man, John Reinhard, Mathilde Baring, James Levering, Gerald Griffin, and Charles Graham.

UNIVERSAL PRESENTS TROPHY

Trade Racing Association to Stage Unusual Twenty-four Hour Race in June for Splendid Silver Cup

The Universal Film Manufacturing Company has presented to the Trade Racing Association of New York City what is said to be the finest trophy ever given in an automobile race. The Universal trophy will become the temporary property of the winner in the twenty-four hour stock chassis automobile race which the racing association will stage on the Sheepshead Bay speedway on June 16 and 17.

The Universal Trophy.

According to the Trade Racing Association, it would hesitate at this time to undertake the duties connected with this movement, were it not for the fact, that it is able to present to the manufacturers who participate in this enterprise with it a valuable national advertising campaign to advance the interests of the motor car.

Before accepting this responsibility in the interests of the New York trade, the Trade Racing Association approached Carl Laemmle, president of the Universal Film Manufacturing Company.

The negotiations with Mr. Laemmle resulted in his putting up a trophy manufactured by Black, Starr & Frost which is to be contested for, under a deed of gift for stock chassis cars, in twenty-four hour events.

Together with this, the Universal Film Manufacturing Company will take moving pictures of all the entrants to be displayed on the screens throughout the United States who are under contract for Universal service.

Further Mr. Laemmle places at the disposal of the entrant his scenario and publicity departments to assist in an attractive presentation of the car. He is making arrangements for the Animated Weekly to give considerable space in advance of the race, scenes at the track, entries, et cetera. It is also the intention of the Universal to produce a five-reel moving picture drama the vital action in which will be hinged on, or will center around the actual race.

The race will start at ten o'clock Friday evening, June 16, and will finish the same time Saturday evening, June 17. The officials are considering a preliminary event to be known as a "Star Race." The entrants in this event will be moving picture stars, and it is hoped that King Baggot, Hobart Henley, Ben Wilson and Harry Benham will enter their cars and compete for the handsome trophy, which Starr and Frost are putting up for this particular race.

In addition to the Universal Film Trophy, which will be the grand prize, the Trade Racing Association are going to give away ten thousand dollars in cash prizes. Every effort will be made to smash all speed records.

The Universal Film trophy is made of solid silver and stands thirty-six inches high, and is fifty-two inches around the base. It rests on a base of Italian marble. Every portion of it was made by hand, and it represents the Universal trade mark.

"BATTLE CRY" STILL HUMMING

Big V. L. S. E. Feature Depicting Invasion of America Still Breaking Records in Various Corners of the Country

That the famous V. L. S. E. production, "The Battle Cry of Peace," continues to act as a magnet in the box office, is made manifest by the telegrams and letters received daily at V. L. S. E. headquarters from exhibitors throughout the country. Not only in the big centers, but in the smaller towns where it is shown, does the great spectacle tax the resources of the picture houses to accommodate audiences, as is illustrated by the experience of an exhibitor in Masontown, Pa., a town of 950 people. The seating capacity of the picture theater there is 300.

Recently, the manager of the house booked "The Battle Cry of Peace" for one day, at more than double the price he had ever paid for any other production. He also arranged for a ten-piece orchestra to furnish suitable music, and in order to meet expenses, announced a price schedule of from 25 to 75 cents admission.

Despite the advanced scale of charges an official estimate set the attendance for one day at 1,600, or 700 more than the community's total population. Farmers know a good thing—when it's properly advertised.

"The Battle Cry" was booked at the Grange Theater, Cashmere, Washington, for one day, April 10. This theater is in the heart of the noted apple growing district of the Wenatchee Valley and many wealthy farmers drive in to see the shows. Three weeks before the date of the showing of the big war film, R. M. Parrish, manager of the Grange, called up the Seattle branch of the V. L. S. E. over the long distance telephone and stated that the entire house was sold out—and the performance more than 20 days away. He booked the feature for two additional days.

Pittsburgh Condemns Censorship

That motion picture censorship is a nuisance, a menace to a gigantic industry, un-American and certain to be short-lived, was declared in the mass meeting held last week in the Pitt theater, under the auspices of the Pittsburgh Screen Club. Censorship was ridiculed as "conceived in iniquity, born in sin and dying in disgrace."

"The motion picture industry is an educator, a newspaper and a public forum," said Jacob W. Binder of New York, executive secretary of the Motion Picture Board of Trade of America. "The President placed his stamp of approval on the industry at our recent national dinner in New York."

Frederick J. Herrington of Pittsburgh, national president of the Motion Picture Exhibitors' League, said: "The citizens are the only right and competent judges."

Chaplin Makes "The Floorwalker"

TO BE READY MAY 15

"THE FLOORWALKER" is the first of the new Mutual-Chaplins. Mr. Chaplin and his company have started to work at the studios in Hollywood, Cal. They are working up material which Chaplin gathered in a certain big New York department store while he was in the east in connection with the signing of his $670,000 contract. "The Floorwalker" gives Chaplin a role that fits him like his alleged moustache. The script is from the pen of Vincent Bryan, who utilizes the material and ideas which Chaplin hoards in his mental "trick bag."

"The Floorwalker" will be released according to schedule on May 15. This and the following Mutual-Chaplins will be in two reels. Bookings have been signed with exhibitors in all parts of the country and the demand is growing as release date nears. Seventy-five prints of this picture will be used in the city of New York alone to cover the present booking schedules.

A cast of players with wide experience in high class film comedy will support Chaplin in this and subsequent releases. Edna Purviance, who will play leads opposite Mr. Chaplin, will be remembered for her excellent portrayal of similar roles with Chaplin for Essanay. Miss Purviance is a blonde, twenty years old. She is a graduate of Vassar college. While appearing in an amateur performance for charity at San Francisco she was discovered by Mr. Chaplin. He was so attracted by her beauty and ability that he offered her a place in his company, which she accepted and which she has since filled with much success. During the short time she has been appearing in film productions, she has made a host of friends and already has a big following. The report that Miss Purviance was a stenographer in San Francisco she wishes denied as untrue. She is the daughter of a prominent Nevada man.

Another player of note in the Chaplin company is Charlotte Mineau, a titian-haired Junoesque beauty who was with Essanay for five years and who, for the last six months, has been supporting Otis Harlan in the picturization of the Hoyt farces at the Selig studios. Miss Mineau was born in Bordeaux, France, and educated at the Convent of the Sacred Heart, Paris. Ingenue roles will be played by Leota Bryan, who attained fame in musical comedy and with the La Salle Theater stock company of Chicago.

A familiar figure in Chaplin comedies, Leo White, was born in Manchester, England, in 1886. His first stage appearance was with the Gus Edwards Gaiety Theater Company, London. He was in the original Mlle. Modiste Company with Fritzi Scheff. Eric Campbell, who will play heavies, left "Pom Pom," which is now one of the biggest musical hits of the season, to join the Chaplin company. He was for seven years with the Lyric Theater stock company of London and played in several productions under the management of Klaw & Erlanger in this country. He wrote and produced film comedies for the London Film Company in England. Lloyd Bacon, of the Mutual-Chaplin Company, was educated at the Jesuit College, Santa Clara, Cal. He has appeared in stock for several seasons and entered the picture field last year. William Foster, considered one of the best cameramen in the business, will be head cameraman. He was with the Selig studios for three years and went to the coast in 1912 with the Universal. Roland Tetherch will be his assistant.

Beautiful and artistic exterior scenes are shown in "Feathertop," forthcoming Gaumont-Mutual "masterpicture, de luxe edition," based partially on the story of the same name by Nathanial Hawthorne. Director Henry Vernot, who was brought from France for the specific purpose of directing the Gaumont-Mutual features starring Marguerite Courtot, obtained the consent of one of the nation's wealthiest men to use his beautiful winter home just on the outskirts of Jacksonville, Fla., for this feature.

"SOCIAL" FILM READY

"The Heart of New York" About to Be Released by the B. S. Moss Motion Pictures Corporation

"The Heart of New York," the new feature to be distributed in New York and northern New Jersey by the B. S. Moss Motion Pictures Corporation, treats on the white slave traffic, but does it in a new and admirable manner which does not aim for cheap appeal.

The film has been passed by the Board of Reviews and now all that stands between the picture and the exhibitors is the approval of the commissioner of licenses.

"The Heart of New York" unwinds with an absorbing story which strikes home with facts regarding the social conditions surrounding the working girl. The play really is a powerful lesson in the form of entertainment. The capable cast is headed by Robert T. Haines, the former Belasco leading man.

An interesting incident in connection with "The Heart of New York" was the fact that it sailed along smoothly through the various authorities until it was learned that the sponsor, Walter MacNamara, had been the author of "Traffic in Souls," which caused such a furore among the New York police two years ago.

One of the most completely detailed interior sets ever made for a film will be seen in the new play now being made at Ince's Culver City studios featuring the powerful Frank Keenan. The picture shows the "force" working out the acting of a detail of the story.

AT FINE ARTS STUDIO

Number of Unchristened Plays in the Making, at the Griffith Corner of Triangle, with Several Welcome Players

Among the shadows of the thousands of photoplay theaters the country over which are showing Triangle plays will soon appear such welcome shining lights as Norma Talmadge, Lillian Gish, Douglas Fairbanks, Wilfred Lucas, Robert Harron and Mae Marsh in brand-new Fine Arts plays.

"Playmates" is the name of Norma Talmadge's new story, which deals with a girl with a "past." With Miss Talmadge will appear Ralph Lewis, who was Stoneman in "The Birth of a Nation," Eugene Pallette and the "Fine Arts kiddies."

A high-bred, spirited Kentucky girl who is taught to be snobbish by her parents, is the next characterization to occupy Lillian Gish's attention. Miss Gish is well remembered from "The Birth of a Nation," "The Lily and the Rose" and other Triangle plays. Her new film has not as yet been christened.

Everybody knows that Douglas Fairbanks is an athlete and a fighter, from his work in "His Picture in the Papers" and other strenuous films. In his coming release Fairbanks and W. E. Lowery are said to spend all of ten minutes throwing chairs and other gentle weapons and massaging each other generally. The title of the new one is not yet out of the bag.

But the new Mae Marsh-Robert Harron picture has a name—"A Child of the Paris Streets," which, by the way, was changed from "The Little Apache." It seems that the first baptism didn't take, as is often the case in real life. The action of the play is laid entirely in the Momarte section of Paris and the settings are wonderfully true to the real "Latin" stuff in the French capital.

Exhibitors and patrons who enjoyed the wonderfully accurate and convincing work of Wilfred Lucas in "Acquitted" will welcome the announcement of his appearance in a new Fine Arts film which is as yet *sans* title. With Mr. Lucas will be the capable team of Mae Marsh and Robert Harron. These three once played together under Griffith in Biograph days.

Dorothy Gish is playing hookey. She has been given a vacation of three weeks by the Triangle company. And considering her delightful and conscientious work in "Jordan Is a Hard Road," "Betty of Graystone," "Little Meena's Romance" and "Susan Rocks the Boat," it would seem that she deserves it. A new play for her is on the scenario department fire.

Thrilling moment in "At Piney Ridge"—Selig.

GAUMONT BACK TO FRANCE

Head of the Societe des Establissements Gaumont of Paris Sails Optimistic After Investigating Conditions Here

Leon Gaumont, head of the great firm of Societe des Etablissements Gaumont of Paris, who has been visiting America since March 13, sailed for Europe on the American liner New York on April 8. Mr. Gaumont spent only three weeks in New York, but he made detailed investigation of conditions and carried back to Europe a thorough understanding of the present status of the film industry in America.

"My stay in the United States has not been so prolonged as I might wish," said Mr. Gaumont, just before sailing, "but after having transacted my business here and after having met President John R. Freuler of the Mutual Film Corporation, through which Gaumont photodramas are released, I thought it best to return immediately to France. I came to America somewhat influenced by what I had been reading of unsettled conditions here. I am going home thoroughly satisfied with conditions as they apply to my own interests and the Mutual Film Corporation, and highly optimistic for the future.

"Present conditions are natural, inevitable. My own companies, however, are in excellent condition to meet any changed circumstances brought about by economic demands. In addition to the Gaumont photodrama work done in America, at the Gaumont laboratories, Flushing, N. Y., we also edit and manufacture the Mutual Weekly and the interesting split-reel which contains the scenic series, "See America First," and the Kartoon Komics animated by Cartoonist Harry Palmer.

"This is my first trip since the war started. I hope that it will be possible for me to get over again next season."

Brooklyn Exhibitors Form Association

Forty-three live exhibitors of Brooklyn have formed an association for the purpose of advancing and protecting their business.

A temporary organization was made under the title of the Associated Motion Picture Exhibitors of Brooklyn. The temporary officers elected are William Brandt, president; William Hollender, vice-president; J. E. Lesslebaum, secretary; Julian Loeb, treasurer, and Michael Glynn, sergeant-at-arms.

A constitution was adopted and a committee appointed with the idea in view of applying for a charter for the association as a branch of the New York State Exhibitors' League. In time it is expected that practically all of the 300 managers in Brooklyn will come into the new organization.

Leon Bories Goes to Universal

Leon Bories, formerly manager of the General Film Company, has severed his connection with the latter and will be connected with the California Film Exchange, distributors for the Universal Company. This announcement, which comes through *The Rounder* of San Francisco, is one of the most important changes made recently in coast film circles.

Screen Nation Works for Fund

ACTORS AND EXHIBITORS CONTRIBUTE

VIEWED with the scrutinizing close-up of charity —a very telling view-point indeed—the motion picture industry again justifies the prominent place which is now given to it in the circles of the dramatic art-business of America.

When it was planned to raise one million dollars for the benefit of the Actors' Fund of America the motion picture industry promptly and generously pledged itself to raise one-half of that amount. And it now appears more than likely that that amount will be reached when the campaign is finished. No cause can be more worthy than that of providing for an endowment to take care of the needs of actors and actresses of stage and screen when they have reached the period just preceding their final exit into the scenes beyond.

The force of the great campaign is already being felt in all parts of the country. In the Northwest, the branch committee is most active. Led by F. S. Fountain, of Seattle, Washington, one of the big film men of the West, the motion picture men of the section, big and small, are striving to show the East what they can do. Mr. Fountain says that in the competition of cities on National Tribute Day, May 15, on which a portion of the receipts of every theater in the land where films are shown will be poured into the fund, the houses of his district will head the list with their donations.

"We are contemplating a number of plans and schemes which among other things comprise a grand ball, getting the big dry goods stores to give part of their advertisement free—to announce National Motion Picture Tribute Day—preliminary tribute entertainments in theaters, two of which will give 75 per cent of the receipts, and the selling of post cards of pictures of stars," says Mr. Fountain. "One theater owner is having printed 10,000 tickets for his house good at any time. These are being sold in stores. A big luncheon at one of the hotels, 50 per cent of the proceeds of which will be given to the fund, and benevolent association entertainments given by such organizations as the Knights of Columbus will net big returns."

All for the Actors' Fund. Lillian Gish, the mayor of Los Angeles and scores of actors break ground for the stadium where "Julius Caesar" will be staged for the benefit of the fund. The man in the white shirt near the farmer is Douglas Fairbanks.

The northwestern campaign covers Washington, Montana, part of Oregon, North Dakota, Wyoming, Idaho and a few cities across the border in the Dominion of Canada.

Middle West Also Working

In the Middle West also the work is booming. John Kunsky, who is the active chairman of the Detroit committee, has thrown the force of his ten big theaters into the campaign in addition to his valuable personal services as the head of the canvass in that district.

Buffalo is preparing for big doings. Chairman Brandon, of the Buffalo Screen Club, is arranging a mammoth grand ball and entertainment to be held in the near future. Besides providing an undoubted large sum for the cause, this affair will tend to awaken the interest of the public in National Tribute Day.

In Philadelphia on April 24 another grand ball and entertainment is to be given by the local committee. The proprietors of the big Philadelphia newspapers have interested themselves in the camgaign and, besides giving it the hearty support of their journals, are serving actively on the various sub-committees of the fund.

In New York last week a fine tribute performance for the cause was given at the Eighty-first Street Theater. On this occasion no less than nineteen motion picture stars appeared in person and were presented to the audience to loud acclaim. Here again the spirit of the film people themselves was shown. Many of the young women came to the theater direct from studios where they had been working hard all day and put in a long evening autographing photographs and selling them to their admirers.

Geraldine Farrar to Sing for Fund

Geraldine Farrar, who has added "Queen of the Films" to her already assured "Queen of the Opera," is the latest recruit among the active workers of the campaign. She has volunteered her services in the "Grand Tribute Matinee," which is to be held at the Metropolitan Opera House on May 16.

This Grand Matinee is to be the biggest performance ever given for any cause anywhere. It comes the day after National Tribute Day. This mammoth performance will thus be the grand final fire-works of the campaign.

Miss Farrar through her double notable association with both the films and opera, will be the bright particular star of the proceedings and the committee in charge promises that she will be backed by the greatest collection of artists ever gathered together on one program.

Entire Proceeds for Fund

Miss Lillian Gish, the Fine Arts star, and Mayor Sebastian broke ground recently in Los Angeles for the mammoth stadium to be built in Beechwood Canyon, Hollywood, where will be staged an elaborate outdoor production of Julius Caesar.

At a signal from Raymond Wells and Tyrone Power, who are directly responsible for the project, Miss Gish pushed the gold spade into the ground and turned the first sod. The ceremony concluded, about

200 actors, headed by Tyrone Power, Frank Keenan, Theodore Roberts and Douglas Fairbanks, the Triangle star, all clad in overalls, cheerfully attacked the earth with picks and shovels.

The stadium will be finished in ample time for the stupendous production of Julius Caesar, to be given May 19, under the auspices of the Hollywood Carnival Association. The entire proceeds from this monster production will be turned over to the Actors' Fund.

Screen Folks' Cash Contributions

Here is a partial list of the personal contributions already made by the actors and actresses of the screen:

(Famous Players)

Mary Pickford (Share of Hippodrome Tribute Performance)	$2,000.00

(Pathe)

Pearl White	100.00

(Fox Studio)

Theda Bara	200.00	Carlos Linden	5.00

(Famous Players Studio)

Hugh Ford	150.00	A. Kramer	1.00
Jack O'Brien	25.00	Henriette Cohn	1.00
Nat Deverich	5.00	Matilda Kasnowitz	1.00
W. J. Scully	5.00	E. Rose	1.00
Ralph A. Kohn	10.00	Ben Schulberg	10.00
Mildred H. Zukor	1.00	H. L. Broening	5.00
Painters	2.50	Marguerite Clark	100.00

(Paragon Studio)

Charles Gotthold	5.00	Mollie King	5.00
June Elvidge	5.00	Bert Merket	1.00

(World-Peerless)

Barry O'Neil	25.00	E. Chantard	25.00
Walter D. Greene	10.00	Frank Grissel	2.00
Jno. Hines	1.00	Jas. E. E. Evans	1.00
Sam Mayer	10.00	Lucien Tanguay	1.00
Robert W. Graham, Jr.	2.00	Miss Teddy Sampson	5.00
Max Schneider	1.00	Philip W. Masi	1.00
G. D. Macintyre	5.00	Miss Alma Hanlon	5.00
Wm. E. Hamilton	1.00	Albert Hart	10.00
Robert Warwick	20.00	Buckey Starkey	2.00
Alec B. Francis	10.00	Alice Brady	20.00
Theo. Burkhardt	1.00	Chester Barnett	5.00
Frances M. Nelson	10.00	Edwin August	10.00
Holbrook Blinn	20.00	Julia Stuart	5.00
Lila Hayward Chester	5.00	Charles Mackay	5.00
E. E. Reed	1.00		

(Universal Studio)

Ben. F. Wilson	10.00	Henry Otto	25.00
J. Welsh	1.00	Julius Stern	5.00
Jos. Granby	1.00	S. Guns	2.00
E. J. Burbridge	1.00	Allen Holubar	2.50
Howard Crampton	1.00	Harry Benham	5.00
Charles Slattery	1.00	Jack Newton	1.00
Geo. A. Daly	1.00	John Powers	1.00
H. Van Baussen	1.00	Jos. W. Girard	2.50
Edmond J. Norris	1.00	Lee Sterrett	2.00
A. S. Corbett	1.00	Raymond Schoeck	2.00
Jas. F. Alling	1.00	F. S. Radcliff	1.00
Jane Courtney	1.00	A. J. Henderson	20.00
Hobart Henley	5.00	B. D. Hill	2.00
L. M. Walker	1.00	J. G. Alexander	2.00
J. A. Bosbell	1.00	Sidney Braay	2.00
Curtis Benton	1.00	William Garwood	10.00
King Baggot	10.00		

(Equitable Studio)

Mr. Bernstein	20.00	John Ince	10.00
Mr. Physioc	20.00	Carlyle Blackwell	20.00
George Anderson	10.00	George Coudert	5.00
Jean Shelby	10.00	Alan Hill	10.00

(Edison)

Jesse Stevens	5.00	Richard Tucker	5.00

(Kalem Studio)

Olive West	50.00	Richard Purdon	5.00

(Pathe Studio)

"The Iron Claw" Company	65.00	Sheldon Lewis	25.00
Creighton Hale	10.00		

(Vitagraph Studio)

Theodore Marston	10.00	Arline Pretty	5.00
Charles Richman	10.00	A. Lloyd Loeb	2.00
Joseph Kilgour	10.00	L. F. Lonsdale	10.00
Ben N. Hirsh	5.00	Walter McComb, Jr.	10.00
Edwin Lee	5.00	E. R. Jersey	5.00
Arthur Rankin Davenport	2.00	H. D. Thomason	2.00
W. A. Ross	5.00	William Dunn	5.00
Charles Wellesly	2.00	Wm. Johnson	5.00
Fred H. James	2.00	R. J. Partschmum	2.00
Edward M. Kane	2.00	E. Davenport's Co	42.00
Dorothy Kelly	5.00	Van Dyke Brooke	10.00
Ned Finley	5.00		

Pittsburgh Screen Club, $100.00.

The "Iron Claw" company has contributed liberally to the fund. Edward Jose, who is producing the big Pathe serial, collected $100 from his players, cameramen and assistants. Mr. Jose gave $20 of this, Sheldon Lewis $25, Creighton Hale $10, Miss Carey Lee $10, and John Dunn $5. Pearl White put another $10 into this collection which brings her total up to $110.

Pathe's Minneapolis office, at the suggestion of Branch Manager Sampson, has contributed a day's salary to the "Actor's Fund." Every one in the office down to the office boy came in on that basis, and thereby furnished an excellent example to everyone in the trade.

Appeal to Exhibitors

Exhibitors are by no means in the background in the Actors' Fund campaign. Hundreds have pledged themselves to join the country-wide National Tribute Day and upon May 15 to turn over to the committee a share of their receipts.

Motography's issue last week printed the names of several hundred of these live managers who are boosting the good cause along. Other exhibitors who are to join in the Tribute Day scheme or who wish to contribute a separate sum, should notify Motography or J. Stuart Blackton, Treasurer, Locust avenue, New York City. Motography will continue to print the names of contributing exhibitors. Following is a part of the appeal to exhibitors made by the committee in charge of the campaign:

> This is your cue, Mr. Exhibitor, to come through with something more substantial than your well wishes.
>
> The part the actor plays in keeping your business going is the part the mainspring plays in keeping your watch going. He's more than necessary—he's indispensable. He's the keystone of the motion picture industry, the pivot about which the whole cinema activity functions, from scenario writer to operator. His art indirectly furnishes you and us with our daily bread, and we feel it a welcome obligation to show our material appreciation for services which are in reality not payable in coin of this realm.
>
> As we said before, the film industry has pledged itself to raise $500,000 to endow the actors' fund. We shall do our share, and we appeal to you, your employees and the public that patronizes your theater to do yours. We know you won't need to be convinced about a matter that makes its entire appeal to your sentiment, and we know the big-hearted American public well enough to know that it will open its purse strings gladly to its darlings of the stage and screen.

The Southwestern Section of the Motion Picture Campaign is extraordinarily active. This appeal to exhibitors and theater owners is meeting with generous response.

The people of stage and screen toil to perfect themselves in the art to please the public, and therefore, have not so much time to provide for the sunset days of life; consequently this fund is a necessity. $70,000 a year is spent in relieving sick, disabled members of the theatrical profession throughout the country as well as in caring for old retired members in the home on Staten Island.

"There was no adequate way of meeting the demands except by an endowment of this fund with one million dollars and the Motion Picture Campaign will give $500,000 of it," says President Daniel Frohman. "The total will be deposited in an authorized trust company and the interest accruing therefrom will go far towards saving the fund from disintegration; it will not pay all the annual expenditures but the annual benefit performances by the drama will make up the difference."

Noted Psychologist on the Photoplay

BY CHARLES E. MOYER

PROBABLY the most dignified and important piece of literature that has yet been written relative to the motion picture industry is that issued during the past week, "The Photoplay. A Psychological Study," by Professor Hugo Münsterberg, one of the leading psychologists of the age.

Despite skeptics that still write relative to the non-importance of the industry, he gives it full credit in its every phase, and traces its psychology from its inception.

During the past many years, Professor Münsterberg has been conceded to be the most proficient writer on psychology in America, and since 1899, has written no less than twenty-four books on the psychology of different subjects. For many years he has been keenly interested in motion pictures and was one of the first of the educators who realized their advantages from an educational standpoint. Because of this latter fact, he has entered the field and has written a large number of scenarios entitled "Testing the Mind," which have formed a part of the "Paramount Pictographs" and has been doing a wonderful work in helping people decide whether or not they are "square pegs in round holes."

His latest literary contribution comprises a book of 233 pages. In his introduction the psychologist discusses "The Outer Development of the Moving Picture" and "The Inner Development of the Moving Picture." He expresses the underlying purpose of the entire discussion by saying—"We have at last reached the real problem of this little book. We want to study the right of the photoplay; hitherto ignored by esthetics, to be classed as an art in itself under entirely new mental life conditions. What we need for this study is evidently, first, an insight into the means by which the moving pictures impress us and appeal to us. Not the physical means and technical devices are in question, but the mental means. What psychological factors are involved when we watch the happenings on the screen? But secondly, we must ask what characterizes the independence of an art, which constitutes the conditions under which the works of a special art stand. The first inquiry is psychological, the second esthetic; the two belong intimately together. Hence we turn first to the psychological aspect of the moving picture and later to the artistic one."

In the study of the psychology of the photoplay Professor Münsterberg discusses first, "Depth and Movement," "Attention," "Memory and Imagination" and "Emotions." Under the second division of the book, "The Esthetics of the Photoplay," he discusses "The Purpose of Art," "The Means of the Various Arts," "The Means of the Photoplay," "The Demands of the Photoplay" and "The Function of the Photoplay."

Professor Münsterberg says that it is arbitrary to say where the development of the moving pictures began, and it is impossible to foresee where it will lead, yet, in tracing its development from "that camera obscura" which allowed one glass slide to pass before another and thus showed the railway train on one slide moving over the bridge on the other slide glass to its present day accomplishments. He emphatically asserts that "the last achievement in this universe of photo-knowledge is 'the magazine on the screen,'" discussing at length the accomplishments of the Paramount Pictographs.

In this discussion of the highest development of the photodrama from an educational standpoint, he says, "It is a bold step which yet seemed necessary in our day of rapid kinematoscopic progress. The popular printed magazines in America had their heyday in the muckraking period about ten years ago. Their hold on the imagination of the public which wants to be informed and entertained at the same time has steadily increased, with the power of the moving picture houses.

"The picture house ought therefore to take up the task of the magazines which it has partly displaced. The magazines give only a small place to the news of the day, a larger place to articles in which scholars and men of public life discuss significant problems. Much American history in the last two decades was deeply influenced by the columns of illustrated magazines. Those men who reached the mililons by such articles cannot overlook the fact—they may approve or condemn it—that the masses of today prefer to be taught by pictures rather than by words. The audiences are assembled anyhow. Instead of feeding them with mere entertainment, why not give them food for serious thought?

"It seemed, therefore, a most fertile idea when the Paramount Pictograph was founded to carry intelligent messages and ambitious discussions into the film houses. Political and economic, social and hygienic, technical and industrial, esthetic and scientific questions can in no way be brought nearer to the grasp of millions."

In the conclusion of his book, in speaking on "The function of the photoplay," Professor Münsterberg says that motion pictures "have become the most popular entertainment of the country; nay, of the world, and their influence is one of the strongest social energies of our time. Signs indicate that this popularity and this influence are increasing from day to day.

"The richest source of the unique satisfaction in the photoplay is probably that esthetic feeling which is significant for the new art and which we have understood from its psychological conditions. The massive outer world has lost its weight, it has been freed from space, time, and casuality, and it has been clothed in the forms of our own consciousness. The mind has triumphed over matter and the pictures roll on with the ease of musical tones. It is a superb enjoyment which *no other art can furnish us.*

"No wonder that temples for the new goddess are built in every little hamlet."

"The wholesome influence emanating from the photoplay must have an incomparable power for the remolding and upbuilding of the national soul."

Professor Münsterberg closes his work as follows:—

"Yes it is a new art—and that is why it has such fascination for the psychologist who in a world of ready-made arts, each with a history of many centur-

ies, suddenly finds a new form still undeveloped and hardly understood. For the first time the psychologist can observe the starting of an entirely new esthetic development, a new form of true beauty in the turmoil of a technical age, created by its very technique and yet more than any other art destined to overcome outer nature by the free and joyful play of the mind."

INTERESTING PARAMOUNTS

Jack Barrymore Comedy and "Molly Make Believe" with Marguerite Clark Coming, Along with Unusual Pictographs

Comedy—played as only Jack Barrymore can play it—and a delightful film adaptation of Eleanor Hallowell Abbott's charming story "Molly Make-Believe" in which Marguerite Clark will star, were the two five-reel offerings on the Paramount Program for the week of April 17. Both are from the studio of the Famous Players.

Barrymore will appear in a picturization of "The Red Widow," the popular comedy by Channing Pollock and Rennold Wolf, and will have the support of several members of the cast in the original production. Flora Zabelle, co-star in the stage production, appears as Anna Varvara, and John Hendricks and George E. Mack are seen in the roles of the Baron and Popova, as they were in the original version.

An excellent cast will appear in support of Miss Clark in "Molly Make-Believe" including J. W. Johnson, Edwin Mordant, Mahlon Hamilton, Gertrude Norman and others.

Henry Reuterdahl, probably the greatest naval expert in the United States, will start the naval series of the "Preparedness" films in the thirteenth release of the Paramount Pictographs. The startling inadequacy of the United States army revealed by statesmen and army experts through the screen campaign of the Paramount Pictures Corporation has already attracted widespread attention throughout the nation. The inadequacy of the navy is shown in a similar manner beginning with the release of the week of April 17. Also included in this week's features for the "magazine on the screen" will be "Better Babies," a political cartoon by J. R. Bray, "Things We Should Know," "How Submarines Go Down," and a new chapter in the "Hazards of Happifat."

"Through the Lowlands of Luzon with Burton Holmes," the twelfth release of the Paramount-Burton Holmes Travel-Pictures, and "Colonel Heeza Liar Wins the Pennant," Paramount-Bray Animated Cartoon will be the two other single reel releases on the Paramount program for the same week.

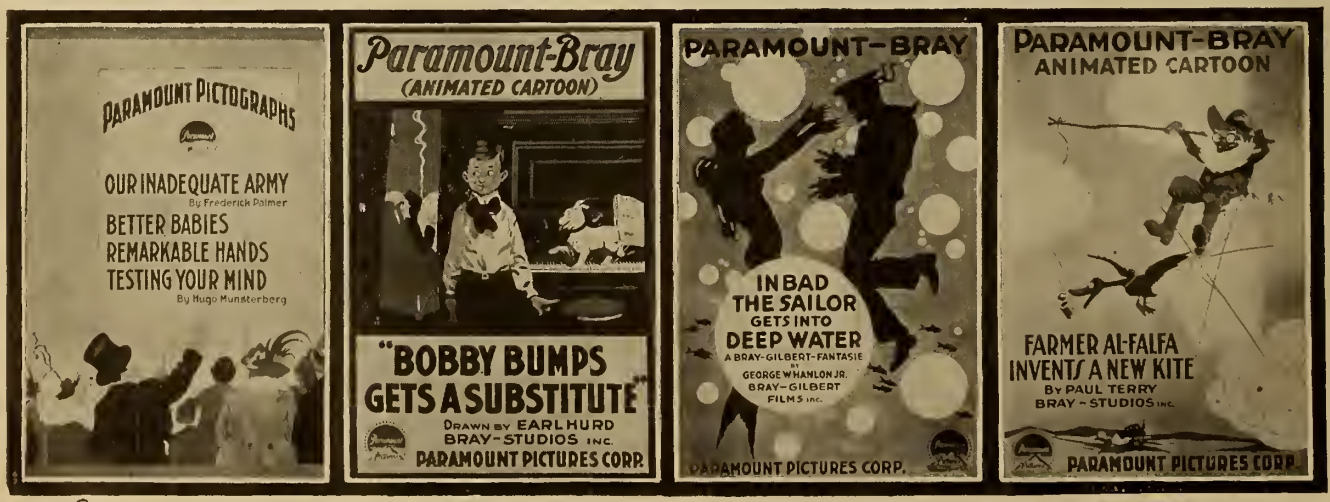
Hugo Münsterberg, the psychologist who first realized the advantages to be obtained by using the motion picture screen to forward the country-wide movement of having every man realize whether or not he was "a square peg in a round hole," is soon to utilize the same methods for the teaching of fundamentals in psychology in colleges, and within a few weeks will show his series of pictures "Testing the Mind," which has been released through Paramount in the Paramount Pictographs, as one of its special departments, to the student body of Harvard University.

Testing the child's mentality as a means of deciding whether it is normal is another interesting feature being shown in the Paramount Pictographs, co-operating with the country-wide movement for "Better Babies." So unusual are these visualized tests on the screen that they are being heralded in every section of the country by different organizations who are forwarding the movement as being the greatest help towards a "bringing up of a better race" than any other medium that has ever before been conceived.

In successive releases Paramount has shown in a particularly vivid manner how to bathe the baby, feed the baby, dress the baby, measure and weigh the baby, but none have carried with them such intense interest as the "mental tests for the child."

Pathe Films Help Catch Criminal

Some time ago the papers were full of the exploits of Jean Crones, who attempted to poison each member of a large gathering of churchmen in Chicago. Crones has escaped the officers ever since. The Chicago police have been using Pathe News films to acquaint its men with the anarchist's appearance. The Pathe News last fall filmed a gathering in which Crones appeared prominently. Manager Holah of the Chicago Pathe exchange, remembered the occasion and offered to show the pictures to the detectives of the city. The offer was gladly accepted and the police are hot on Crones' trail.



Some classy designs featuring the Paramount-Bray moving drawings and the Paramount Pictographs. The Paramount Company is teaching valuable lessons in good advertising design every day.

New Link Joins Stage and Screen

WILLIAM A. BRADY ACTIVE HEAD OF WORLD, EQUITABLE, AND PARAGON

ONCE upon a time the motion picture was looked upon by the stage, and others, as one might a waif who chanced to wander into the scheme of affairs for a time.

But almost before it was fully aware of the fact, the stage found that the photoplay was a giant crowding its older brother out toward the edges of popularity.

And next, stage and screen joined forces and began to work together.

William A. Brady has just formed what is probably the strongest of the new connecting links between the old drama of the stage and the young drama of the films. Mr. Brady has completed arrangements to assume active control of all productions of the World Film Corporation, the Equitable Motion Picture Corporation and Paragon Film, Incorporated. It is not as yet known whether or not the sudden death of Arthur H. Spiegel, former president of World-Equitable, will in any way affect the above arrangements, but it is not probable.

Mr. Brady has been identified with these corporations before, but not officially. Now he is to exercise supervision over the productions made by the affiliated companies. In assuming his new duties, Mr. Brady will not lessen his activities in the speaking stage. On the contrary, he states that his theaters in New York, Chicago and other cities would be busier now than ever, and he would make more theatrical productions than usual in the coming season.

One of the immediate results of his taking an active interest in both fields, he explained, was that he would be able to make motion pictures of his New York successes and release these in the smaller cities where the original companies and plays could never go.

"The arrangement," said Mr. Brady, "provides a substitute for the number two, three and four companies whose day has passed. The smaller cities refuse to take imitations of the players whom they know were in the Broadway productions. And it is absolutely impossible to hold a company together for a long tour through the country. Actors of prominence can remain in New York the larger part of the year, taking parts in the productions at many theaters here, and at the same time doing work in the studios. It is with the greatest difficulty that a manager can persuade them to go out of town even for a limited tour of the largest cities.

"What I propose to do now is to make motion pictures of my New York productions, with the original cast in each case, and then release these at the close of the Broadway run, when the play is being given on the stages of the large cities. In this way I can give the one-night stands and places other than first-class cities the best version available of a New York hit; I can reach every hamlet and cross-road with the original production."

Mr. Brady announced, also, that his activities in the field of motion pictures proper would be on the broadest scale. He made the agreement with the late Arthur H. Spiegel, who was president and general manager of the World and Equitable corporations, to assume entire charge of all productions of those companies, while Mr. Spiegel was to conduct the business affairs. This means that Mr. Brady will oversee the work in all five of the studios controlled by these companies and all the productions turned out by their directors. Pictures made by the Premo Film Company, the Frohman Amusement Corporation and the Triumph Film Company, all of which are affiliated with and release pictures on the World-Equitable program, will have to meet with Mr. Brady's approval. Many well-known stars appear in these productions, and the equipment of the companies is most elaborate, with studios on both coasts. Mr. Brady spoke of the Paragon studio at Fort Lee, N. J., in particular, as being the last word in equipment.

Plans for the immediate future of the companies, Mr. Brady announced further, include the erection of a motion picture theater on Broadway which will be one of the world's largest and most elaborate picture theaters. Detailed arrangements for this have been completed. The planned seating capacity is 5,000.

As for the kind of picture that he would strive to provide for these corporations, Mr. Brady said:

"I shall use the great facilities and the unlimited capital at my disposal to turn out what may truly be called great productions. Some of these will be on a big scale, reaching to eight, ten and twelve reels. I shall put into picture form the works of great authors. I shall make productions such a 'Romeo and Juliet,' 'Ingomar,' 'Faust,' the novels of Sir Walter Scott, of Dumas, the plays of Ibsen, Maeterlinck, Sudermann, as well as subjects of the hour, and more especially of America.

"In the immediate future I shall have screened 'Friday the 13th,' by Thomas W. Lawson. I hope to see all of this work done intelligently and in good taste. The hour for bedroom drama, for salaciousness in pictures, has passed. Censorship is upon us, and I am in favor of censorship if it is necessary to keep pictures clean, but I am sure it will not be needed for these productions. They will be suitable for any audience of ladies and children.

"And in scope, I shall be able to do things now that in the regular theater I found impossible. I know something of the opportunities, for in the past six months I have devoted the larger part of my time and energy in gaining a detailed knowledge of the motion picture industry, including every branch of studio activities, everything having to do with production. For experience, I directed and produced pictures myself, and though I do not expect to have time to make individual productions myself in future, I can say that I have gained first-hand, detailed knowledge of exactly how they are made. I discovered, for one thing, that an enormous amount of expense could be eliminated merely by using efficient business methods in the handling of material and people, without sacrificing one iota of artistic value. All of that experience will count for the future, a future of big things.

"Among the directors with whom I shall be associated is Maurice Tourneur, who produced 'Trilby' and other important feature pictures. I can say truly that I am proud to be associated with him and with other important directors, including Albert Capellani, Emile Chautard, Frank Thornby, Edwin August, Barry O'Neill, George Lederer, Frank Crane, John Ince, Travers Vale, James Durkin, S. E. Taylor, Harvey Knoles and Ray Physioc.

"These are some of the players permanently associated with the World, Equitable and Paragon companies:

Clara Kimball Young, Robert Warwick, Alice Brady, Holbrook Blinn, Gail Kane, Ethel Clayton, Carlyle Blackwell, House Peters, Doris Kenyon, Kitty Gordon, Jane Grey, Clara Whipple, Arthur Ashley, Frances Nelson, Mollie King, Muriel Ostriche, Edna Wallace Hopper, Charles J. Ross, Edwin August, John Mason, Bruce McRae and others."

BOARD AFTER CENSORS

Session of Motion Picture Board of Trade of America Continues Fight Against Various Pending Bills—Other Business

The Board of Directors of the Motion Picture Board of Trade of America met in regular session last week, the most important matter for consideration being the report of officers and counsel on pending legislation affecting the motion picture industry.

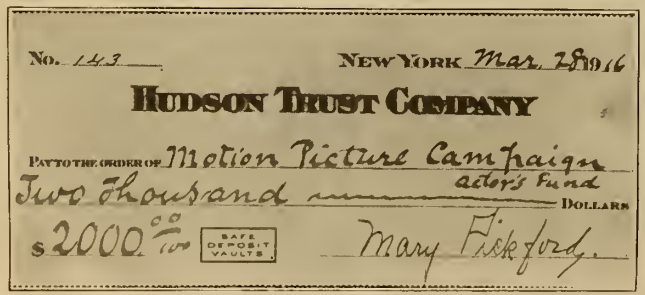
Executive Secretary Binder said the death of the Ahern bill in the Assembly at Albany proved conclusively that the censorship efforts of the political reformers and place-holders in this state had failed. The Cristman-Wheeler bill, which was jockeyed through the Senate for the purpose of giving local capital to some of the members of that body, will come up in the Assembly soon. One amendment to this measure has been killed already which, according to William M. Seabury, general counsel of the Board, indicates that the popular branch of the legislature will not take snap judgment on a proposition which is held by many to be unconstitutional and is admittedly un-democratic and un-American.

While Gov. Whitman has made no official expression, it is believed that he is opposed by principle to any pre-publicity censorship in this state whether of motion pictures, the newspaper press or the public rostrum.

The Maryland censorship bill which was slipped through the Senate at 2:30 o'clock on the closing night is now on the desk of Gov. Harrington, who granted a hearing on the measure. The motion picture industry was represented by P. A. Powers, treasurer of the Universal Film Manufacturing Co.; J. W. Binder and William M. Seabury of the Motion Picture Board of Trade of America; Guy L. Wonders, of Baltimore, and the full force of the Maryland Exhibitors' League. Speakers from the American Federation of Labor and the Maryland labor organizations were present also. Constitutional points against the bill are now before the governor.

The Board of Directors decided on a tentative program for the First National Motion Picture Exposition to be held at Madison Square Garden, May 6-14, inclusive. Letters were read from exhibitors' leagues of six states, wherein it was stated that these leagues would be fully represented at the exposition.

Arrangements were made for participation by the Board of Trade in the meeting of the General Federation of Womens' Clubs, here next month at which seventy-five thousand women from all parts of the country will be present. Samuel L. Rothapfel, one of the exhibitors' directors of the Board, and well known to Motography readers, will provide at his Rialto theater a model entertainment for the visitors on the morning of the opening of the convention. This entertainment will be followed by others on several other mornings during the progress of the great meeting. For the showing of pictures in the convention hall Director Nicholas Power of the Board, will supply a projecting machine of the newest pattern as one of the industry's contributions.



"Modest Mary's" modest contribution to the Actors' Fund.

Pathe Serial Department Busy

Unusually keen activities are going on in the Pathe serial department. The old standby, the beehive, is no busier.

G. A. Smith, the serial director, has added to his staff Irving Weil, a capable newspaper man, for a number of years connected with the editorial department of the *New York Evening Journal.* Harry J. Walsh will also aid in the serial department in addition to his work in the advertising department, of which P. A. Parsons is the manager.

Four men are now traveling through the country lining up the newspapers in every important city and town on current and future serials.

The new series, "Who's Guilty?" will be released on May 8. This novel is evolved from an entirely new idea and one that will arouse keen interest. Another big feature is also under preparation, to be released at the close of "The Iron Claw." Several prominent players have been engaged for this production, but the details are being kept secret for later release.

A Rolin-Pathe Expansion

The Rolin Film Company, which makes comedies for the Pathe program, has moved to its new studio, 5813 Santa Monica building, Hollywood, Cal., where it will have a spacious stage, first-class dressing rooms and every modern studio appliance. A large force of carpenters is actively engaged in putting in fine properties and scenic effects.

The popularity of "Lonesome Luke," the series of fun films which have pleased so many fans and exhibitors' purses, is responsible for this studio expansion.

New Film Corporation

The Tefft Johnson Film Corporation has been incorporated in the state of New York for $25,000. Its activities will include motion pictures, theatrical and vaudeville enterprises. J. A. Schubert, C. Abrams and T. Johnson are the organizers.

Russian troops at the front are to be given an opportunity of seeing brother Tommy Atkins at work in the British trenches. The English war films sent to Russia by the British government have been approved by the czar and he has given his permission for their exhibition among his troops.

News From Washington

BY THOMAS O. MONK

INQUIRIES have reached here as to the text and scope of the recent ruling of the Federal Trade Commission on the subject of the right of a producing or manufacturing film company or a distributing company to supply films to exhibitors or others. This is the text of the ruling:

Refusal to Supply Films to More Than One Exhibitor in Same City.—On application of the issuance of a complaint, it was alleged that a motion picture distributing company refused to supply the applicant with films on the ground that another exhibitor in the same city has been given the exclusive right to exhibit the films of the distributing company.

Held, That under ordinary circumstances, and in the absence of intent thus to accomplish an unlawful purpose, neither the Federal Trade Commission act nor the Clayton act prohibits a corporation dealing exclusively with one firm in a given territory. Upon the facts presented, a refusal to supply others in such territory is therefore not unlawful.

Other rulings of the Commission which may be of interest are:

Infringement of Registered Trade-Mark.—Public Interest.—On application for the issuance of a complaint it was alleged that certain *registered* trade-marks of the applicant were being infringed. It appears that Congress has provided a special federal remedy for the redress of alleged infringements of registered trade-marks (sec. 17, Trade-Mark Act, 33 U. S. Stats. at Large, 775; and par. 7, sec. 24, Judiciary Act, 36 U. S. Stats. at Large, 1092), whereby unusual advantages are given a complainant by being permitted to bring suit in a federal court irrespective of citizenship of parties or of amount of damages sought. Held, That where the conditions complained of involve nothing more than a question of infringing *registered* trade-marks, a proceeding will not be instituted in the absence of important considerations of public interest.

Price Discrimination.—Agency.—On application of a jobber of iron pipe for the issuance of a complaint for violation of Section 2 of the Clayton act, it was alleged that a manufacturer of such pipe discriminates in prices of such product in favor of a certain large jobber. Upon investigation of such charges it appears that such jobber sells the product of the manufacturer at prices fixed by the manufacturer under a contract of agency on a commission basis. Held, That as the contract is not one of sale, but of agency, it does not come within the provisions of Section 2 of the Clayton act.

Discrimination.—Charges Not Sustained on Investigation.—On application for the issuance of a complaint, it was charged that a company engaged in the manufacture and sale in interstate commerce of paving brick discriminated in price between purchasers in different cities and between different purchasers in the same city. Upon investigation, the concern complained of denied the practices charged and the commission was unable to obtain any evidence sustaining the charges.

Held, That the commission, having no reason to believe that the party complained of has been or is practicing the alleged discrimination, will not proceed further, and the application is, therefore, denied.

While news of these rulings has been published in Motography, it is believed the detailed findings are of interest enough to print in full.

Many motion picture theaters in Washington will co-operate with the committee that is arranging for "Baby Week," May 6-13, and will donate the use of their theaters for matinee lectures preceding and during the week of the campaign. The committee is to furnish the films or slides and also a physician to make an instructive talk. The object of the campaign is to reduce infant mortality and develop healthier babies.

Chaplin a Tragedian?

The release through V. L. S. E. of the anxiously expected Essanay four-part feature which exhibits Charlie Chaplin in a burlesque on "Carmen" has aroused interesting speculations as to just how the world-famous comedian would appear in a genuinely serious role.

"Carmen" is funny throughout, and uproarously funny, but at the close, before the stabbing of Carmen, there is just a glimpse of what Chaplin might do in a tragic part.

Should Chaplin ever essay the romantic, it would be difficult to conceive of a more pleasing foil for him than Edna Purviance, who as a singularly handsome and sensuously attractive Carmen, gives a portrayal in the burlesque that invites an interesting comparison of her attractiveness with that of any other "Carmen," the stage or screen has presented.

Two scenes from Essanay's "The Last Adventure."

NEW ARROW OFFICERS

Arrow Film Corporation, Pathe Producer, Elects New Heads and Moves to New, Elaborate and Spacious Quarters

At the semi-annual meeting of the directors of the Arrow Film Corporation, which produces pictures for release through the Pathe Exchanges, held last week, two new officers were elected to fill vacancies. John F. Shallenberger, of Chicago, a brother of W. E. Shallenberger—who has been the president of the Arrow company since its organization and is one of the big figures in the motion picture industry—was elected vice-president. Warren H. Small was elected secretary. Both Messrs. Shallenberger and Small became, ex officio, members of the board of directors.

John F. Shallenberger is one of the three brothers whose money financed the late Charles J. Hite in the acquisition of the Thanhouser Film Corporation. He is also financially interested, as is W. E. Shallenberger, in the Mutual, American, North American and other motion picture organizations. He never has been as active as W. E. Shallenberger in the industry, but he intends to devote more of his time to the supervision of his already large holdings.

Warren H. Small is a member of the law firm of Prindle, Wright & Small, of 111 Broadway, New York. They are counsel to the DuPont powder company and other large manufacturing concerns. Mr. Small was for several years the legal representative of the Motion Picture Patents Company and had charge of the preparation of its organization and general business affairs from its inception. He also was attorney of the General Film Company during the presidency of Frank L. Dyer.

Owing to the growth of the Arrow Film Corporation new office space became necessary, and the Arrow Film Corporation now is quartered in a suite in the Times Building. Albert S. LeVine, who was secretary and treasurer of the Arrow Film Corporation from its organization and has been closely associated with W. E. Shallenberger for some time, has been appointed assistant to the president.

President Shallenberger now divides his time between the Arrow studios in Yonkers and the New York office. He has taken personal charge of all Arrow productions, including "The Woman's Law," in which Miss Florence Reed is starred and which recently was released through the Pathe Exchanges, and the new "Who's Guilty?" series for Pathe.

Edfrid A. Bingham, who had been scenario editor of the Metro producing companies for a year, was put in charge of the Arrow scenario department, cooperating with Mr. LeVine in the creation and arrangement of Arrow scripts. Mr. Bingham is the author of several best sellers, his most recent publication being "The Heart of Thunder Mountain."

The publicity and advertising departments were placed under the direct supervision of Mr. LeVine, who is charged also with the Arrow's editing of all its productions through the Pathe exchanges. In collaboration with Mr. Bingham, the "Who's Guilty?" scripts have been revised and edited. Four of the episodes of these fourteen photo-novels have now been delivered to Pathe from the scripts supplied by Messrs. Bingham and LeVine. The Arrow's studios in Yonkers, have been enlarged, a completely new lighting system installed, new dressing-rooms built, and a big negative vault constructed. Mr. Shallenberger's production methods have made it possible for a complete two-reel "Who's Guilty?" episode to be produced every seven days. This production schedule is being adhered to with railroad regularity.

With the completion of the tenth "Who's Guilty?" chapter, the Arrow will resume its production of five-reel Gold Rooster features for Pathe.

Helene Rosson in "April"—American-Mutual.

Hearst Has No Wharton Interests

With the idea of setting at rest the rumors that have been launched through various sources to the effect that William Randolph Hearst has become interested financially in Wharton, Inc., of Ithaca, New York, the latter producing concern has issued a statement to the contrary. "We have no desire to make capital of Mr. Hearst's name nor to have him annoyed with unnecessary inquiries," the announcement states.

The fact of the matter is that Wharton, Inc., is affiliated with the International Film Service, of which Mr. Heart is president, as contracting producers. "We are proud to acknowledge this," states Theodore W. Wharton, "and we hope the affiliation will be of long standing."

The Sunday Question

Largely attended meetings of ministers in the cities of New Haven, Conn., and Cambridge, Mass., have endorsed Sunday picture shows. On the other hand, the Ministers' Union of Stoughton, Mass., has opposed Sunday opening on the grounds that it "commercializes" the Sabbath.

The same question is to come before the city commissioners of Fort Worth, Tex., in the near future. In the meantime the picture houses are running on Sundays, charging no admission. A sign is displayed advising patrons that the labor unions are hosts.

Brisbane Lauds Marcus Loew

BY C. R. CONDON

MARCUS LOEW is the Henry Ford of the show business. He returns the purchase price to unsatisfied patrons. Long before Montague Glass wrote "Potash and Perlmutter" Marcus had learned to make his customers smile. He handles a larger volume of business than any of us. Marcus is one of the quickest thinkers in the theatrical business. He plays on the square. I pay him the highest compliment that one man can pay another—Marcus Loew is a regular fellow."

So spoke George M. Cohan at the dinner to Marcus Loew at the Hotel Astor, New York, April 9. C. F. Zittel of the *New York Evening Journal* is accredited with having arranged this affair in honor of this showman who calmly lists fifty-seven theaters as among his theatrical holdings. Mr. Zittel, as toastmaster, introduced Mr. Loew who spoke modestly of his progress in the world, concluding by saying that if the wealth which he has accumulated in the show business defines the term "success" he treasures even greater than this achievement the true friendship of the men with whom he has been associated in commercial life.

Marcus Loew.

After smiling through George Cohan's pertinent and humorous remarks, Toastmaster Zittel (alias Zit) introduced A. L. Erlanger, Arthur Brisbane, and Percy G. Williams who told of Marcus Loew's climb to prominence and prosperity. The following speech by Mr. Brisbane is of especial interest to the motion picture industry:

"The answer to the question, 'What has he done?' referring to Marcus Loew, is this: He has given happiness to millions of human beings. Marcus Loew is a successful man; he has built his own success, inheriting nothing save his thinking head and his working hands. All the credit that goes to the builder, to the citizen helping to create the country, belongs to Marcus Loew.

"But many build, and few make others happy. We honor tonight not the successful man, not anything that he has done for himself, but the man whose work has made others happy. He has kept families united in their pleasures; father, mother, children and the grandfather and the grandmother, all sit together in Marcus Loew's house.

"And thanks to the economy of organization, the amount of money that a man formerly paid for one good seat for himself will now provide an evening's entertainment for the whole family.

"When his work is done and his men have telephoned him the exact number of tens of thousands of dollars added to his bank account that day, Marcus Loew can sleep with a clear conscience and dream happily of the crowds that fill his theaters.

"Thanks to him, tens of thousands are laughing, and there is nothing better for bodily and mental health than wholesome laughter. Young faces of children and old wrinkled faces, shine with the light of fun that drives away all the day's worries. Thanks also to him, while many are convulsed with laughter watching his humorous motion pictures or living actors, other tens of thousands are weeping with oppressed heroines, clinching their fists at the baseness of double-dyed villains, exulting when the police arrive in time, or the forged will is exposed, or the misunderstood turned-out-of-doors son drops in to pay the mortgage.

"It is a good thing for tired worried human beings to laugh at least once a day. Sympathy with goodness and hatred of villains stimulate the hearts and minds.

"Marcus Loew in his enterprises confers the blessing of laughter, paints vice as hideous, virtue as beautiful and real. He is a blessing to the community and a banquet should be organized in his honor at least once a week.

"Now, since nearly all the men here are personally interested in theaters and in motion pictures, and since the motion picture—its future possibilities, especially—interest the entire country, I want briefly, to discuss the newest and most powerful means of getting through the human skull into the human intelligence—it is the motion picture, of course.

"Recently, in the presence of some of you, I discussed the motion picture, and thanks to the witticism of my friend Frank O'Malley and others I found myself famous or infamous, I am not sure which. I confessed that I had never seen Mr. Chaplin or Miss Pickford or Miss Theda Bara, and apparently thus demonstrated my unfitness to mingle with intelligent human beings.

"To atone for that, if the matter can be mended, I wish to say that I am going to see all three of them alive and photographed, as soon as possible.

"And incidentally, this part of what I have to say, I have taken the trouble to dictate to the obliging stenographer of this hotel to save my friend O'Malley trouble.

"The moving picture is to the theater what the one cent daily newspaper is to other literature. I leave it to you to imagine the importance which attaches to one cent daily newspapers and their beneficent influence on the community. What the one cent daily newspaper has done to and for other kinds of literature, the motion picture will do for other kinds of stage and theater work. The one cent newspaper has greatly increased the sale of high priced books, literally creating new readers for such books. When Harper & Brothers published 'Riddle of the Universe' that scientific book was reviewed in a one cent daily newspaper which asked its readers to buy the book. George Darvey, under whose direction Harper & Brothers published the book, will tell you that the sale which occurred instantaneously in a week was amazing. One book store sold six hundred copies of it within a few days.

"The same thing happened when that newspaper reviewed Herbert Spencer's book "Facts and Comments." The firm publishing that book, Macmillan or Appleton, I forget which, wrote expressing their amazement that one single review should have produced such results. Their letter was sent to Herbert Spencer just before he died in the hope that it might soften the old gentleman's antagonism toward yellow journalism. It was a yellow journel that published the review.

"The one cent daily newspaper has made it possible for the high priced magazines to attain the circulation and prosperity never dreamed of. The same is true of weeklies. It was thought that the cheap daily newspapers would destroy them, but on the controry, it has created for them such a success as could not have been imagined twenty-five years ago.

"What the one cent daily newspaper has done for other forms of literature the motion picture will do for other and all the forms of theatrical enterprises. First and foremost and very important, the picture will give immortality to the genius and grace of the great actors, as the talking machine gives immortality to the singer and musician. Of Garrick and Mrs. Sydons and the Great Rachel, there is left to us only a faint memory. Generations to come will actually see Bernhardt and Beerbohm Tree and Pavlowa, the stage geniuses yet to be born, and very likely Abe Erlanger boxing with Willard—it would be a pity for posterity to miss that.

"What would we not give if we could see upon the screen Shakespeare rehearsing his actors, or Voltaire playing impish tricks in the chorus of his own play, or the wonderful Taglioni dancing?

"The motion picture seen by tens of millions will create new actors and actresses, stimulate the imagination of genius, and that is more important than the creation of new millionaires, already accomplished. The picture will multiply the demand for great plays, fine theaters, and companies of living actors. For he who sees the motion photograph becomes anxious to see the real living actor. It was thought that the talking machine reproducing at will the voices of great artists would cheapen those artists, and many at first refused to sing for the records. I am certain that Otto Kahn, the godfather of modern grand opera in America would tell you that the phonograph that has enabled every poor child and bed-ridden invalid to hear the voice of Caruso, has greatly increased the desire to actually hear and see him and increased the opera attendance.

"The so-called old-fashioned stage with its company of living actors compares with motion picture exactly as the expensive magazine or book compares with the one cent daily newspaper. And as the newspaper has increased the prosperity of the book and magazine, so the picture will increase the prosperity of the theater devoted to the old-fashioned performance.

"Finally the motion picture is barely beginning its work. More than ten years ago I attended with Mr. Erlanger and Mr. Williams and other gentlemen here, an annual dinner of the Theatrical Managers' Association. I was asked to speak on the subject, 'After the Motion Picture, What?'

"I told the managers that after the motion pictures there would be more moving pictures greater and better. I predicted, as Mr. Erlanger will tell you, the conversion of great theaters to picture uses. I advocated there and in my newspaper articles the use of pictures for the education of children—as the greatest possible educating force.

"Therefore my sensitive feelings are hurt when my friend O'Malley portrays me as one who does not feel the motion picture's importance.

"The picture within two or three years, and perhaps this year will be the greatest weapon in political fights. The picture tells the truth with deadly simplicity and effect. You may say 'He murdered his poor old grandmother,' and the public will reply, 'Perhaps he didn't.' But if you put on a screen the actual photograph, 'This is Snooks, choking his poor old grandmother, now will you vote for him for mayor?' the audience will yell 'Never.'

"The picture will make education attractive. It will do more for the mind of youth than all the educational methods have been able to accomplish. It will show the lives of great men. And children will follow them eagerly. The picture will make science simple, natural history familiar, astronomy a beautiful, clear idea in the child's mind.

"The picture is destined to be what the newspaper ought to be, and will possess power that the newspaper cannot match—an entertainment, a relaxation, an education, a political weapon to protect the people. It is the only possible method of reaching the human mind directly and effectively, regardless of that mind's intellectual training.

"The motion picture in history will equal in importance the discovery of the printing press. Therefore honor to those who honorably and successfully devote their energies to motion picture development."

At the speaker's table were seated: A. H. Woods, F. Ziegfeld, Jr., H. N. Hempstead, William Courtleigh, George M. Cohan, W. R. Hearst, A. L. Erlanger, Arthur Brisbane, Aaron Jones, Marcus Loew, C. F. Zittel, B. S. Moss, P. G. Williams, F. F. Proctor, Lee Shubert, William A. Brady, Theodore Rousseau, William Fox, George Bell, Daniel Frohman and Sam Scribner.

Several vaudeville acts followed the speaking. The floor was then cleared and Ziegfeld's Midnight Frolic held reign. Following this came dancing, ending at —What time did you leave?

New Film Company

The Ruth J. MacTammany Motion Picture Corporation is the most recent of companies incorporated under the New York state laws, with paid-in stock amounting to $25,000. The officers of the new firm are C. J. Allenbaugh, president and general manager; Ruth J. MacTammany, vice-president and secretary; and Hal Clarendon, general director. Offices have been opened in the Godfrey Building.

Miss MacTammany will be remembered as the heroine in "One Day," which was produced by the B. S. Moss Company, but at the time of this appearance she was using the name Jeanne Iver.

The first step of the young corporation was to buy the state rights of "One Day" for the states of Ohio and Kentucky. The next thing that the firm will do will be to produce a picture.

The Minneapolis Civic and Commerce Association is to join with the Motion Picture Exhibitors' Association of the Northwest in making a success of the big motion picture exposition which is to be held in Minneapolis on May 2, 3, 4 and 5.

Friends of Marcus Loew at the dinner arranged in this theater magnate's honor at Hotel Astor, New York.

News of the Week as Shown in Films

The good ship Jerome Jones taking to the water for the first time, at Bath, Maine. Pathe News.

Raw! Raw! for Hawvahd! The crimson crew off for first spring practice, and Captain D. P. Morgan. Mutual.

The allies of Uncle Sam in the "Mexican war." Troops of Carranza at a noontime pause. Selig-Tribune.

Ambulance of Troop G, Eighth Cavalry, picking up wounded in Mexico. Caught by a Mutual camera reporter.

The triple train wreck near Amherst, Ohio, recently in which twenty-five persons were killed. Pathe News.

"Getting Villa" American cavalry working their way into the mountains of Mexico. Hearst-Vitagraph Pictorial.

Current Releases Reviewed

"The Lightbearer"

Essanay Drama by Charles J. McGuirk Released April 8. Reviewed by John Fiske

TOUGH saloonkeepers "never get no credit" from playwrights. The public doesn't want to admit that there is any good in the barkeep's makeup and the playwright must not forget his public. But usually it takes more than one

beating to convince a saloonkeeper and ward boss who is in good standing with the powers that be, to pin a "closed" sign on his own door. That's the only criticism I am going to offer on "The Lightbearer," the three-act Essanay drama of the slums, by Charles J. McGuirk. And as honest criticism should be constructive, the reviewer should suggest a better way. Perhaps the author and producer will object but it seems to me there was an opportunity for a delightful touch of comedy in that scene in the bar room. Would it not have been better had the rejuvenated pugilist, who had taught the minister how to whip the saloonkeeper, put up the sign when the latter admitted his defeat as ruler of the district? Perhaps not. It's only a suggestion anyway and offered as an appeal that more light comedy touches be introduced to relieve what appear to some as impossible situations in too many photoplays.

Except for that point, which must be taken only as a one-person opinion, "The Lightbearer" is a delightful drama of modern times and is of value on any theater program. The author has whipped an understandable story into a pleasing play that has been produced with care and thought. It is a human yarn spun around a pastor of a rich church, played by Richard Travers and played well, who takes the place of a shepherd stricken at his work in the slums. He leaves his church to conduct the mission which is connected with his parish. There he meets the opposition of the saloonkeeper who is also a collector of rents and fixer for the leading layman of the parish which pays the pastor his salary. In spite of this situation, the preacher goes on with his work with the assistance of the pugilist, happily portrayed by Jack Dale, whom he, the clergyman has saved from the gutter and taken under his roof. And he has another helper in "the rose of the slums," as played by Betty Brown. "Bull" Grogan, the saloonkeeper, has been ruling by virtue of a strong right arm which he has used successfully on the heads of those who opposed him, not overlooking the minister. The pugilist has felt the sting of his blows many times and when his strength has been restored by proper living under the watchful eye of the pastor, he teaches the clergyman to pound Christianity into his followers after he has been deprived of his pastorate through the greed of the churchman-tenement owner. His success in whipping Grogan is rewarded by restoration to the pulpit and the love of Rose.

It is a convincing and pleasing story. Travers makes an excellent strong-armed preacher and Dale, who seems best in light comedy parts such as that of the pugilist, took advantage of the opportunity offered him. Betty Brown is always a joy to see in any picture but this one might have been written with her in mind, the part fitted her so well.

It might be well to state that the author seems to have the right idea as to subtitles. He had something to say and he said it well, an example some other writers might follow.

"The Greater Wrong"

Three-Reel Lubin Drama Released April 13. Reviewed by Genevieve Harris

THIS is a well-presented play, consistent and interesting. A great deal is put into three reels, without undue crowding. The characters are clearly portrayed. George W. Terwilliger, who directed the play, also wrote the story, and while he showed skill in weaving the threads of the plot, one regrets his choice of material. For, as the play stands, it is not one which will interest exhibitors whose patronage is chiefly among the young people. It is not an uplifting play for boys and girls, who make up a large percentage of the audience in many houses.

While evil which is true to life may be presented in screen plays—in fact, must be presented if they are to mirror life as it is—the danger in this play lies in the fact that here evil is presented almost as a mere incident to complicate the plot.

Leslie Austen has the principal role, of James Cannon, a young engineer, whose weakness of character is shown in the early part of the play, when he spends time wishing for wealth instead of working for it. He soon finds an easy way to gain it, when he meets and wins the love of a wealthy girl, Helen Maitland. He marries her, but she soon discovers that her money was the attraction for Cannon, and the two are very unhappy. At this time Cannon turns for sympathy to Grace Andrews, his stenographer, who had loved him before his marriage. The husband and wife are reconciled after the birth of a daughter. Cannon breaks off his intimacy with Grace and goes west to earn his own fortune. He is successful. A letter comes one day from Grace, but he destroys it unread.

While Cannon is in the west, his baby daughter dies. Mrs. Cannon, fearing the effect of this loss on her husband, accepts the doctor's suggestion that another child be substituted, one whose mother has died.

Years later, when the daughter is almost grown up, the story is resumed. The girl has always disliked Cannon, and he has no control over her, to his great sorrow. At last Mrs. Cannon determines to tell him of the substitution of this child for their own. Cannon is horrified and refuses to forgive the deception. Then the doctor tells the rest of the story—that the girl is really Cannon's own child, and that Grace died when she was born. So Cannon is in no position to withhold forgiveness from his wife.

Octavia Handworth plays Mrs. Cannon, Margaret Adair is Grace, Adelaide Hayes is the daughter, and Herbert Fortier the doctor. The acting of the entire cast is good.

"The Gay Lord Waring"

Bluebird Drama Featuring J. Warren Kerrigan. Reviewed by Genevieve Harris

A RECKLESS disposition and a charming personality are the chief characteristics of Arthur, the young and gay Lord Waring, whom J. Warren Kerrigan portrays in this story of English life. Excitement and suspense, a clear narrative, especially attractive exterior pictures, a well balanced cast of players, make this release one which most audiences will enjoy. The story moves rapidly, so that the various improbabilities in the plot are not especially conspicuous. The play is to be accepted as a pleasing adventure story, attractively presented.

Lord Waring, disowned by his father, is living riotously in London on the money he borrows from O'Grady, a money lender. At last his credit gone, he bids his London friends farewell, chief among them the Countess Olga Imani, and

goes to the estate in the country, which his half brother, Mark Waring, possesses. There are a number of pretty country scenes introduced at this point, among them one in which Arthur and a friend, race their saddle horses. Helene Von Gerold, the beautiful daughter of a neighbor, is also out riding, and she is thrown from her horse when Arthur's mount collides with hers in the race.

Helene is seriously hurt, and her miserly father, who secretly owns mines and is very wealthy, insists that Arthur or his brother pay for the medical treatment, since Arthur is responsible for the accident. Arthur offers to sell his title to his brother for a large sum of money to aid Helene. But since only Arthur's death will give Mark the title, Arthur agrees to pay the money back in six months, if he is alive. The understanding is that he will kill himself, thus giving Mark the title, if he cannot repay.

But Mark, learning of Von Gerold's wealth, determines to marry Helene and he arranges to pay for the cure. Arthur, although he cannot aid Helene, with whom he has fallen in love and who loves him, does not return the money he has obtained at such dangerous terms, but goes back to London and spends it in his usual fashion. And just to heighten the situation a bit, O'Grady bets Arthur a large sum of money that he will not carry out his promise and kill himself.

When the fatal day draws near, the Countess Olga agrees to accept O'Grady's proposal of marriage if he will save Arthur, but Arthur will not allow her to make the sacrifice. And Helene begs her father to save Arthur. All in vain. Then O'Grady hires an assassin to kill Mark, the brother, believing that Arthur will be blamed for the murder. However there is a mistake, and Mark lives. But on the appointed day, fate saves Arthur. There is a fire at the Von Gerold home, from which Arthur rescues the now cured Helene. Von Gerold himself is killed. And on the way to the fire Mark's horse runs away, killing him. So Arthur is freed from his promise and also comes into the property.

While neither plot nor characters are to be taken too seriously, the story is so nicely presented that it is entertaining throughout. Lois Wilson is pleasing as Helene. Bertram Grassby, as Mark Waring, Maud George as the Countess, H. Holland as O'Grady and Duke Werone as Von Gerald handle their roles in a very satisfactory manner.

The subtitles are frequent and many of them too long. They are cleverly arranged on the screen, however.

"His Masterpiece"

Two Reel "Flying A" Drama Released April 17 Reviewed by Genevieve Harris

THERE are a number of very pretty scenes in the telling of this story, particularly the pictures of country life. Edward Coxen and Marguerite Nichols have the leading roles, Coxen as an artist, and Miss Nichols as a little country girl, an ingenue role which she portrays pleasingly. Lizette Thorne again has an unsympathetic role, the cold hearted, satirical society woman who is the artist's wife. Miss Thorn is skillful in depicting a villainess of the refined, reserved type,

but she is really too attractive to win a very thorough dislike, even when she is being cruel.

The story is started in an interesting, unusual fashion. Two men in an art gallery are admiring a painting called "The Lost Love," of a young girl who is about to throw herself and her baby into the lake. Then one of the men tells the story of the painting. The artist, hitherto unknown, painted the picture while almost insane. Sometime before his wife had threatened to divorce him. While awaiting the divorce, the artist, Eric DeVoe, had gone into the country to rest. There he met and fell in love with Doris (Marguerite Nichols). They were to be married as soon as the divorce was granted, but the wife, learning of the affair, in revenge refuses to carry out her promise, and will not free Eric.

When Eric returns to the city, Doris waits in vain for a word from him, and at last writes him of her intention to commit suicide. The artist paints the picture, which is to win fame, then suffers from a nervous breakdown. That is the story of the painting. The play itself is given a happy ending. The girl is saved from drowning. The wife reconsiders the matter and frees Eric. And after Eric is cured and returns from the sanatarium, he learns that Doris still lives, and there is a reconciliation.

While interesting, the play is built on a situation which is not especially pleasing. One feels that the story might have been changed, with a little thought, to avoid an unpleasant suggestion.

"The Three Wise Men"

Selig Three-Reel Drama Released April 17. Reviewed by Genevieve Harris

WHILE this story is distinctly of the Christmas type, describing a change of heart which comes to a worldly man on Christmas eve, there is no reason why it cannot be enjoyed at another time and especially at Easter. The theme

has given Director Colin Campbell an opportunity to stage a number of very beautiful scenes of biblical character which are given an unusual and a dramatic touch by the introduction into the pictures of the decidedly modern figure of the man. Scarcely less dramatic are the contrasts in modern scenes, the various gay celebrations of Christmas eve, and the pathetic home scenes among the very poor.

A conversion is not an easy thing to portray convincingly in literature or on the screen. Thomas Santschi, in a most sincere manner, without any sentimentality, makes us feel keenly the character of the man, William Owens, before and during the experience which leads to his redemption. He makes him a strong character, either for good or evil.

Bessie Eyton's portrayal of the Salvation Army girl is next in importance in making the story convincing. She, too, plays sincerely, and without affectation or too much sweetness. The carnival scene, in which she enters and holds the attention of the merry-makers by her Christmas story, is dramatic, and with the two leading characters, we feel that it might have happened.

The story deals with a young man, William Owens, who in the course of a dissipated career, has betrayed and deserted a young girl. The girl, Madge Fields (Edith Johnson), is cared for by Nellie, a Salvation Army girl. On Christmas eve, while collecting alms for the poor, Nellie meets William Owens, who is celebrating riotously with his companions. The men are attracted by the beauty of the girl, and invite her to join in their fun. She refuses, but instead tells them

the Christmas story. They listen, politely, then go on with their merriment while Nellie goes away. Owens, however, has been touched by the girl and her message, and in disgust leaves his friends. Falling asleep on a park bench, he has a dream for which Nellie and her story are responsible. He dreams of following the "Three Wise Men" in their journey through the desert. He is with them when they discover the Christ Child, and the face of Mary, the mother, is that of Nellie. But he is not allowed to enter with the worshippers, being barred out by the figure of the girl he deserted. Then the dream changes, and he sees a vision of the crucifixion, a poetically presented scene.

At last he is awakened by the Christmas bells, and finds Nellie beside him. She had recognized his likeness in a picture Madge carried, and she leads him to Madge and to his own child.

The story is so well presented, the religious element so reverendly handled that the picture makes a pleasing offering for the Holy Week and Easter season.

"Ramona"

Clune Production Exploited as Road Show Reviewed by Charles R. Condon

THE second step in W. H. Clune's gigantic motion picture enterprise left its imprint on Wednesday, April 5, at the 44th Street Theater, New York, when "Ramona" opened in that Broadway showhouse. The first foot forward is still lingering in Los Angeles, where "Ramona" has been playing for the past ten weeks to an enormous attendance.

The longer the aforementioned second step settles in its present New York position the better "Ramona's" prospects seem to be. And this is the real test for a big production. Publicity will start it on its way, and a brilliant first night will put the stamp of commendation upon it, but the impetus necessary to keep it going successfully after its first few performances must be supplied by satisfied attendance. And an inquisitive visit to the theater's box office reveals a prosperous advance sale of seats.

But to pass on from the mercenary side of art—

The picture is ten reels in length and, with the musical and scenic introductions to its prologue and two acts, forms an entertainment of about two and three-quarter hours' duration. These introductions are decidedly artistic and pleasing. In effect they establish atmosphere and supply diversion.

The story, from Helen Hunt Jackson's book of the same name, deals with the harsh treatment accorded the mission Indians of early California. These Americans, far from being a part of the bloodthirsty element which raided and massacred under the tutorship of outlawed chiefs, were a most peaceful and simple lot. As early as 1845, and possibly earlier, they were as peons, subservient, unadventurous and trusting.

Absolutely innocent of the laws which govern squatter claims and the opening of territories, they were easy prey for scheming ranchmen and lawless intruders. In consequence they were dispossessed, ejected from their homes, and hounded from place to place. From original land owners with a prerogative, they became unhappy wanderers, harboring a deep hatred for the white man and a rooted distrust for that style of justice seated in Washington.

Helen Hunt Jackson wove these historical facts into an interesting story which contains love, humor and pathos. By enlightening the populated East as to the true character of these mission Indians and their harsh treatment at the hands of the government agents, she hoped to do for them what "Uncle Tom's Cabin" did for the negroes. The connecting links in the story may have been drawn from fiction, but the conditions related in it were taken from fact.

Under Donald Crisp's able direction "Ramona" and its plea for fairness and justice have been immortalized on the screen in a production containing much thrilling action, sufficient romance, finely drawn characters, and altogether, no little interest. As the time of the story stretches from 1845 to 1881 it would be impossible to entirely avoid the natural impression of being strung out which the play leaves with the spectator. But this consistent continuity is overcome somewhat by the absorbing interest and great feeling aroused by the last two reels. Here fact proves relentless in an effort to prove that these unoffending people have been criminally wronged.

Several of the big scenes and long distance throws are reminiscent of "The Birth of a Nation," in the production of which Mr. Crisp assisted. The photography is of a quality in keeping with the finesse of the technical side of the picture. There are a number of important characters in the story, and all of them are impersonated with sincerity and success. Among the principals in the cast are: Mabel Van Buren, Richard Sterling, Lurline Lyons, Hubert Whitehead, Arthur Traveres, H. M. Best, Adda Gleason, N. de Brullier, Monroe Salisbury, James Needham and others.

"A World War in Kidland"

Juvenile Company's Film Makes Novel Plea for Preparedness. Reviewed by Thomas C. Kennedy

INGENIOUS in conceit and cleverly portrayed "A World War in Kidland" delivers a sermon on preparedness that is delightfully humorous and at the same time perhaps as forceible as many like propaganda films that are serious throughout. "A World War in Kidland" was produced by the Juvenile Company. It is brief, the film being only about seven hundred feet in length, and perhaps the stronger for that.

In every respect it is entertaining and though it fearlessly depicts the beliefs of many in this country on the various nations at war there can be no offense to those of the other countries. The actors are boys, mere children, and their actions are youthfully amusing. These boys play a game of war, using nature's most appropriate element for the purposes; for snow serves and serves well as their defensive and offensive armament. Therefore how can there

Two scenes from "Ramona," W. H. Clune's production of the novel by the same name.

be any offense? If the game is symbolical of something that is true, or even if it be only a half truth there is little to do but be convinced.

James A. Fitz Patrick as the author and producer of this picture is entitled to praise and admiration both for the novelty of his little story and the striking manner in which he has produced it. He has summarized the many arguments in favor of preparedness and expressed them in a new way, always keeping the picture in a humorous vein. Yet one can take "A World War in Kidland" just as seriously as one wishes which makes the picture one that will appeal to children and grown-ups.

In this game of war there are forts representing Germany, Turkey, Austria, Greece, England, France, Russia, Italy and Belgium. The United States, Japan and Mexico are also represented. Behind each fort there is one boy and each boy can be distinguished not only by the uniform he wears and his features but by the characteristics of the nation he represents reflected in his expression. That Mr. Fitz Patrick succeeds in having his youthful actors register real facial expression is unusual and remarkable.

The picture opens showing the countries at war fighting furiously. From each fort snow balls are hurled with frequency and determination. Uncle Sam is seen in the background. He is busy feeding the Dove of Peace until the spirit of '76, after the famous painting, marches up to him and prevails upon him to prepare. Mexico, or rather Villa, insults him once and is ignored but the second offense brings about that bandit's downfall. The Henry Ford "out of the trenches boys" episode is also introduced.

"The Good Bad-Man"

Douglas Fairbanks Author and Star in Triangle-Fine Arts Western. Reviewed by Thomas C. Kennedy

DOUGLAS FAIRBANKS is credited with the authorship of "The Good Bad-Man" in which he plays the role of a desperado who holds up people and trains to suit his whims and who, when he does help himself to anything valuable, turns it over to some deserving woman or child. In writing a story so well suited to the production of a good, wholly interesting melodramatic picture Mr. Fairbanks attained something for which he deserves praise. In the hands of Director Allan Dwan and a splendid cast headed by himself, the scenario Mr. Fairbanks turned out is the basis for a picture that will entertain and please the many who see it.

"The Good Bad-Man" plays in a section of the West where law and restraint were unknown quantities at the time the action is supposed to have taken place, which was in Maverick County during its wild and wooly heyday. There is nothing exceptional about the plot but the treatment it received at the hands of producer and actors is excellent. "The Good Bad-Man" is a virile screen melodrama with plenty of action, some effective humor and a pretty romance dealing with a fascinating hero and a charming little girl of the plains.

Douglas Fairbanks first of all drew a fine character in "Passin' Through" who is the Good Bad-Man, and then he

proceeded to enact the character with the strength and energetic effectiveness which characterized his previous screen appearances. A fascinating blending of bad and good, "Passin' Through" is a character one simply must like, and this fact at once insures the success of "The Good Bad-Man." To further enhance "The Good Bad-Man" there is a fine supporting cast which contains Bessie Love and Sam de Grasse, and a production real and atmospheric enough to be a credit to Allan Dwan, a director who has contributed several exceptional productions to the screen.

"Passin' Through" explains to the girl who attracts him so greatly the first time he meets her that the reason he keeps the sheriffs after him is to forget that he is a man without a father. This is the one thought he cannot stand. After many thrilling gun fights and feats of horsemanship, however, it turns out that he did have a father and that the "Wolf," a bandit who is a rival for Amy's hand is his enemy because he was Passin's mother's enemy. This knowledge brings a change over him and he is a strong, noble "Passin' Through" when Amy marries him.

Bessie Love is one of the most promising of screen actresses and in this picture she again makes it apparent that she will be a real as well as technical star when the announcement of some future production puts her name before the picture's title. The performance Mr. de Grasse gives is splendid. Fred Burns, Doc. Cannon and Joseph Singleton are the other prominent and commendable members of the cast.

"The Shadow of a Doubt"

Equitable Production Features Carlyle Blackwell. Reviewed by Thomas C. Kennedy

"THE Shadow of a Doubt" follows the fortunes of two brothers, one wealthy and influential and the other a victim of trying circumstances, who meet after a separation since boyhood. This picture features Carlyle Blackwell in

the role of the younger and less fortunate brother; a part in which there are some well-utilized opportunities.

"The Shadow of a Doubt" was produced by Ray Physioc, who, given an interesting but conventional script, directed its visualization in a rather effective manner. The picture is interesting, but there is nothing impressive about its dramatic situations, for by this time the picture patron has become very familiar with the story of two brothers, the one unable to get a job because he was jailed for stealing to feed his ill wife, while the other refuses to employ an ex-convict little knowing that it is his own brother he insists upon having discharged.

The opening scenes which show the two brothers as little boys in an orphanage are strikingly human and sympathetic. The older of the two is adopted by a wealthy old couple. Years elapse in which John's foster parents have died and left him all their wealth, while Ned struggles for a livelihood. They search for each other for a time, but are unsuccessful. Ned steals a loaf of bread, and this leads up to his arrest as a bank robber. John's wife does charitable work and in some way learns that Ned and his wife are in dire need. A very expensive operation is required to save the suffering woman, and as John will not advance the money his wife borrows the amount from a man who secretly craves to have her in his toils.

After Ruth's recovery Ned is given a position in his brother's office, though John is unaware that there is an ex-convict in his employ. Collins begins to trouble Alice about the money he loaned her, and he insists upon visiting

her on the evening her husband is to be out of town. Ned is discharged by John's orders. He calls on Alice to help him again. She relates her trouble to him, telling him that she was tempted to steal the money from her husband's private safe. Ned opens the safe and is counting the bills contained there when John, who misses the train, walks into the room. Ned is arrested and the picture of his mother is seen by John when the police search the prisoner. John then asks the judge to dismiss the case and takes his younger brother to his home.

There seems to be no good reason why Ned should open the safe and handle its contents, but this brings about a happy ending and a scene that is well acted so most every one will gladly pass over it lightly. The settings are all appropriate. George Anderson, Jean Shelby, Frank Beamish and Lillian Allen are praiseworthy members of the supporting cast.

"Realization"

Three Reel "Flying A" Drama Released April 22
Reviewed by Genevieve Harris

WHILE not unusual, this is a pleasing little story, clearly and interestingly presented. Vivian Rich, Alfred Vosburgh and George Periolat have the principal roles, directed by Frank Borzage. Miss Rich, in this story, is Elsa, a singer, while Mr. Vosburgh is Carl, the first violinist in a

theater orchestra. Elsa goes to the city, with her mother, to earn her living. She is given a place in the chorus of a musical stock company. Carl, the violinist, falls in love with her. Then she meets a wealthy man, Brown, played by George Periolat, who gives her presents and entertains her. Carl tries to warn her of danger, and the result is a quarrel between them. Later Elsa herself is disillusioned concerning Brown, and turns again to Carl. There are other misunderstandings and complications so that the course of their love does not run too smoothly, but all ends well.

The play contains a number of very pretty scenes, for instance the fanciful cut-in scenes which show Carl's fancies as he plays. These are used several times, to show his growing interest in Elsa. At first the scenes are of beautiful gardens, forests and sea views. Later, in these dreams, Elsa is always present and when danger threatens her the pictures show her near flowers under which a serpent is coiled.

Louise Lester plays the role of Elsa's mother. Edna Frawley and Joseph Beaudry are also in the cast.

"The Race"

Victor Moore and Anita King in Lasky-Paramount.
Reviewed by Thomas C. Kennedy

THE first two reels of "The Race" are given over to the Building of a romance which serves to instill into the remaining scenes which show Jimmie and Grace as auto drivers competing in a coast to coast run, a human interest which adds much color to the exciting scenes along the road. The romance is rather cumbersome in the beginning, and it is not very interesting, but once the race is commenced "The Race" becomes one of the most interesting and entertaining of pictures.

Hector Trunbull and Clinton H. Stagg are the authors of the story. One cannot enthuse over the story, but then the story in an offering of this kind is successful if it suggests a way for the production of thrilling incidents and spectacular scenes. Considered in this light "The Race" is a

good story. We cannot recall the time when we looked at the screen with more strict attention than during the projection of the race scenes in this Lasky production.

Victor Moore is Jimmie Grayson, whose father puts him out in the world to earn his own living after getting his name in the papers. Jimmie secures a job in a garage through Grace Van Dyke, a pretty and attractive chauffeuress. Jimmie owes a friend ten thousand dollars, and it must be paid within a month. He and Grace's father perfect an invention for motors, but it will be three months before they receive any money for it. So to earn the ten thousand dollar prize for driving an auto from coast to coast Jimmie induces his father to permit him to pilot the Grayson car over the route.

Grace Van Dyke's father will also go to jail if he cannot pay nine thousand to a debtor, and Grace is hired to drive the machine entered by Grayson's rival in the auto manufacturing business. After happenings that thrill and others that are humorous, Grace wins the race; because Jimmie stands aside when he learns that she needs the money to keep her father out of prison. At the finish Jimmie is arrested, but the unexpected payment of royalties on the invention brings "The Race" to a happy close.

Anita King is a pleasing Grace and a daring driver. Mr. Moore loses no opportunity to add humor to the picture. The auto which plunges from a washed-out bridge produces an exciting effect, and there are numbers of other incidents which make "The Race" a real thrilling picture.

"Human Driftwood"

World Melodrama Plays in New York and Alaska.
Reviewed by Thomas C. Kennedy

THE melodramatic situations on which "Human Driftwood" is built are the outcome of sordid schemes by underworld characters. The climax is reached when Myra informs Robert that the little girl he loves and wishes to take away from her present environment is her daughter and that he is the father, and the play throughout is in this same somber tone. The story is not as strongly melodramatic as developments of this kind are capable of, and that in truth is to the advantage of "Human Driftwood," for as it is the picture has not the depressing effect usual with such a story.

Robert Warwick and Frances Nelson are the featured players in a cast of uniform ability. The cast is stronger than the story and the acting is easily the most pleasing thing in this picture. Mr. Warwick is always commanding as Robert Hendricks. He makes Hendricks as convincing as possible. The fact that one wonders why Hendricks does not take little Velma away from the low dance hall where she is subject to the advances of rough men frequently made more brutal by the whiskey they drink at the place is one of the handicaps under which Mr. Warwick labors in portraying the part. Frances Nelson has little to do. She is pretty and appealingly sympathetic as Velma, but the story makes Velma too stupid or too lacking in spirit to leave her supposed aunt and the dancing platform of a notorious resort in Alaska. Velma therefore is a girl who impresses only

because she is pretty and young, but we pity a girl who is innocent in the way Velma is innocent.

The first part of "Human Driftwood," which is in effect a prologue, tells of Hendrick's affair with a dancer named

Myra. Years later we see Robert an active worker in some sort of a reform society. He goes to Alaska in the interests of the society. By coincidence the very town he visits harbors a dance hall run by Myra. This resort is a menace to society. Myra succeeds in bringing a little girl just out of a convent to her establishment. She claims to be Velma's aunt. Hendricks and Velma soon decide to marry, but when Robert asks the consent of the woman who would force the little girl to be nothing more than a dancing girl, Myra says it is impossible because he is her father. In a gun fight at the hall Myra is mortally wounded and she then confesses that this is a falsehood. The news is carried to Robert just in time to stay him in his determination to take his own life, and the end is happy.

Alec B. Francis as Father Harrigan gives one of the best performances in the play. Lenore Harris as Myra and Albert S. Hart as Lief Bergson have the other important roles. The direction is by Emile Chautard. The production of the piece is in every way commendable.

'Salvation Joan"

Seven Part Vitagraph Blue Ribbon. Released Through V. L. S. E. April 10. Reviewed by George W. Graves

WITH the talented favorite, Edna May, in the leading role and a select cast of Vitagraph players, among whom are Harry T. Morey, Dorothy Kelly, and L. Rogers Lytton, "Salvation Joan" is a production whose bigness is not limited to its footage. Although seven reels is long for any film

which is not largely spectacular, this story has enough vitality to hold interest throughout its length.

A strong climax is a very noteworthy feature of the picture and the subsequent cleaning up of all troublesome elements puts a complete and satisfying termination to the film. The story, written by Marguerite Bertsch, has good screenable qualities which find their way to the front through the skillful direction of Wilfred North.

The settings have been prepared painstakingly. Some are especially characteristic of what they represent. One of these is the Salvation Army meeting in the slums; here are also seen some typical under-world characters. The breaking up of this meeting by a band of rowdies is a mob scene of realism.

Edna May's acting is natural and full of beauty. She is just as attractive and convincing in fashionable evening dress as in the homely attire of a Salvation Army worker.

Joan Crawford is a society girl whose love for humanity finds its outlet in the service of the Salvation Army. She is regarded by the poor and suffering of the slums as a sort of benevolent angel sent to lighten their burden. She suspects something wrong with the polished gentleman, Philip Ralston, to whom she is affianced, and breaks her engagement with him.

Joan gradually falls in love with "Bill," a stalwart young fellow who appears to be one of a group of gangsters. Ambassador Ellison, the husband of Joan's sister, Madeline, is called abroad on an important mission. During his absence, Ralston, to further his own ends, gets the unsuspecting young wife into his confidence and later into his power.

Ellison has with him a document, which in certain hands would cause international war. On returning, he places this document in a safe and has it guarded. Ralston proves to be an agent of the foreign country effected by this missive. He threatens to embarrass Madeline if his intents are exposed. The climax reaches its height when after a series of exciting adventures Ralston is caught in the act of robbing the safe by "Bill," who turns out to be John Hilton, an agent of the secret service. In the attempt to escape Ralston is killed. Joan and "Bill," now on more equal footing, find it easier for their romance to progress.

"Feathertop"

Gaumont-Mutual Masterpicture Released April 17 Reviewed by Thomas C. Kennedy

IN THE latest Gaumont-Mutual Masterpicture the rich man's lot is compared with that of the farmer and the captain of a schooner which sails the South Seas and the balance is all in favor of the latter two, who find happiness amidst simplicity while the millionaire finds naught but discontent. "Feathertop" is based on Nathaniel Hawthorn's story of the same name, but the picture story is only slightly similar to the book.

The picture contains much that is pleasant but at no time is the story impressive. Marguerite Courtot as the little country girl who is enraptured by the glitter and glamour of wealthy society but who is finally awakened to its shallowness brings charm to the role. Miss Courtot is very fair to look upon and she centers the sympathy of the spectator in the character of Elsie.

The story tells of three brothers, each of whom in boyhood, decides to follow a different line of endeavor. Each realizes his ambition, one is a banker, one a horticulturist and the other sails the seas in his own craft. The banker is the only unhappy one. He is weary of the artificial life his friends lead and he longs to be away from it. The oldest brother, the farmer, has a pretty daughter. She visits with her uncle in the city and there receives much attention from a man whose name is Percy Morleigh.

Elsie has a misunderstanding with Ward, to whom she is engaged, on account of her friendship for Percy. After her father's death Elsie becomes a real society girl of the type depicted in "Feathertop." Ward is completely forgotten by her. The banker plans to disappear. Just why is a question. The banker leaves a will giving all his property to the sailor brother provided he will live in his home in New York. The captain is reluctant but to please his wife he agrees to try it for a time, and he proves to true friend to Elsie, reuniting her with Ward and the happiness she knew before her association with the idle rich. The ending is one of complete happiness, showing all the characters on the captain's good ship.

The captain is the best drawn character in this story and the role is admirably played by Gerald Griffin. His performance is one of the features of "Feathertop." Henry Vernot produced the picture. In the selection of settings and

the amonnt of good effect he procured with the two little negro boys who wait upon the genial captain, Mr. Vernot's work is most praiseworthy.

John Reinhard is Percy Moreleigh, who, Elsie discovers,

is nothing more than a straw man who wagered that he could kiss the "country Jane" any time he cared to and made a memorandum of it in his note book. This incident is about as foolish as everything else Percy does, so Mr. Reinhard can hope for no sympathy in a part like that. Charles Graham, Sydney Mason, Mathilda Baring, who, as usual, is very good, and James Levering complete an adequate cast.

"The Eternal Grind"

Famous Players-Paramount in Five Reels Starring Mary Pickford. Reviewed by George W. Graves.

THE greed for gain which is a passion in many people is set forth in its cruelest aspect in this film through the conduct of James Wharton, a wealthy factory owner, who, though knowing the miserable state of his employees, refuses to better their condition. Wharton threatens to disown his son, Owen, whose socialistic ideas lead him to investigate the sweat-shop, and turns a deaf ear to the evidence his son procures, showing that even death is often the result of his neglect. Among the unfortunates employed in Wharton's sweat-shop is Mary and her two sisters. Amy is a helpless invalid and Jane is morally weak.

Mary Pickford plays the part of an optimistic and determined girl, full of youthful vivacity in spite of the burdens she carries, and with a strength of character that is able to surmount both her own troubles and others'. The personal charm and tender appeal to the emotions which have endeared Mary Pickford to the multitude of her admirers permeate this offering with the same delightfulness of her other portrayals. Instead of falling a victim of circumstance, only to be helped out by human interposition or fate, she meets and conquers all untoward conditions entirely by her own efforts.

The story, written by William H. Clifford, is told in a direct comprehensible way. It has plenty of situations of good dramatic strength. John B. O'Brien, in his direction, shows that he had a firm grasp of the story and its salient points. A feature of the picture which it would not do to neglect is its bright, clear photography.

As the story progresses, we see how Amy, determined to get some joy out of her youth, falls into the snare and becomes the victim of a rich young sport who is none other than Wharton's dissipated son. Unknown to Amy, the latter meets Mary, and, intending to trap her, he plans to throw Amy over. A stirring scene is enacted when Mary forces the man to marry Amy at the point of a revolver. Mary appeals to Wharton to help her invalid sister, Jane, but he angrily refuses.

Wharton's other son, Owen, a friend of the struggling poor, while investigating conditions in his father's sweat-shop, meets and falls in love with Mary. Wharton warns his son that if he marries her he will cast him off.

The rotten floor of the shop caves through and Owen is mortally injured. While he is in a frenzied delirium, the doctor tells the factory owner that if the boy does not see his sweetheart at once, he will die. Then Wharton races to the slums after Mary and pleads with her to come with him. But she is defiant, and, in spite of her love for Owen she confronts him with, "You wouldn't help me to save my sister. Why should I save your son?" The back-bone of Wharton's stubborn sin is at last broken and he agrees to pay his employees fair wages. After he has conformed to her wishes, Mary speeds home with him and arrives in time to save Owen. The story ends with a happy culmination of Mary's romance with Owen, while the other son repents and returns to Amy.

"The Invisible Enemy"

Anti-Tuberculosis Film Offered by E-K-O Film Company. Reviewed by Thomas C. Kennedy

THE E-K-O Film Company's anti-tuberculosis propaganda offering, "The Invisible Enemy," was shown to social workers, members of the medical fraternity and the press at the Russell Sage Foundation, New York, on April 3. This five-reel production, of which the National Association for the Study and Prevention of Tuberculosis is reported to have stated to be "a real contribution to the educational campaign against tuberculosis," was staged in California and, according to present arrangements, will be marketed on the states rights basis.

Primarily, "The Invisible Enemy" is a plea for a concerted and intelligent crusade against the white plague throughout the country. The producers have made an attempt to do this through the dramatic possibilities of the screen. In the last reel the amount of good being accomplished by the Red Cross Society, whose income is through the seals which they sell, is told about in some titles and a number of scenes taken in one of the Society's stations are given. "The Invisible Enemy" is the longest film thus far presented whose subject is the white plague, its causes and the manner in which to guard against it.

The story deals with characters or groups of characters in different environments. In the city there is the poor family residing in unhealthy tenements, and the rich family whose luxuries, or some of them, are paid for with the rent from the unsanitary tenements, while another character is a man who lives in the country, on a ranch, with a sumptuous house and acres of rich farm land. In the beginning of the story we see the Duryea family. Mrs. Duryea is a victim of the white plague and she spends the money her two daughters earn for medicine prepared by Dr. Quack, who, through the advertising columns of newspapers, lures the people who are ignorant about their condition to his office with promises which he cannot fulfill.

There are two daughters. Faith works in a laundry and is healthy and Hope, the younger, has contracted the disease. Both Hope and the mother die. Faith meets the son of Mr. Webster, who is part owner of the tenement, and after a short acquaintance they are married. Muriel, Jack Webster's sister, is engaged to Haggerty, her father's business partner. Through the efforts of Dr. De La Roche, a tireless worker in the cause of humanity against tuberculosis, she finally persuades Webster, who is wealthy and can do a great deal to help the sufferers, to use his influence and some of his money in a fight against the menacing white plague. In the end Muriel breaks her engagement to the villainous Haggerty and marries the doctor.

The players who appear in the picture are E. K. Oswald, who is a pretty and pleasing Muriel, Leon Kent, Lucille Young, Frederick Vroom, Jack Cummings and William Parsons. If "The Invisible Enemy" will teach people anything that will aid in fighting tuberculosis it will then accomplish a very great good.

Negro Conference Condemns Films

At the third annual session of the Delaware Conference of the Methodist Episcopal Church, held in Philadelphia a short time ago, the 500 negro clergymen and laymen present condemned motion pictures which were alleged to slander the colored race.

"There ought to be an organization in our midst to fight the slander against our race which is continually cropping out in motion pictures such as 'The Birth of a Nation,' and in dramas and books of all kinds," stated the Reverend R. E. Jones, addressing the conference.

The question was, however, laid on the table and no further action was taken.

"The Last Adventure"

Three-Reel Essanay Drama Released April 15. Reviewed by Genevieve Harris

AFTER an unpleasant beginning, this play becomes interesting, and it ends satisfactorily. The three important roles are filled in a pleasing manner by Lillian Drew, John Lorenz and Edward Arnold. John Lorenz is Timothy Hayden, who appears first at his club where he discusses the beauty of a girl supposed to be his cousin. He shows his friends her picture and promises to introduce them. Then we meet the girl, Beatrice Clemmons, played by Miss Drew. She is a musician, a harpist. Although she dislikes the role, she is a tool of Hayden's and is persuaded to encourage the wealthy friends whom he introduces, and when they give her beautiful gifts, to turn them over to him.

Then Arnold Burton, played by Edward Arnold, enters the story. He is a wealthy miner and Hayden promises that if Beatrice will marry Burton, to divorce him later, he will let that he "her last adventure." She succeeds in attracting Burton, but, contrary to her own plans, falls in love with him. She does not wish to deceive him and at first refuses to marry him. At last, afraid of Hayden, she consents and they are married.

When Hayden asks her to fulfil the rest of the bargain by revealing her true character to her husband and demanding a large sum of money for his release, she refuses. There is a stormy scene which Burton interrupts. Then Beatrice tells the whole story, of Hayden's meeting her when she lived in another city, of his promise to aid her in her musical career, and of his refusal to marry her, telling her it would injure her advancement. Burton learns also of the agreement under which she married him. But instead of turning from her, he defends the girl, and forces Hayden to leave. Hayden, threatening Burton with a revolver, is grasped by the butler and thrown down the stairs. He is killed in the fall, and Beatrice is freed.

The story is clearly and effectively presented. The interest is sustained throughout. Edward Arnold as the millionaire is the dominating character in the play.

"The Flames of Johannis"

Nance O'Neil Plays Dual Role in Lubin-V. L. S. E. Reviewed by Thomas C. Kennedy

THE Suderman play in which Nance O'Neil appeared on the speaking stage under the title of "The Fires of St. John" has been adapted to the screen by the Lubin Company. Given an American locale this play dealing with passionate love serves as a good photoplay vehicle for Miss O'Neil who as Marika, the foundling and her thieving, depraved mother, the gypsy Zirah, has several opportunities for intense emotional acting.

The dual role calls for some double exposure scenes and these are splendidly handled. Miss O'Neil acts both characters convincingly. Zirah she makes a bedraggled old dame, showing the ravages of a life of debauchery, while Marika is a young woman of stately charm and admirable spirit. Miss O'Neil is real and vivid in portraying Zirah's struggling, frightful death. But in acting the part of a woman who tosses and beats the air in a frenzied death struggle so realistically and with such startling detail it is a question if the actress has expended her skilful, telling efforts to good purpose, because the average spectator finds it too depressing to be classed as entertainment, nor is it art.

"The Flames of Johannis" was produced by Edgar Lewis from the scenario by Alfred Hickman. This offering is more a visualized novel than it is a drama. The full strength of this play, it would seem would be realized through characterization. In the treatment it has received here is not notable for its development of character. The picture has a strong appeal. In every way it is capable of holding the sympathy of the spectator.

Marika is the central character. She is the illegitimate daughter of Zirah, and was adopted in infancy by a prosperous farmer. When her girlhood sweetheart, the farmer's nephew, returns after a long absence, Marika, though still in love with him, shuns him. He then asks Vogel's daughter to marry him. On the eve of the feast of St. John Marika gives expression to her burning love for George and begs him to take her into his arms. The next morning George is determined to break his troth with Gertrude but Marika dissuades him. She learns that Zirah is her mother and goes to her, arriving at the prison where her mother is confined in time to witness Zirah's death, the horrible death of a victim of drink, who up to the last moment begs her daughter to give her whiskey. A happy ending is suggested. The last scene shows the pastor awaiting Marika outside the prison.

In support of Miss O'Neil, Victor Sutherland, Ethel

Tully, George Clarke, Irving Dillon and Eleanor Barry are well suited to their parts and render capable performances. The production is striking and, like the photography, leaves nothing to be desired. Mr. Lewis produced the picture in Thomasville, Ga., and in settings and the direction of the action he has made "The Flames of Johannis" impressive.

"The Heart's Tribute"

Three-Reel Lubin Drama Released April 20. Reviewed by Genevieve Harris

A PLAY which gives the impression of being very true to life is this drama which Rene Plaissett produced from a story by Daniel Carson Goodman. Good acting and well selected scenes tell in a truthful, pathetic fashion a story which in its main points is only too common, as any newspaper will show. While the play deals with evil, it is so skillfully presented, the sorrowful consequences so clearly shown, that the play is an effective lesson.

Much of the strength of the play is due to the acting of June Daye in the role of Dora Mills. The characterization is very consistent and clear. While the other roles are all well played, Dora stands out above them in vividness and pathos. Miss Daye has given an especially sincere portrayal, one which remains in the memory.

The selection and settings of the scenes rank next in interest. The settings are realistic and the minor characters well drawn, the office in which Dora works and her associates there, for instance, her home, and later the scenes in the dance hall. Eleanor Barry and Bernard Siegel give two fine character sketches as Dora's mother and father.

E. K. Lincoln appears as Ralph Taylor, the wealthy young son of Dora's employer just home from college. He meets Dora one night at a dance hall, in which he chances to go with a couple of his chums. Although he is engaged to a society girl, Florence Lalor, a role into which Helen Green fits well, he calls upon Dora frequently, giving an assumed name. She falls in love with him and he promises to marry her, but returns to college and forgets her.

Then, while Ralph is married to Florence and is beginning his business career, Dora is fighting her battle alone. She is forced to give up her work. Her father turns her away and her mother is powerless to help her. After her baby is born, she again goes to work in the Taylor offices, and there one day she accidentally learns who her betrayer was and that he is married. Later she is even sent to his home, when his wife asks for a stenographer. She sees his happy home life, with his wife and their baby, and is driven almost insane. She meets Ralph again, who tries to buy her silence. She goes away, only to return with her own neglected baby. Then the young wife and Ralph's father learn the story. And as a result the wife turns against Ralph and protects Dora.

The story is sad, cruel. Even the ending, which is scarcely an ending at all, is sad. But there is nothing in the

least offensive in it, because of the skill in handling the theme. It is simply the tragedy of one girl, Dora, whom June Daye has made very real.

"The Iron Claw"

Chapter Seven of the Pathe Serial, "The Hooded Helper." Reviewed by Thomas C. Kennedy

A MEETING between the Iron Claw and the "mysterious righter of wrongs," or the Laughing Mask brings about a highly interesting devolpment and coupled with the scenes in which Manly frustrates the plan to kill Margery and his struggles with an unknown enemy, it makes "The Hooded Helper" one of the most entertaining chapters released so far.

In the preceding chapter Margery had cause to conclude that her own mother was the Laughing Mask. In this she was wrong and we feel that she is again mistaken when she, in this release, expresses her belief that her new acquaintance, Count Espares, is her mysterious benefactor. Margery tells Manly that the hooded man who aided in the escape of the butler could not possibly be Espares, and the energetic young secretary looks rather puzzled when Margery says this.

The Laughing Mask recovers the map in the opening scenes. He discovers that Legar and his men are about to make prisoners of Margery and her mother and hurries to their house. There he makes a copy of the map in disappearing ink and offers it to Legar for Margery's release. The Iron Claw agrees after a debate with his men, during which the Mask is locked in a closet with his chauffeur.

While Legar investigates the map he commands his able opponent to remain in the room and when he learns that he has been tricked he seizes the Laughing Mask. But when he removes the mask Legar finds he has been tricked still further for his captive is the chauffeur, who changed clothes with his master while they were locked in the closet.

The rest of the action is laid in Golden's home, where he is reconciled with Margery's mother. Count Espares is a visitor there. He has made a present to Golden of a suit of armor. This armor nearly causes Margery's death, but Manly intervenes, shooting the dagger from the suddenly animated hand, operated by a concealed person. Manly suspects Count Espares, but Margery does not share in this conclusion.

In acting, production and photography, "The Hooded Helper" is up to the standard of its predecessors in this continued photoplay, while the incidents visualized are, if anything, more interesting than the last few chapters. The interior settings of Golden's home are so tasteful that they are a source of pleasure every time the action is placed there.

"April"

American Mutual Masterpicture Released April 10. Reviewed by Genevieve Harris

A PRETTY picture, which contains an interesting story is made still more attractive by the charm of the featured player, Helene Rosson. As "April," Miss Rosson has a role calling for unaffected sweetness and winsomeness and she is able to meet the requirements fully. "April" will win her many friends.

The complications of the story are plausibly presented and are interesting. The settings are attractive, the views of the mountains and woodlands very lovely. April, the supposed daughter of Tim and Martha Fagan, mountaineers of Kentucky, is an imaginative, sensitive girl, out of place among the rough backwards people. In ragged dress, feet bare, hair flying, she is presented throughout the play. A mass of uncombed hair has become almost conventional for this type of character. Miss Rosson would have been as attractive and her role of an eighteen year old girl more realistic if she had had her hair combed.

A discharged nurse kidnaps the baby daughter of Judge De Voe, taking her to the home of Martha Fagan, her friend. Before she has a chance to tell of the child's parentage, she is killed in an accident. Martha, whose own baby has just died, while her husband, Tim, a brutal mountaineer, is on a hunting trip, takes the child in place of her own, telling no one of the substitution.

April, as she grows up, shows refinement and a love of beauty, characteristics which antagonize her foster father. Doctor Jenkins alone sympathizes with the child, and brings her books, among them a volume of poems by a young writer, Jerry Gordon, who later visits the mountain region and meets April. E. Forrest Taylor has a very fitting role as the romantic young poet. Gordon falls in love with the girl, and when there is danger of her being forced into marriage with Casper, a mountaineer whom she dislikes, he marries her. The news of this marriage shocks his aristocratic friends, the De Voe's, who visit him at his camp. April, overhearing part of the conversation, runs away. In the meantime, Martha, dying, tells Doctor Jenkins April's story, and gives him the baby clothes which she had worn and which are marked with her name. So the De Voe's learn that the poet's bride is their own daughter, and the story ends with a happy reconciliation.

Donald MacDonald directed the play, which Clifford Howard wrote. The various characters are clearly drawn. Louise Lester wins sympathy as Martha Fagan. Harry Von Meter and Harry McCabe play Tim Fagan and Casper, the mountaineers. Contrasted with them is the kind hearted Doctor Jenkins, played by Charles Newton. Al Fordyce and Marie Van Tassell are the Judge and Mrs. De Voe.

FRIARS TO FROLIC

More News About the "Whirlwind Tour" of Eighteen Cities to Be Made by a Company of Stage Stars

Twenty—Authors—Twenty. Count 'em!

That's the way the billboards might read advertising the great "All-Star Friars' Frolic of 1916."

The Friars' Club of New York, which is composed of actors, are to build a new clubhouse, and for the purpose of raising the necessaries, are to give a whirlwind show tour of eighteen of the large cities of the east. The opening performance is to be held at the New Amsterdam theater, New York, on Sunday, May 28, and the trip will begin immediately.

It is claimed that twenty authors will work on the thrilling melodrama which will be a part of the bill. There will be "three carloads of scenery and properties." Irving Berlin, the writer of popular rags, has written his first one-act revue for the tour, and Rennold Wolf and Channing Pollock are to furnish the libretto. The last Friars' Frolic, in 1911, introduced one of Berlin's first hits, "Alexander's Ragtime Band." Albert Spalding, violinist, will be one of the galaxy of entertainers to make the tour.

The Friars will frolic in the following cities: Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Buffalo, Rochester, Boston and Providence.

A. L. Erlanger is the booking agent and advisory director of the frolic, Sam Harris is general supervisor, and George M. Cohan is general stage director.

A coming Metro—"The Come Back," with Lockwood and Allison.

Sifted From the Studios

ATLANTIC COAST NOTES

Robert B. Mantell, Genevieve Hamper and their company, who have been working on feature pictures at the William Fox studios in Kingston, Jamaica, for the past four months, have returned to New York. Among them are **Stuart Holmes, Louise Rial, Genevieve Blinn, Henry Leone, Claire Whitney** and **Walter Miller.**

A big two-masted schooner was burned off the coast of Maine during a windstorm at four degrees below zero for a scene in "A Modern Thelma," which **John Adolfi** directed for William Fox. The schooner was loaded with 160 gallons of kerosene oil, twenty barrels of tar and hundreds of bundles of dry laths.

Tom Burroughs, of the William Fox players, has a farm on Staten Island where he cultivates violets.

Violet Mersereau and **William Garwood,** after appearing in one or two plays together, will again be featured separately in Universal photoplays.

The Universal Company plans to release a new brand of plays, "Butterfly Photoplays."

Director Jay Hunt of the Universal Company has completed another animal photoplay, a two-reeler, "The Jungle Hero."

Mary Fuller objects to being an Indian. In a contest now being held for a prize scenario for Miss Fuller, there is a specification that she is not to be cast in an Indian role.

William H. Tooker had a narrow escape from being burned to death during the burning of the ship in "A Modern Thelma," the William Fox play featuring **Vivian Martin** and **Harry Hilliard.**

Robert Leonard directed and played the leading man in "The Crippled Hand," a five-reel Universal comedy featuring **Ella Hall.**

Director Henry Vernot entertained the principals who worked in his screen story, "The Dead Alive," at dinner recently. In the party were **Marguerite Courtot, Sydney Mason, Henry Pemberton, James Levering** and **W. J. Butler.**

Mayor William H. Meyers of South Jacksonville, Fla., and two members of the Jacksonville Board of Trade, played "extras" for a scene in "The Quality of Faith," which **Richard Garrick** directed for the Gaumont Company.

Rose Tapley is to appear in another comedy with **Frank Daniels,** one of the "Mr. Jack" series which **C. Jay Williams** is directing.

"A Caliph of the New Bagdad" will be Vitagraph's release as a Broadway Star feature of April 22, with **Leah Baird** in the leading role. **Van Dyke Brooke,** who directed, plays an important part. Others in the cast are **Templer Saxe, Edward Elkas, Harry Fisher, Adele DeGarde** and **Edwinna Robbins.**

Ralph W. Ince is preparing to film an eight-reel feature at the Vitagraph Bay Shore studios.

Dorothy Kelly is to be seen in a one-reel drama with little **Bobby Connelly.**

Einar Linder, who appears in "The Eternal Sapho," with **Theda Bara,** was born in Copenhagen. He has appeared in the support of **Sarah Bernhardt, Duse, Monet** and **Sully.**

Viclet Mersereau is working on a five-reel picture, "The Experiment," announced as "intensely dramatic."

Dorothy Phillips plays the lead in "Midnight Madness," a two-reel Universal play. **Stanley Walpole** plays opposite.

Mary Fuller, having completed "Thrown to the Lions," is now playing in "The Huntress," from the novel by **Vera Hunter.**

Hobart Henley, recovered from injuries received in the "Graft" serial, is at the eastern Universal studios, playing lead in "The Other Man," a two-reeler. **Irene Hunt** is leading lady.

Sidney Bracy, who was the mysterious butler in "The Million Dollar Mystery," and who is now with Universal, appears as Luigi in "Elusive Isabel," the first of the new **Florence Lawrence** features.

"The Pursuit of Patricia," the first Universal serial to be made in the east, will star **Edith Roberts. Robert Hill** will direct. There will be ten episodes. **Reginald Wright Kauffman** and **Hugh Weir** wrote the story.

King Baggot and his director, **Henry Otto,** are both natives of St. Louis and appeared together in amateur theatricals in their home town.

Percy Richards, who plays opposite **Violet Mersereau** in the Universal Red Feather play, "Autumn," was formerly aide-de-camp to the King of Sweden.

"The Yaqui," the Bluebird photoplay, is a story of Mexico. There are scenes of life in the household of a Mexican planter, and scenes of Indian life and customs.

Bertram Bracken, a photoplay director on the Pacific Coast for the past six years, is now directing **Theda Bara's** plays in the eastern Fox studios. The first play will be released shortly.

Ilean Hume, now with the Fox players, is a native of Toronto, Canada.

Ormi Hawley, who is now being starred with **Rockcliffe Fellowes** in Fox plays, has a new cerise racing car.

Edward Montagne's latest effort in comedy is being filmed as another of the "Freddy" series. **William Dangman** plays the lead, directed by **Frank Currier. George O'Donnell** has a good part.

Ralph W. Ince has begun work on a Vitagraph Blue Ribbon feature, with **Lucille Lee Stuart** and **Huntly Gordon** in the leads.

Mayme Kelso, who plays a character role in "Slander," is a former musical comedy star.

W. S. Davis, who directed **Bertha Kalich** in "Slander," also took a small part, that of a pickpocket, in the play.

J. Alber Hall, in Jacksonville with the Serial Film Company, is not the **Albert Hall** of vaudeville fame.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked	
American Film Co., Inc....	87	94	
Biograph Company	40	55	
Famous Players Film Co...	70	110	
General Film Corp., pref...	40	50	
Mutual Film Corp., pref....	43	48	
Mutual Film Corp, com....	43	48	
No. Am. Film Corp, pref...	93	108	
N. Y. Motion Picture Corp.	45	55	
Thanhouser Film Corp.....	4	5	*
Triangle Film Corp.....	2	3	*
Universal Film Mfg. Co....200		..	
World Film Corp.....	1	1¾	*

*Par $5.00.

World Film Corp.: It is stated, with more or less authority, that the World Film Corp., Equitable Film Corp. and the Paragon Films, Inc., will be taken over by Wm. A. Brady, and, in addition, he will exercise supervision over the output of the Premo Film Co., the Frohman Amusement Corp., the Triumph Film Corp. and other affiliated concerns. Brady's arrangements are also in progress on Broadway, New York, for a motion picture theater with a seating capacity of over 5,000 persons. This is the only one of the many consolidation and combination rumors that we attach any credence to, as Ben B. Hampton denies emphatically the many things that have been credited to him, stating he had only been conducting informal discussions. Better things can now be expected from both the Equitable Film and the World Film corporations.

New York Motion Picture Corp.: From the Pacific coast it is reported the New York Motion, Thos. Ince, Griffith studio and Aitken's interest will be merged into a manufacturing combination.

Triangle Film Corp.: Reports from New York are not very favorable leading one to believe the bankers back of this proposition have more to do with the actuating policies than ever before. Stock continues weak.

Mutual Film Corp.: Was in good demand last week and the expectations of an advance in the common seem to be shared by all of the stockholders. With the proportion of undivided profits applicable to common, as shown by the audited Undivided Profit Account as of January 18—amounting to over 7%—plus the estimated earnings applicable to common, to be derived from the Chaplin series (which one of the managements puts at 24%)—or a total of 31%—the common, we are advised will be put on a satisfactory dividend basis in July or August.

Jack Collins, formerly with the Eagle Film Company, is now working as cameraman with the Serial company.

Walter Stull and **Bobby Burns** in Vim comedies, "Pokes and Jabs," attract much attention when working on the streets of Jacksonville, especially on account of their make-up.

Pauline Frederick's next picture will be "The Moment Before," based on **Israel Zangwill's** play of that name. In it she appears as a gypsy.

Zola Telmzart, leading lady with **Nat Goodwin** in his third feature for the Mirror Films, played a prominent part in "The Yellow Ticket" on the speaking stage.

The Lubin picture version of the Sudermann drama, "The Fires of St. John," starring **Nance O'Neil,** is released through V. L. S. E. under the title, "The Fires of Johannis." **Edgar Lewis** prepared the scenario from the original Sudermann drama.

The wrecking of a schooner is shown in the two-reel Lubin play, "The Return of James Jerome," which shows the dangers of pearl fishing.

Scenarios are being prepared from the **Rex Beach** novels, "The Barrier," "The Silver Hoard," and "The Iron Trail," which the Lubin Company is soon to produce.

A new child actress appears in the Fox production of "Blazing Love," starring **Virginia Pearson.** She is **Miriam Batista,** three and a half years old and Italian.

William Bailey, assistant director to **John W. Noble,** played a prominent role in "The Wall Between," the **Bushman-Bayne** Metro feature, when one of the players became ill. He has been an actor on the speaking stage and in film dramas.

Mary Miles Minter is studying the French language and a special course in English and French poets and dramatists, under a tutor. Her stage career has left her no time for regular schooling.

Sensational gowns are the pet hobby of **Dorothy Green,** the leading lady in "Souls Aflame," a Popular Plays and Players' five-reel drama.

T. Jerome Lawler, an actor from the legitimate stage, makes his first picture appearance in "Slander."

The spring weather is breaking up the very successful bowling club which **Lucille Lee Stewart** organized among the Vitagraph players at the Bay Shore studio.

"The Christian" with **Earle Williams** was voted the most popular film play and player in a recent magazine contest.

Walter McNamara is to write and direct a sociological play for the Mirror Films, Inc., which will rival his "Traffic in Souls" and "The Heart of New York."

Nat Goodwin is working in his third photoplay for the Mirror Films, Inc., a tragic story. The cast includes **Zola Telmzart, Richard Neill, Henry Carvill, Eugenie Elba, Anita Booth, Mabel Wright** and **Charles Moore.** In his second picture, just finished, he played a comedy role.

Marguerite Clark, whom the senior class at Princeton University voted its favorite actress, returned the compliment by declaring Princeton her favorite college.

Hazel Dawn is now in the Georgia mountains, playing "The Feud-Girl," her next Famous Players picture.

"Playthings of the Gods" has been made into a three-act photoplay for the Lubin Company by **Wilbert Melville. Cecil Van Auker, Allan Forrest, Walter Spencer, Adelaide Bronti, Sydney Deane, Ruth Saville** and **Evelyn Page** make up the cast.

William Key, who plays old man character parts in Fox photoplays, is a retired army officer. He has made a success on the stage in musical comedy shows.

Eugene Ormonde, who plays "Richard Tremaine" in the William Fox picture, "Slander," also worked with **Bertha Kalich** in several stage productions.

W. S. Davis, who directed Bertha Kalich in "Slander," directed the Fox films, "Dr. Rameau," and "The Family Stain," in both of which **Frederick Perry** was leading man.

The brilliant photoplay author, Lois Weber, playing with the pigeons at the San Diego Fair. She is the author of "The Dumb Girl of Portici," the Universal feature starring Pavlowa.

Anna Nilsson's gowns in Pathe's "Who's Guilty?" series will give interesting style hints to the women members of the audience.

Blanche Clark, vaudeville actress and dancer, is working in a William Fox picture of which **Stuart Holmes** and **Dorothy Bernard** are the stars. This is her first picture appearance.

Mme. Kalich is reading manuscripts for her second Fox photoplay, "Slander" having been completed.

Kittens Reichart has recovered from her attack of measles and gone back to work in a new picture with **Stuart Holmes** and **Dorothy Bernard.**

Mme. Anna Pavlowa is writing a story for a feature play in which she will appear for the Universal Film Company, which made "The Dumb Girl of Portici." The story will be laid in Russia, the heroine being a student in the Imperial School of Dancing. A young nihilist is the hero, converted by the present war to loyalty to his sovereign.

Lisle Leigh, who plays Helene's aunt in the Bertha Kalich play, "Slander," was for years a leading woman in stock companies.

Bertha Kalich's pet superstition is that the number eight brings her luck.

The filming of scenes for the **William Fox-Annette Kellermann** picture, under **Herbert Brenon's** direction, which was begun last August, will be completed within the next few weeks and the work of assembling begun. The work brought to the director's attention many new players who will be featured in other Fox dramas.

Karvo Poloskova, the Russian dancer, was engaged for the big ballroom scene in "Love's Toll," a Lubin V. L. S. E. feature written by **Daniel Carson Goodman.** The scene was taken on the stage of the Metropolitan Opera House in Philadelphia and the members of three musical comedy companies served as extras.

The Lubin Company is for "preparedness." It has a battalion of 300 rough riders and a company of infantry, all thoroughly trained and seasoned, through their experience in producing war dramas.

Clay M. Greene is to produce a new comedy series for the Lubin Company.

William Steiner, head of the Serial Film Company, now producing "The Yellow Menace" in Jacksonville, recently took a special trainload of people to St. Augustine for scenes.

Louis Burstein, general manager of the "Vim" studios, has added **Rosemary Theby** and **Harry Meyers** to his staff of players. They will soon report in Jacksonville.

Director Henri Vernot, and his assistant, **R. G. Phillips,** formerly with the Gaumont Company, are working on a five-reel feature for **William Steiner,** head of the Serial Film Company.

Hattie Burks, the vaudeville star who lately joined the William Fox players, was born in Louisville, Ky., and was educated at Sayre Institute, Lexington, where she took prizes for elocution.

Annette Kellermann had two narrow escapes from drowning during scenes for the feature picture which she has been working in at Kingston, Jamaica.

"Have a heart, George," begged **Pearl White,** when **George B. Seitz,** the Pathe scenario writer, described to her the stunts he had planned for her in the coming episodes of "The Iron Claw."

CHICAGO GOSSIP

Marguerite Clayton will play the leading feminine role opposite **Lewis S. Stone** in "According to the Code," a civil war drama written by **Charles Michelson.**

Warda Howard will be featured in the Essanay production of "That Sort," a V. L. S. E. release, adapted from the play by **Basel McDonald Hastings.**

Richard C. Travers and **John Junior**

support **Sallie Fisher** in "The Little Shepherd of Bargain Row," which **Fred E. Wright** directed.

After fifteen weeks of hard work the Essanay serial, "The Strange Case of Mary Page" is completed. **Edna Mayo,** who played the name role, will go east for a short vacation, visiting Philadelphia and New York.

Henry B. Walthall is taking an active interest in Chicago politics.

John Cossar plays an important role, that of a rich jeweler, in "The Little Shepherd of Bargain Row."

John Junior's ambition is to be a director.

Bessie Eyton has a charming make-up as "Virginia Carvel" in scenes for "The Crisis." She not only designed her own gowns but has valuable collection of old-fashioned jewelry for wear in the picture, cameo breast pins, lockets, etc., and earrings of jade.

PACIFIC COAST NOTES

Gladys Brockwell, who has joined the William Fox players, is leading woman in a picture being directed by **R. A. Walsh** at the Edendale studios. **Arthur Mackley, Charles Clary** and **Milton Sills** are in the cast.

Wheeler Oakman is another newcomer to the Fox studios and is at work in the sea story which **Oscar Apfel** is directing. Scenes are being taken at Santa Cruz and Cataline Island, Cal.

Anna Luther has resumed her habit of taking a five a. m. horseback ride as a daily start for a busy day at the Keystone studios.

Hugh Russell, who comes from the Australian stage, is not related to **William F. Russell** of the American Film Company.

Emil Roe, formerly with eastern film producing companies, has joined the Balboa forces.

Jimsey May, a new Balboan, is in private life the wife of **Director Eason.**

Henry King is taking his first vacation after three years of steady work in Balboa productions.

When the Kalem company producing "The Social Pirates," returned from Seattle, where they played the episode called "The Parasite," they had traveled one thousand miles for the series. And there are ten more pictures to be made.

Henry Millarde, after a three months' vacation, his first in three years, is again at the Kalem studios as a producer. He was well known on the speaking stage, appearing with such stars as **Robert Mantell, Walker Whiteside** and **Mabel Barrison.**

William Dowlan is directing "The Madcap," a five-reel Universal play adapted from the book by **George Gibbs,** with **Flora Parker De Haven** in the title role.

"Hell's Crown" is a two-reel western drama which **Jacques Jaccard** is directing at Universal City. **Harry Carey** and **Olive Golden** play leads.

Edward Sloman has completed the five-reel drama, "None So Blind," at the American studios, with **Franklin Ritchie** and **Winnifred Greenwood** in the leading roles, and is beginning "Reclamation," with the same artists.

Jack Pickford is a fine swimmer, an expert billiard player, likes to race an auto, and has qualified as a bird man. He owns a bi-plane.

Harry Mestayer, who won laurels on the speaking stage in "Hari Kari," the Oriental play, is anxious to enact a Japanese role on the screen.

T. N. Heffron, the Selig director, has a new home in the Wiltshire district of Los Angeles.

William D. Taylor, the Pallas producer, has finished the **George Beban** picture, declared to be one of the best he has done. The picture is now being cut.

Charles Ray has finished his work as the wayward son in the Triangle play in which he supports **Frank Kennan,** who plays the father.

A midnight fire forms a spectacular scene in "The Man From Manhattan," **J. Edward Hungerford's** five-reel picture which **Jack Halloway** is directing as an American Mutual Masterpicture. **William Stowel, Rhea Mitchell, Jack Prescott** and **Warren Ellsworth** have important roles.

Spectacular scenes of modern warfare will be a feature of **H. B. Warner's** next play, which **Reginald Barker** is directing at Culver City.

In "Whispering Smith," **J. P. McGowan** plays the title role and **Helen Holmes** plays Marion, the heroine. The supporting cast includes **Leo Maloney, Thomas G. Lingham, Paul C. Hurst, Sam Appel, William Brunton, N. Z. Woods** and **G. H. Wisschusen.**

Alice Rinaldo, who appeared first in Horsley pictures in "The Love Liar," will play a vampire role in "The Conscience of John David," a Horsley Mutual Masterpicture starring **Crane Wilbur. Miss Rinaldo** is well known as a ballroom dancer. She was recently with the New York Motion Picture Company in the support of **George Beban** and other stars.

Monte Carlo is the setting for "Peanuts and Powder," an American Mutual comedy in which **Carol Halloway, John Sheehan** and **John Steppling** are the stars.

"The Tale of a Coat" gives **Orral Humphrey,** the American Mutual star, opportunity for very funny comedy work.

Fifteen companies are now turning out Keystone comedies.

"Beverly of Graustark," the novel by **George Barr McCutcheon,** is being made into a feature play by Biograph. **Gertrude Robinson** appears as the exiled princess.

Roland Bottomley, Jackie Saunders' new leading man, appeared in the London premiere of two Bernard Shaw plays.

A Pierce-Arrow touring car was blown up for the first episode of "The Grip of Evil," the Balboa serial which will be released through Pathe.

Henry King, the Balboa star, began his career in stock companies in Atlanta, Buffalo and New York.

"The Grip of Evil," the Balboa forthcoming serial, featuring **Jackie Saunders,** will consist of fourteen two-reel serials.

For scenes in "Whispering Smith," realistic western streets are being built within the confines of the Signal Mutual studios. Much of the action takes place in these streets.

Rube Miller, star and director of Vogue Mutual comedies, is working on a prehistoric skit, in which he has an especially humorous part. **Madge Kirby** plays opposite.

William Russell, Hylda Holliss, Charloss Burton and **Harry Keenan** have the principal roles in "The Secret Mating," a coming American Mutual Masterpicture, written and directed by **William Russell.**

Rea Berger will direct as his first American Mutual production a five-part feature by **J. Edward Hungerford,** "The Overcoat," a romance of the Barbary coast and San Francisco night life. **Rhea Mitchell** and **William Stowell** play the leads.

Paul C. Hurst and **Thomas Lingham,** formerly with Kalem, appear in the Signal Film Company's production of "Whispering Smith," which **J. P. McGowan** is directing and in which he plays the name role. **Helen Holmes, Belle Hutchinson, Leo Maloney, F. M. Van Norman, S. Appel, N. Z. Wood, William Brunton, Chance Ward, C. V. Wells** and **William Rogers** are in the cast.

Juanita Hanson is playing the feminine lead in the new American serial, "The Secret of the Submarine," which **George Sargent** is directing. **Thomas Chatterton** is the hero.

Stella Razeto has a new dog to replace the lamented "Paddy Wuffen."

Gretchen Hartman and the other members of the Biograph company have received notice, "with regrets."

Hal Cooley is now working in a five-reel picture, "The Courtesan," directed for the American Company by **Arthur Maude.**

George Melford is directing **Fanny Ward** in a five-reel play written by **Willard Mack** and **Clinton Stagg.** In it she appears in Salvation Army costume. **Jack Dean** plays opposite.

The biggest scene in the five-reel picture, "The Highest Bidder," being made by **William F. Russell's** company for the American Film Company, will be taken at the edge of the Grand Canyon of the Santa Ynez range near Santa Barbara at a point overlooking a river two thousand feet below.

The Vitagraph studios at Hollywood have a Victrola and the players practice dance steps while waiting between scenes. **Anne Schaefer, Corrine Griffith, Jack Mower** and **Webster Campbell** in particular are adepts, while **George Holt** attends to the Victrola.

Rhea Mitchell, because of the color of her hair, is known by the nickname, "Ginger."

Lillian Hayward of the Selig players is a crack shot with rifle and pistol and has captured many prizes in marksmanship contests.

Jack Pickford will be featured in "The

Hard Way," being produced by **T. N. Heffron** at the Selig studios.

Bessie Barriscale's next vehicle will give her a more or less comedy part.

William Duncan plays the part of a young detective in the next **Rollin S. Sturgeon** feature.

William Wolbert is at present directing a three-reeler by **William King. Jack Mower, Corinne Griffith** and **Anne Schaefer** have the leads.

The Universal serial, "Graft," is completed, cut, assembled and shipped, and **Richard Stanton,** director and leading man, can take that twenty-four hour sleep he promised himself.

Lena Baskette, the nine-year-old dancer with the Universay Company, received as a present from her father, two dogs, a Boston bull and a white collie. She has named them "Theda" and "Bara."

Louise Lester is the guest, once a month, of a "Calamity Ann" club of twelve women in a foothill town in the Sierra Madre range. To be a member one must have lived in the mountains five years. All of them claim to have known at some time a character like "Calamity Ann."

Ashton Dearholt, who celebrated his first anniversary with the American Film Company, at that time refused an offer of a junior partnership in a Milwaukee company of which his father is president. One year ago he agreed to accept this if his first year in pictures was not a success. He will continue with the American Company.

Douglas Fairbanks is frequently called upon to display his various athletic stunts to entertain the visitors at the Fine Arts studios.

Mitchell Scanland, a newcomer to Balboa studios, comes from Montana. She received her education in the East.

Marie Empress, Balboa's new leading woman, has a pet dog, Hercules, so tiny that when used in a picture recently it failed to "register."

Bessie Barriscale has a most beautiful dressing room at the Culver City studios. Tapestries, walls and furnishings are of a delicate rose pink.

Edna Maison, who recently left the Universal company, has been quite ill. She will take a rest of several weeks before signing with any other company.

Neva Gerber is working in a feature play at the San Mateo studios of the B. and L. Company.

Edward Sloman took his company of American players, led by **Franklin Ritchie** and **Winnifred Greenwood,** to the Imperial Valley for scenes in the five-reeler, "The Reclamation," by **Kenneth Clark.**

George Holt, William Duncan and **Webster Campbell** have excellent roles in the **Cleveland Moffett** story which **Rollin S. Sturgeon** will direct. **Nell Shipman** will make her second appearance with Mr. Sturgeon in this, while **Corinne Griffith** also has a good role.

Rhea Mitchell entertained **Fay Tincher** at her bungalow at Santa Barbara recently. Miss Mitchell has just finished playing lead in "The Overcoat," in which she enacts a "tough" role.

There is a report that **Henry Otto,** the Universal director who went east to direct **King Baggot,** will come West soon with the famous star.

Gretchen Hartman is undecided whether to remain in the West or go East when she leaves Biograph.

Jumping across a forty-seven foot ravine in a Maxwell car is one of the feats successfully accomplished by **Thomas Chatterton** and **Juanita Hanson** in an episode for "The Submarine Pirate."

Two especially beautiful horses, "Duchess" and "Dixie," will be used by **J. P. McGowan** and **Helen Holmes** in "Whispering Smith."

Jack Dillon, director of Vogue-Mutual comedies, is now working on a hospital picture. He has his usual cast, and in addition, **Rena Rogers.**

Murdock MacQuarrie, the Signal director, is making a Mutual Masterpicture of "Nancy's Birthright," and is playing a prominent role. **Edythe Sterling, Francis MacDonald, Millard Wilson** and **Norbert Miles** are in the cast.

Margaret Gibson appears as an Indian girl in the Horsley Mutual Masterpicture, "The Leopard's Bride." **William J. Clifford** and **Nan Christy** have important roles. The Bostock animals are also featured.

Tom Mix, Selig's cowboy star, gives this advice on training horses: "Never feed a horse sugar to coax him to do anything. It spoils the animal. Be kind but firm."

Hershall Mayall, Howard Hickman and **George Fisher** have especially strong roles in the big Ince production, "Civilization," first announced as "He Who Returned."

In "The Silent Battle," **J. Warren Kerrigan** plays the role of a man who struggles with his love for drink.

Cleo Madison is directing a two-reel Universal photoplay. "The Emissary," in which she plays a very dramatic role.

Bertram Grassby is playing the role of a young English lord, a light comedy part, with **Director Reynolds** at the Universal plant. Grassby prefers character sketching to "straight" leads.

Donald Crisp, the producer of Clune's "Ramona," appears in the photoplay as the man who shoots Allesandro, a small role but one which stands out.

Fritzi Brunette is not French. She is American, was born in Savannah, Ga., and educated in New York City. She has never appeared in the spoken drama.

Edward J. Peil of the Selig players was struck by an automobile while crossing a street in Los Angeles recently and tossed three feet in the air. He escaped without serious injury.

The football teams of the Alhambra, Cal., high school staged on exciting game recently for the big scene in the college comedy, "Cupid's Touch-down," featuring **Jack Pickford,** directed by **Frank Beal.**

The latest dance is the "Edith Ecstasy," originated by the Pal's Club of Los Angeles and named for **Edith Johnson,** Selig star.

Myrtle Stedman is said to have given a very delightful performane in "Pasquale," in which she played opposite **George Beban.**

Johnny Sheehan, the comedian with the American Company, paid a flying visit to his friends in Los Angeles over the week end.

SOUTHERN NOTES

By William Noble

The Arcade theater at Lemon City, Florida, is being remodeled and repainted and soon will be an up-to-date picture house.

Frank Miller announces that he will spend $7,000 in remodeling the Modjeska theater at Augusta, Ga., and will add 400 new seats.

J. L. Saul is erecting a new motion picture theater at Winder, Ga., to be managed by L. Love when completed.

Mrs. E. C. Hightower and son have moved into the new crystal theater at Dublin, Ga. Triangle and other feature film pictures are shown.

O. P. Hall, manager of the Fox Film Corporation in Atlanta, Ga., announces that his company will soon erect its own building in Atlanta.

B. Lee Smith has taken over the management of the Strand theater at Atlanta, Ga. Mr. Smith was formerly manager of the Georgian at Atlanta.

W. T. Murray will soon open a 1,000 chair moving picture theater in Atlanta, Ga. The house will cost about $50,000, and will open June 1.

Edward Ward, manager of the Majestic theater at Ada, Okla., died suddenly at that place April 4. Mr. Ward was 55 years old and formerly resided at Ardmore, Okla.

An ordinance regulating picture shows, vaudeville and places of amusement, defining the character of shows permitted, prohibiting shows tending to corrupt private morals, and placing the power of censorship in Commissioner of Public Safety, and authorizing assistant censors, was passed by the city council of Lawton, Okla., April 1. Violation of the city ordinances is punishable by both fine and jail imprisonment.

A moving picture board of censors to cover Muskogee county, Okla., to be appointed by the county commissioners, is a near possibility. The matter has been put up to the board of commissioners by citizens who are interested in elevating the moral tone of the picture shows.

R. G. Alle, who recently took over the management of the Palm theater at Raleigh, N. C., announces that he will expend $4,000 in remodeling and improvements. The Palm theater is to be made strictly modern.

The Paramount theater at Winston-Salem, N. C., has discontinued vaudeville, tabloid and stock, and will show pictures exclusively in future.

The Broadway theater in Castonia, N. C., recently installed a Seeburg unite orchestra, and the new music is increasing the attendance.

S. B. Ford has purchased the interest of the Pictureland theater at Crystal Springs, Miss., and is now managing the house.

Levy and Sudduth will soon open a

RELIABLE GROWS FAST

About a year ago a couple of young men bought the states rights of Wisconsin and Iowa for "The Christian." Their success was so marked, due to their method of square dealing and perfect service, that from one feature and small desk room they have eventually taken the entire front of the eighth floor in the Schiller building. The leading spirit

I. Maynard Schwartz.

of this enterprise is that versatile young producer, actor, dramatist and exchange manager, I. Maynard Schwartz. The name of the concern headed by this young man is the Reliable Feature Film Company.

Mr. Schwartz has had twelve years' experience in the theatrical game, where he has written a number of song hits, as well as a number of theatrical productions.

The Reliable has developed into an important factor in the film field with about fifty of the largest features on their list. To judge from the demand upon the features controlled by this concern, it is very likely that within six months they will even outgrow their new quarters.

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new $15,000 motion picture theater at Natchitoches, La. The new theater will be strictly modern.

W. H. Franklin is opening a new $10,000 moving picture house at Leesvilla, La. The new house is modern and up-to-date.

J. J. de Praslin will soon open new picture houses at Lake Charles and Crowley, La. Both houses are to be modern.

The name of the Picto theater at Chattanooga, Tenn., has been changed to the Alhambra and the seating capacity increased to 700.

The Alcazar theater at Chattanooga, Tenn., is being remodeled and enlarged and seating capacity increased to 1,600.

The Crescent theater at Chattanooga, Tenn., has had its name changed to the Imperial, and remodeled with 300 additional seating capacity.

Read's theater at Morristown, Tenn., which recently burned, is to be rebuilt soon.

W. K. Sheppard, a pioneer exhibitor in southern Texas, has sold the Dreamland theater to D. J. Young.

The new Southern Theater Equipment Company, at Dallas, Texas, has been taken over by the R. D. Thrash Film Company, the oldest independent supply house in the Southwest. The Southern has offices in Atlanta, Memphis, New Orleans and Dallas. Wm. Oldknow is the new general manager. R. D. Thrash will manage the Dallas office.

Sam Rosso has opened a new picture house at Woodville, Miss.

J. C. Clemmons, manager of the Elks theater, Port Arthur, Texas, recently produced a film picture at that place, which filled the Elks theater to capacity business recently, and a return engagement is booked. The picture, "Won From the Flames," was staged by Hugh V. Jamieson, formerly of the Edison camera staff, officiating at the crank. The characters were Mrs. E. C. McMillan, Dr. E. P. Shaw, Jas. L. Boyd, Mrs. J. C. Field, Mrs. Geo. Barker, Mrs. Mary Eager, Kent Watson, C. W. Bradley and Jas. T. Denton.

The proposed city ordinance to permit motion pictures to show on Sunday at Fort Worth, Texas, was ratified in that city April 1 when a special election was held. The vote for Sunday shows was 3,811 and 2,818 against, a majority of 993 for Sunday shows. The city council on April 4 declared the ordinance operative, and Sunday shows in Fort Worth, Texas, are legal as far as the city laws are concerned.

MORENO MISREPRESENTED

The reports of the disappearance of Ethel Oakes of San Francisco a week ago with a Miss Soto who claimed to be a sister of Antonio Moreno, misrepresented to be a moving picture actor in New York, have gained currency in local moving picture circles, and have displeased the friends of Antonio M. Moreno, the prominent Vitagraph star.

Antonio M. Moreno has requested that it be made known for the benefit of his friends that the person mentioned in the reports is no one he knows anything about. The person is an imposter, as there have been several criminals of late assuming that name and operating in various parts of the country. Mr. Moreno has not been to San Francisco and has no sister who has been there. He knows of no one who answers the description of Miss Soto.

BRITISH TRADE GOSSIP

J. Simmonds, representing the World and Equitable Film Corporations of America, has arrived in London to study conditions on this side of the Atlantic.

H. Winik arrived in London from the United States recently.

The Pathe Freres found the Yorkshire ground so fertile for "The Exploits of Elaine," that they are giving much attention to this territory for the newer serial, "The Girl of Lost Island."

Cinemas in the Furness district report excellent business. The working people are receiving big wages, and pictures form their favorite entertainment.

The vogue of Chaplin still continues in Hull and the Gaiety theater recently had a full Chaplin week.

The invalid soldiers in Nottingham general hospital are being provided with motion picture entertainments. Over 150 wounded soldiers viewed the last pictures shown.

W. E. Alabaster succeeds J. Prior as managing director of the Magnet Film Company.

Sir John Hare is pleasing audiences in the picture version of "Caste."

R. C. Buchanan of Edinburgh will handle the Red Seal Selig drama, "The Ne'er Do Well," for his territory.

A new company, "The Film Company of Ireland, Ltd.," has been registered in Dublin, the first directors being James L. Sullivan and Henry M. FitzGibbon. They will manufacture films of every description and engage in the sale and exchange of pictures.

POPULAR PATHE MANAGER

C. H. Holah, manager of the Chicago Pathe office in the Mallers Building, has had a long and varied experience in the moving picture field. Since the beginning of moving pictures, Mr. Holah has always been a leader in his line of work. He opened one of the first offices in the United States for the Eclectic Feature Film Co., in Cleveland, and later was

C. H. Holah.

given charge of the Pittsburg office. In a short period he increased the business over three hundred per cent and decreased expenses in almost the same ratio.

Last November Mr. Holah took charge of the Chicago Pathe office and through his ability as well as his wonderful knack for making and keeping friends, he has placed this office above all others. Recently he has opened a branch exchange in Milwaukee and placed his former assistant manager in charge. Mr. Holah has made a host of friends in the Chicago territory and has all the exhibitors "with him."

"Split Reel" News for Theater Men

THE world's greatest athletes will be shown in the Athletic Feature film which is to be released later in the month. It will show famous wrestlers, boxers, swimmers, bicycle riders, skaters, billiardists, and physical culturists in action. The first contracts for exhibiting the Athletic films have been signed by the Selig company, through J. H. Herman, in charge of the Athletic Feature Film Department, with Jones, Linick and Schaefer. The latter will show the films in their chain of vaudeville houses.

The new Augustus Thomas play, "The Rio Grande," which has been playing on the stage in Chicago and New York, is to be filmed by the Raver Film Corporation.

Arrangements have been completed between the Triangle and the Rialto corporations, by which the former will enjoy the continuance of the services of S. L. Rothapfel as managing director of the Knickerbocker Theater in New York. Mr. Rothapfel, who conducts the "First Aid to Theater Men" in MOTOGRAPHY, will manage the splendid new Rialto as an independent house.

Down in Baker, Oregon, two live managers, Messrs. Haish and Cotter, got together recently with the editor of the *Morning Democrat* and decided that it was about time for their town to be furnished with a motion picture page in her newspaper. It will start on May first. That is a good hunch for other live managers. Start something in your own paper.

Before showing "The Battle Cry of Peace" Manager M. B. Hake of Arlington, Washington, went around to the different school buildings and gave a talk in each room, eighteen in all. This resulted in splendid business and increased the manager's hold on the public of his town.

Eugene Roth, managing director of the Popular Amusement Company of San Francisco, has just bought a corner in that city upon which he will erect what is promised to be the largest and finest picture house in America. The lot cost $1,350,000 and the theater is to eat up $500,000 more. Mr. Roth and his architect have been taking a trip over the entire country for the purpose of studying the best features of the various photoplay houses.

In advertising "Thou Shalt Not Covet" Manager W. C. Gowan, of the Star, at Everett, Washington, put in a window with sand on the floor and used a stick to write the words: "Gone to interior. You will understand. Good by." It started talk and helped business, according to V. L. S. E. *Pals.*

Alex. E. Beyfuss of San Rafael, California, states that he is busy preparing for the showing of "The Unwritten Law" and getting ready to advertise the new California Motion Picture Corporation's feature, "The Woman Who Dared."

The police commissioner of New York City, Arthur H. Woods, was the most interested spectator at a private showing of "The Traffic Cop," a five-reel Thanhouser-Mutual Masterpicture starring Gladys Hulette. The commissioner allowed Director Mitchell to use the entire traffic squad for the picture, and arranged it so that he could hold up traffic anywhere in New York to suit his requirements.

Jefferson Irvine, cousin of Clarke Irvine, has just been made publicity man for the Rolin Film Company of Los Angeles.

The City Union of King's Daughters, of Bellefontaine, Ohio, selected a V. L. S. E. production, Selig's "House of a Thousand Candles," for a benefit performance at the Grand theater, in that city, recently. Matinee and evening performances were given. It speaks well for the clean and interesting qualities of V. L. S. E. productions that they are being selected by the King's Daughters' organizations for presentation. The King's Daughters is a semi-religious organization working in the cause of charity. Membership is composed of leading church women of almost every city of consequence in the United States. "The House of a Thousand Candles" proved a winner for the organization.

Word has been received by William N. Selig that the Selig comedy series, "The Chronicles of Bloom Center," have become the rage in England. E. H. Montagu, agent in the British Isles for the Selig Company, has issued a booklet of fifteen pages entitled "Welcome to Bloom Center," in response to large demand. The booklet is profusely illustrated with scenes from the rural comedies and the outside cover carries a pen-and-ink drawing. It has been said that the English do not appreciate American comedy. This conception is wrong judging from the success already achieved in England by "The Chronicles of Bloom Center."

Geo. L. Levy is now connected with the New Film Corporation in the Chicago Business College building. Levy recently sent in his picture as candidate for the Handsome Man Contest conducted by the Universal Film Manufacturing Company, which will explain why it does not adorn the pages of this issue.

The General Feature Film Company, in the Mallers building, Chicago, are the exclusive distributors of the Ivan Film Productions in that territory. Simeon B. Griever, the enterprising general manager of this concern, says the exhibitors who have used these productions have found them to be top-notch box office attractions.

Among the hustling film men in the office of Pathe Exchange we can mention Al. Rosenthal, traveling representative, and W. C. Huey, manager of the publicity department.

Ed. A. Wheeler, recently with MOTOGRAPHY and previous to that owner and manager of two exchanges in the East, has been appointed sales manager for Weber & Company, a large department store in this town.

Ollie Moore, who was formerly assistant manager of the New Film Corporation, has been appointed Chicago representative for the World Film Corporation. Ollie is a clever boy and a hustler.

L. E. Carnes, owner of the Palace theater, a suburban house of Sioux City, Iowa, has taken over the Star theater, one of the downtown houses in that city. He opened last Monday with General Film Company's Unit Program, changing every other day. The Star is one of the coziest picture houses in Sioux City, seats five hundred, is well ventilated and modern in every way. Mr. Carnes is a live wire, has been in the picture business for some several years time, and is a strong believer in advertising.

Wm. C. Cook, Charlie Dingman and Irving Finevitz of the E. L. K. Film Co. traveling force, left this week for an extended trip through Illinois, Wisconsin and Indiana, respectively. With such good men on the advance line and with General Kuh and Colonel Victor at headquarters, this large feature alliance will surely come out with flying colors at the end of the season.

Your organist, pianist or orchestra can now play the music for your Paramount pictures directly from specially arranged scores furnished for each picture by the Paramount company. The rental charged is extremely reasonable and by means of a standing order for each production the exhibitor can secure the music for each picture at least one day in advance. The Paramount publicity manager is the man to get in touch with regarding the matter.

Charles F. Oldt, of the Third Street theater, Easton, Pa., realizes to the fullest extent that "music hath charms," and the music provided in his house is a treat. He uses a well balanced orchestra of piano, violin, flute and cello. The leader secures the music for the Paramount pictures from the Broadway theater in New York.

The bill at the Strand theater, New York, is particularly strong this week. Mary Pickford is seen in "The Eternal Grind," her latest Famous Players-Paramount release, a new Metro comedy presents the droll Mr. and Mrs. Sidney Drew, the Paramount Pictographs show some decidedly interesting subjects and the Topical Review is a film newspaper full of war scenes from Mexico and Europe.

The concert program will be given by an operatic male chorus, and baritone, soprano and piano soloists, besides the regular concert orchestra.

"Lonesome Luke" is proving to be a very popular fellow. Last week at the Optic theater in Los Angeles one of the series of the "Luke" comedies was being shown and the manager reconized Harold Lloyd, the original of Luke, in the audience. He dragged the bashful comedian to the stage and forced him to make a speech. Luke said he then really was "lonesome" for some nerve, but his talk made a great hit with the fans. The "Lonesome Luke" comedies are being produced for Pathe by the Rolin Film Company.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-10	The Tender-Hearted Boy	Biograph	1,000
D	4-10	The Strange Case of Mary Page, No. 12	Essanay	2,000
D	4-10	The Social Pirates, No. 3	Kalem	2,000
C	4-10	Otto, the Bell Boy	Lubin	1,000
D	4-10	Wives of the Rich	Selig	3,000
T	4-10	Selig-Tribune, No. 29	Selig	1,000
D	4-10	The Hoyden	Vitagraph	1,000

Tuesday.

D	4-11	The Man Who Called After Dark	Essanay	2,000
D	4-11	Millstones	Essanay	2,000
C	4-11	Millionaires by Mistake	Kalem	1,000

Wednesday.

D	4-12	The Stampede	Biograph	3,000
C	4-12	Vernon Howe Bailey's Sketch Book of Boston: Scenic	Essanay	1,000
C	4-12	Fashion and Fury	Kalem	1,000

Thursday.

D	4-13	The Greater Wrong	Lubin	3,000
T	4-13	Selig-Tribune, No. 30	Selig	1,000
C	4-13	The Battle Royal	Vim	1,000

Friday.

C	4-14	Romance and Riot	Kalem	1,000
D	4-14	Haunted and Hounded	Knickerbocker	3,000
C	4-14	The Sleuths	Vim	1,000
C	4-14	Susie, the Sleuth	Vitagraph	1,000

Saturday.

D	4-15	The Last Adventure	Essanay	3,000
D	4-15	The Race for a Sliding	Kalem	1,000
C	4-15	Mr. Housekeeper	Lubin	1,000
C	4-15	The Beauty Hunters	Selig	1,000
D	4-15	Sin's Penalty	Vitagraph	3,000

Monday.

D	4-17	A Cry for Help	Biograph	1,000
D	4-17	The Strange Case of Mary Page, No. 13	Essanay	2,000
D	4-17	Social Pirates No. 4	Kalem	2,000
C	4-17	Frocks and Frills	Lubin	1,000
D	4-17	The Three Wise Men	Selig	3,000
T	4-17	Selig-Tribune No. 31	Selig	1,000
E	4-17	Life and Training in the U. S. N.	Vitagraph	1,000

Tuesday.

D	4 18	The Elder Brother	Essanay	2,000
C	4-18	Ham and Preparedness	Kalem	1,000
D	4-18	One of the Pack	Lubin	2,000

Wednesday.

D	4-19	The Larrimore Case	Biograph	3,000
C	4-19	Canimated News Pictorial No. 9: Scenic	Essanay	1,000
C	4-19	Their Taking Ways	Kalem	1,000

Thursday.

D	4-20	The Heart's Tribute	Lubin	3,000
T	4-20	Selig-Tribune No. 32	Selig	1,000
C	4-20	All For a Girl	Vim	1,000

Friday.

C	4-21	A Double Barreled Courtship	Kalem	1,000
D	4-21	The Spell of the Knife	Knickerbocker	3,000
C	4-21	Hired and Fired	Vim	1,000
C	4-21	His Lucky Day	Vitagraph	1,000

Saturday.

D	4-22	Her Naked Soul	Essanay	3,000
D	4-22	The Governor's Special	Kalem	1,000
C	4-22	Millionaire Billy	Lubin	1,000
C	4-22	Too Many Chefs	Selig	1,000
C	4-22	A Caliph of the New Bagdad	Vitagraph	3,000

V. L. S. E. Program

	4-3	Hearst-Vitagraph No. 27	Vitagraph	1,000
	4-6	Hearst-Vitagraph No. 28	Vitagraph	1,000
	4-10	Hearst-Vitagraph No. 29	Vitagraph	1,000
	4-13	Hearst-Vitagraph No. 30	Vitagraph	1,000
	4-17	Hearst-Vitagraph No. 31	Vitagraph	1,000
	4-20	Hearst-Vitagraph No. 32	Vitagraph	1,000
	4-24	Jack Series—Goes Into Business	Vitagraph	1,000
	4-24	The Law Decides	Vitagraph	5,000

Mutual Program

Monday.

D	3-10	The Pendulum of Chance	American	2,000
C	3-10	Sapville's Stalwart Son	Falstaff	1,000

Tuesday.

D	3-11	The Romance of the Hollow Tree	Thanhouser	2,000
C	3-11	Rube's Hotel Tangle	Vogue	1,000

Wednesday.

T	3-12	Mutual Weekly No. 67	Mutual	1,000
C	3-12	Peanuts and Powder	Beauty	1,000
S	3-12	See America First No. 31	Gaumont	500
C	3-12	Kartoon Komics	Gaumont	500

Thursday.

D	3-13	Silent Silby	Mustang	3,000

Friday.

D	3-14	The Awakening	Mustang	2,000
C	3-14	Almost Right	Cub	1,000

Saturday.

D	3-15	The Wayfarers	American	3,000
C	3-15	The Overworked Oversea Overseer	Falstaff	1,000

Sunday.

C	3-16	The Improbable Yarn of McQuirk	Beauty	1,000
C	3-16	A Mix-Up in Photos	Vogue	1,000

Monday.

D	4-17	His Masterpiece	American	2,000
C	4-17	The Sailor's Smiling Spirit	Falstaff	1,000

Tuesday.

D	4-18	The Girl From Chicago	Thanhouser	2,000
C	4-18	Counterfeit Love	Vogue	1,000

Wednesday.

T	4-19	Mutual Weekly No. 68	Mutual	1,000
C	4-19	Number, Please?	Beauty	1,000
S	4-19	See America First No. 32	Gaumont	700
C	4-19	Kartoon Komics No. 32	Gaumont	300

Thursday.

D	4-20	A Man's Sins	Thanhouser	3,000

Friday.

D	4-21	Title Not Reported	Mustang	
C	4-21	The Conquering Hero	Cub	1,000

Saturday.

D	4-22	Realization	American	3,000
C	4-32	Simple Simon's Schooling	Falstaff	1,000

Sunday.

C	4-23	The Bookworm's Blessed Blunders	Beauty	1,000
C	4-23	Slipping It Over On Father	Vogue	1,000

Universal Program

Monday.

C	3-10	Putting Her Foot In It	Nestor	1,000
D	3-10	The Hidden City of Crime (Graft No. 18)	Universal	2,000

Tuesday.

D	3-11	The Voice of the Tempter	Gold Seal	3,000
	3-11	No Release This Week	Rex	
C	3-11	Held for Damages	Imp	1,000

Wednesday.

C	3-12	The Lathered Truth	Victor	2,000
D	3-12	The Brink	Laemmle	1,000
T	3-12	Animated Weekly No. 15	Universal	1,000

Thursday.

D	3-13	Public Approval	Laemmle	3,000
	3-13	No Release This Week	Big U	
C	3-13	Some Fish	Powers	1,000

Friday.

D	3-14	The Doctor of the Afternoon Arm....Imp	2,000
D	3-14	The Toll of the Angelus....Rex	1,000
C	3-14	Some Honeymoon ....Nestor	1,000

Saturday.

D	3-15	The Rival Pilots....Bison	2,000
D	3-15	The Stolen Melody....Powers	1,000
C	3-15	Hubby Puts One Over....Joker	1,000

Sunday.

D	3-16	The Sham Reality....Rex	1,000
	3-16	No Release This Week....Laemmle	
C	3-16	The Doubles Trouble....L-Ko	2,000

Monday.

D	4-17	Photo Badger Game (Graft No. 19)....Universal	2,000
C	4-17	His Neighbor's Wife....Nestor	1,000

Tuesday.

D	4-18	The Best Man's Bride....Gold Seal	2,000
	4-18	No Release This Week....Rex	
C	4-18	Love Laughs at Dyspepsia....Imp	1,000

Wednesday.

D	4-19	Royal Love ....Victor	3,000
C	4-19	A Meeting for a Cheating....L-Ko	1,000
T	4-19	Animated Weekly No. 16....Universal	1,000

Thursday.

D	4-20	The Gambler ....Laemmle	1,000
C	4-20	Oh! What a Whopper....Big U	2,000
C	4-20	The Toyland Villain....Powers	500
E	4-20	A Trip to Honolulu....Powers	500

Friday.

D	4-21	The Haunted Bell....Imp	2,000
D	4-21	A Strange Confession....Victor	1,000
C	4-21	Eddie's Night Out....Nestor	1,000

Saturday.

D	4-22	The Passing of Hell's Crown....Bison	2,000
	4-22	No Release This Week....Powers	
C	4-22	Just Yet, But Not Quite....Joker	1,000

Sunday.

D	4-23	His World of Darkness....Rex	3,000
C	4-23	Little Billy's School Days....L-Ko	1,000

Miscellaneous Features

The Arabian Dancing Girl....K. & R. Film Co.		1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming ....K. & R. Film Co.		1,000
On the Firing Line With the Germans....War Film Syndicate		8,500
His Vindication ....Cosmofotofilm		4,000
A Fool's Paradise....Ivan Film		6,000
The Girl and the Game....Signal Film		30,000
The Unwritten Law....California M. P.		5,000
The Birth of a Man....Celebrated Players		5,000
The Heart of New York....Claridge Films		5,000
The Man With the Missing Finger....Great Northern		
One Day ....Moss Films		5,000
The Mother Who Paid....Great Northern		5,000
The Immortal Flame....Ivan Film		5,000
The Birth of Character....Claridge Films		5,000
Driftwood ....Ocean Film		5,000
Villa—Dead or Alive....Eagle Film Mfg. & Prod. Co.		
The Folly of Sin....Great Northern Film		5,000
Across the Mexican Border....Mexican Film Co.		2,000

Bluebird Photo-Plays, Inc.

Jan.	24	Jeanne Dore	5,000
Jan.	31	Secret Love	6,000
Feb.	7	Undine	5,000
Feb.	14	Hop, the Devil's Brew....	5,000
Feb.	21	The Wrong Door....	5,000
Feb.	28	The Grip of Jealousy....	5,000
Mar.	6	Rupert of Hentzau....	5,000
Mar.	12	The Strength of the Weak....	5,000
Mar.	19	Yaqui	5,000
Mar.	26	The Flirt	5,000
Apr.	2	Tangled Hearts	5,000
Apr.	9	John Needham's Double....	5,000
4-16		The Great Problem....	5,000

Fox Film Corporation

Released Week of

Jan.	23	The Serpent	5,000
Jan.	30	The Ruling Passion....	5,000
Feb.	6	Merely Mary Ann....	5,000
Feb.	13	Fighting Blood	5,000
Feb.	20	The Fool's Revenge....	5,000
Feb.	27	The Spider and the Fly....	5,000
Mar.	6	The Marble Heart....	5,000
Mar.	13	Gold and the Woman....	5,000
Mar.	20	The Man of Sorrow....	5,000
Mar.	27	A Wife's Sacrifice....	5,000
Apr.	3	Blue Blood and Red....	5,000
Apr.	10	Slander	5,000

Kleine-Edison

Released week of

Feb.	2	The Final Curtain....Kleine	5,000
Feb.	9	When Love Is King....Kleine	5,000
Feb.	9	The Martyrdom of Philip Strong....Edison	5,000
Feb.	16	The Scarlet Road....Kleine	5,000
Feb.	23	At the Rainbow's End....Edison	5,000
Mar.	1	The Mishaps of Musty Suffer....Kleine	10,000
5-22		Gloria's Romance....	40,000

Metro Features.

Released week of

Feb.	21	A Corner in Cotton....Metro	5,000
Feb.	28	The Soul Market....Metro	5,000
Mar.	6	The Blindness of Love....Metro	5,000
Mar.	15	The Count of Ten....Metro	1,000
Mar.	27	The Wall Between....Metro	5,000
Apr.	3	The Kiss of Hate....Metro	5,000
Apr.	10	The Half Million Bribe....Metro	5,000
4-17		Playing With Fire....Metro	5,000

Mutual Master-Pictures.

Released week of

Mar.	6	The Flight of the Dutchess....Thanhouser	5,000
Mar.	13	In the Web of the Grafters....Signal	5,000
Mar.	16	The Bird of Prey....Thauhouser	5,000
Mar.	18	Overalls ....American	5,000
Mar.	20	My Partner	5,000
Mar.	23	The Bruiser ....American	5,000
Mar.	25	The Hidden Law....Centaur	5,000
Mar.	27	The Love Liar....Centaur	5,000
Mar.	27	Revelation ....American	5,000
Mar.	27	The Net ....Thanhouser	5,000
Apr.	3	The Haunted Manor....Gaumont	5,000
Apr.	3	The Traffic Cop....Thanhouser	5,000
Apr.	10	April ....American	5,000
Apr.	13	The Leopard's Bride....Gaumont	5,000
4-17		Feathertop ....Gaumont	5,000
4-20		Master Shakespeare, Strolling Player....Thanhouser	5,000

Paramount Features.

Released week of

Apr.	3	Old and New Manila....Paramount-Burton Holmes	1,000
Apr.	6	The Police Dog Turns Nurse....Paramount-Bray	1,000
Apr.	6	The Race ....Lasky	5,000
Apr.	10	Bilibid, the "Sing Sing" of the Philippines.... ....Paramount-Burton Holmes	1,000
Apr.	10	Molly Makes Believe....Famous Players	5,000
Apr.	13	The Love Mask....Lasky	5,000
Apr.	13	The Stone Age Roost-Robber....Paramount-Bray	1,000
Apr.	17	The Pasig River (The Filipino Thames)..... ....Paramount-Burton Holmes	1,000
4-17		The Eternal Grind....Famous Players	5,000
4-20		The Innocent Lie....Famous Players	5,000
4-20		Inbad the Sailor Takes Gas....Paramount-Bray	1,000

Pathe.

Released Week of

4-17		The Iron Claw No. 8....Pathe	2,000
4-17		Pathe News No. 32....Pathe	1,000
4-17		Pathe News No. 33....Pathe	1,000
4-17		Big Jim Garrity....Gold Rooster	5,000
4-17		Lady Killers ....Starlight	1,000
4-17		Siberia, the Vast Unknown....Pathe	500
4-17		Glimpses of San Francisco....Pathe	500

Red Feather Production

Released Week of

Feb.	28	The Lords of High Decision....	5,000
Mar.	6	The Target	5,000
Mar.	13	The Pool of Flame....	5,000
Mar.	20	Drugged Waters	5,000
Mar.	27	Autumn	5,000
Apr.	3	Two Men of Sandy Bar....	5,000
Apr.	10	Brigadier Gerard	5,000
4-17		Her Bitter Cup....	5,000

Triangle Film Corporation.

Released week of

Apr.	2	The Habit of Happiness; Douglas Fairbanks..Fine Arts	5,000
Apr.	2	The Bathhouse Blunder....Triangle Keystone	2,000
Apr.	2	Waifs; Jane Grey....Triangle-Kay-Bee	5,000
Apr.	2	His Wife's Mistake; Roscoe Arbuckle..Triangle-Keystone	2,000
Apr.	9	Little Meena's Romance; Dorothy Gish and Owen Moore ....Fine Arts	5,000
Apr.	9	The Aryan; William S. Hart....Triangle-Kay-Bee	5,000
4-9		A Dash of Courage....Keystone-Triangle	2,000
4-16		Sold for Marriage....Fine Arts-Triangle	5,000
4-16		The Stepping Stone....Kay-Bee-Triangle	5,000

World Features.

Released week of

Mar.	6	As In a Looking Glass....World	5,000
Mar.	6	The Devil's Toy....Equitable	5,000
Mar.	13	The Unpardonable Sin....Shubert	5,000
Mar.	20	Passers By ....Equitable	5,000
Mar.	27	The Hand of Peril....Paragon	5,000
Mar.	27	The Struggle ....Equitable	5,000
Mar.	20	The Supreme Sacrifice....Brady	5,000
4-3		Then I'll Come Back to You....Equitable	5,000
4-3		The Reapers ....Triumph	5,000
Apr.	10	The Feast of Life....Paragon	5,000
Apr.	10	The Chain Invisible....Equitable	5,000

Brief Stories of the Week's Film Releases

General Program

A Cry for Help—Biograph Reissue—April 17. Featuring Lillian Gish, Lionel Barrymore, Walter Miller and Claire McDowell. After being knocked down by an automobile the intoxicated tramp is taken to the doctor's house, where he is revived and treated to a square meal. The maid pushes the tramp out of the house and shortly after he hears the doctor's cry for help. He rushes into the room and saves his benefactor from being killed by a man whose wife, who has been a patient of the doctor's, dies, and who had entered the doctor's house intending to kill him.

Frocks and Frills—Lubin—April 17.—Featuring Davy Don. Count Hunter, who is badly in need of money, sails for America to win a rich widow, and Otto, who is a member of the Wise Guys' Club, upon being introduced to the count gives him an invitation to a mask ball to be held the following evening at the home of one of the 400. The night of the ball Otto dresses as the rich widow and the fun is fast and furious. The count takes the widow home and asks to call again. He calls and Otto again dresses as the widow and he carries the joke to the point where the count proposes. He is accepted and about to give the widow the ring when two friends pull off Otto's wig and the count faints and is carried out by Otto's friends.

The Three Wise Men—(Three Reels)—Selig—April 17.—Reviewed elsewhere in this issue.

The Elder Brother—(Two Reels)—Essanay—April 18.—Featuring Francis X. Bushman, Bryant Washburn, Gerda Holmes and John H. Cossar. Phillip and Irving are left equal parts of their father's fortune and Irving begins to spend his share, while Phillip studies medicine and soon begins practice. Irving becomes fascinated with a cabaret dancer and Irving and Leider, one of her admirers, quarrel over her and Leider attempts to injure Irving by giving him adulterated cigarettes. He is soon a wreck and brought to his brother's home for attention. Phillip meets the cabaret girl and realizing that she is not as bad as he had pictured, takes her in his arms and tells her that he, too, loves her.

One of the Pack—(Two Reels)—Lubin—April 18.—Featuring Eleanor Blevins, George Routh and Jay Morley. Helen Marston's father suffers a breakdown and to save his life a transfusion of blood is necessary. Helen appeals to her two lovers, Pierre Moret, who is the leader of a band of criminals and who has tainted blood, and Fred Hayden, a young clerk, whom she favors. Pierre, seeing a way to dispose of his rival, changes the samples of blood and the doctor tells Fred that he has an incurable disease and Moret is chosen for the operation. Helen's father dies and she marries Moret. Dr. Langham, who had been out of town at the time of the operation on Helen's father, returns and forces Moret to give him a written confession. Moret determined to regain the confession and orders one of his men to get it. Brant hires Fred to open the safe and finding the confession he opens it and reads it. Moret learns that Fred is at the doctor's home and goes there. Fred kills Moret and when the doctor and Helen come into the office he explains matters and he and Helen go away to start life anew.

The Larrimore Case—(Three Reels)—Biograph—April 19.—Featuring Vera Sisson, Charles H. Mailes, Jose Ruben and Gretchen Hartman. Two stock brokers love the same girl. She chooses the more prosperous and marries him. The disappointed lover plots revenge. Through his rival's junior partner he effects the financial ruin of the couple. Later he is found dead. Circumstances point to the husband and wife and at their trial it is dramatically revealed that the murderer is the junior partner, and the motive revenge for having been used as a tool by the victim.

Canimated Nooz Pictorial No. 9—Essanay—April 19.—Split reel release containing five hundred feet of an animated cartoon which is a burlesque on the current topics of the day. The remaining five hundred feet consists of western scenic.

The Heart's Tribute—(Three Reels)—Lubin—April 20.—Featuring June Daye and E. K. Lincoln. A longer review appears on another page of this issue.

All For a Girl—Vim—April 20.—Featuring Plump and Runt. Plump and Runt are in love with Elsie, who informs them that the first one to make good in a position will win her hand. Runt secures a position as office boy in a bank and Plump because he rescues the president's daughter from certain death is made superintendent of the bank. Plump, using his newly-acquired power, fires Runt, who secures a job in a pressing club. Plump gets an invitation from Elsie to attend a dance at her home and on his way to the party calls into the pressing club where Runt is employed to have his clothes pressed. Runt finds the invitation and attends the party himself, leaving Plump sitting in a barrel. Finally Plump arrives at the scene and his entrance in the barrel breaks up the party. Explanations ensue and the fat boy wins his love, much to the disgust of his Runty rival.

The Spell of the Knife—(Three Reels)—Knickerbocker—April 21.—A physiological story dealing with Daphne Wayne, a sweet convent bred girl, who has a fearful antipathy to knives.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

She cannot hold one without having a desire to kill. Daphne Wayne, although she loves John Morrison, marries Herbert Montagne to save her father from ruin. She later meets John and plans to elope with him. That night as she is packing to leave Montagne she becomes frenzied and when he returns there is a scene and she stabs him with a knife and leaves him, as she believes, dead. Nella, his mistress, calls at Montagne's home, determined to make him take her back, and Montagne, who has been but slightly wounded and has revived, drives her from the house and Nella, desperate, kills him with the same knife that Daphne had used. Rushing from the house Nella falls on the knife and is killed and when Daphne and John return they discover that it was Nella who had killed Montagne and not Daphne, who no longer has a desire to kill.

Hired and Fired—Vim—April 21.—Featuring Pokes and Jabbs. Pokes and Jabbs secure positions in the home of Mr. Gink, a wealthy old grouch. Mr. Gink gives a reception and Countess De Splash, who is famed for her jewels, attends this reception and Pokes and Jabbs get one flash of the diamond anklet worn by the countess and both resolve to have it and win the affections of charming Ethel, the maid. Pokes manages to secure the anklet and when the countess discovers her loss Pokes slips the anklet into Jabbs' pocket, and when the police arrive, slips into the pocket of Rattles, a society crook and Ethel's real lover, who escapes after telling Ethel to meet him in the garden. Seeking some victim upon whom he can vent his wrath, Gink turns his attentions upon Pokes and Jabbs and chases them out of the house and they are once again broke and homeless.

Her Naked Soul—(Three Reels)—Essanay—April 22.—Featuring Darwin Karr, Nell Craig, Hugh Thompson and Edmund F. Cohn. Shirley Davis, a stenographer, is knocked down by an automobile owned by Marvin Dexter and later she marries him. They live in a western city and Dexter one evening brings home Rupert Chadwick, who is a resident of the city and also his old school chum. Chadwick, who has had an affair with Shirley while she was in his employ three years before, attempts to get the old hold on his friend's wife by threats of revealing her past. She tells her husband all and later Chadwick is found dead and Dexter, who thinks his wife killed him, shoulders the blame to save her. The detective, however, discovers that Chadwick, Jr., shot his father when the latter refused to pay his gambling debts, and with Chadwick out of the way there is none to know and Dexter and Shirley happily start life anew.

Millionaire Billie—Lubin—April 22.—Featuring Billie Reeves. Harold Vandewater, a sporting member of the Millionaire's Club, makes a bet that he can tramp his way from New York to Chicago entirely without funds or making any change whatsoever in his appearance. Billie, a real soldier of the great hobo army, is mistaken for the millionaire tramp by Mrs. Climber, who gives a dinner in his honor. Billie has a time of his life until Harold Vandewater, the real millionaire tramp, arrives in town and then things begin to happen.

Too Many Chefs—Selig—April 22.—Featuring Tom Mix and Victoria Forde. Ruth returns to Bar "G" ranch after acquiring eastern polish and chides the boys for chewing tobacco, cussing and smoking cigarettes. The cook becomes warmed with wine and is discharged and Tom sends a cowboy to the ranch and asks Ruth to find another cook and she resolves to impersonate a French cook. She calls on Tom in male attire and is hired. She makes a pan of fudge instead of cooking dinner and when the boys arrive for supper they are infuriated and are about to drive the cook from the camp when she makes her identity known to Tom, who proposes on the spot and is accepted.

Selig Tribune No. 27.—April 3.—U. S. torpedo boat destroyer Rown is launched in the presence of a large number of U. S. Naval officials, Quincy, Mass.; stalwart oarsmen of the Stanford University begin spring practice here preparatory to the battle for the West Coast championship, Redwood City, Calif.; Carranza troops leave here presumably for Chihuahua to intercept Villa before he escapes into the fastnesses of the Sierra Madre Mountains, Saltillo, Mexico; five thousand bales of cotton burn in spectacular fire at Houston, Tex., which destroys huge warehouse in railroad yards and burns freight cars standing on tracks; Des Plaines river overflows its banks, Riverside, Ill.; Juan Sanchez, one of Villa's bandits, who after being captured confessed to having participated in the raid at Columbus, N. M.

Selig-Tribune No. 28—April 6.—Mrs. Harry Horton, the "other woman" in the million-dollar mystery, calls on the District Attorney to say that Dr. Waite is innocent, despite his confession, New York, N. Y.; with high dignitaries of the church and army officiating, the colors of the 75th Battalion are blessed during impressive ceremonies, before the regiment leaves for the front, Toronto, Canada; Prince Arthur of Connaught, accompanied by Major General Sir Francis Lloyd, attends the Church Army Soldier's Club, London, England; U. S. Naval collier, Mars, the largest vessel ever used at this port, discharges her cargo at the U. S. navy yard wharf, Washington, D. C.

The Parasite—Kalem—April 10.—Featuring Marin Sais and Ollie Kirby in the third episode of "The Social Pirates." An affair of school days, when she wrote many foolish letters, has placed Mrs. Wharton in the clutches of Reynolds, a clever society blackmailer. When Mona and Mary learn of her plight their pity causes them to lay a trap for Reynolds that will cost him dearly. Mona, by a clever ruse, secures a position in the schemer's household. When she learns that Reynolds keeps the papers and letters that form so large a part of his stock in trade under guard in a safe she instructs Mary to call in the aid of Stallings, a well-known cracksman. There is a tense cross-play of action from then on, with the fate of the girls' plans at times in doubt, until the close finds Mrs. Wharton happy in the recovery of the letters that remove her from the vulture's power.

Millionaires by Mistake—Kalem—April 11.—Featuring Lloyd V. Hamilton and Bud Duncan. Ham and Bud inherit a million and go off to a swell hotel to spend the money. Conspirators with greedy eyes on their wealth lay a trap for them and Ham falls a ready victim to a near-vampire, while Bud proposes to a fortune-hunting young lady. But a desperate villain—the sworn enemy of all wealth—is on their track and when he arrives—well, the finish is a riot of fun which leaves Ham and Bud satisfied to remain poor for the rest of their days.

Fashion and Fury—Kalem—April 12.—Featuring Ethel Teare and Jack MacDermott. Ethel doesn't follow the styles and Hubby is shocked when Ethel arrives home in a catchy harem skirt. There is a quarrel and both set out to get a divorce. Jack hires a man to make love to his wife and Ethel engages a burlesque queen to flirt with Hubby—both in search of evidence. The plans collide—with laughable results. But

after a riotous mix-up we find Ethel back in Hubby's arms and Hubby more than glad she is there.

Romance and Riot—Kalem—April 14.—Featuring Rose Melville. When Reggie is banned from the Mossbanks home, he plans an elopement for that evening via the ladder route. Unfortunately Sis' imagination has been working overtime since she heard that Second Story Bill was at large with a thousand dollar reward on his head. She spoils the elopement by her blundering and succeeds in having Reggie landed in jail as a burglar. Meanwhile Sis is the object of the ardent rivalries of the police chief and the police force, Reckless Rudolph. Their bitter bickering causes Sis to blunder into the capture of Second Story Bill and the thousand dollar reward, which she immediately pays out again in order that she may pay Reggie's fine and patch up the romance she had spoiled.

The Race for the Siding—Kalem—April 15.—Featuring Helen Gibson in an episode of the "Hazards of Helen" series. The band of conspirators preying on railroads succeed in having the box-car loaded with auto tires sidetracked at Lone Point. Helen takes a hand in the affair, and while each of the trio carries a load of tires back to the autos which are in a sheltered spot, Helen hurriedly climbs the side of the box-car and releasing the brakes, the car, with its heavy load, starts down grade at great speed. Later, when the conspirators overpower the detectives sent to capture them and send their engine running wild down the tracks, it seems certain that Helen, alone on the box-car, is doomed to death. Fortunately, her signal is seen by the switchman and without a foot to spare, the box-car takes the siding just as the engine tears by. Helen, throwing caution to the winds, leaps to the tender of the engine and in a moment it is brought to a stop.

Mutual Program

The Improbable Yarn of McQuirk—Beauty—April 16.—Featuring Orral Humprey, Robert Miller, Lucille Ward and Perry Banks. Jerry McQuirk, an old sailor, tells Jamie, a boy of about eight, a tale about a time when he was cast from shipwreck on a cannibal isle, where the king decided he was too thin to eat and started Jerry on a fattening process. Jerry keeps thin by eating the leaves of the Skinaree plant and finally Hookum, tired of waiting, orders Jerry cooked as he is. Amongst the wreckage from his ship Jerry finds a phonograph and a can of powder and while amusing the natives with the phonograph he blows them up with the powder and Jerry lives to tell the tale.

His Masterpiece—(Two Reels)—American—April 17.—Reviewed elsewhere in this issue.

The Sailor's Smiling Spirit—Falstaff—April 17.—With Walter Hiers and Gladys Dore. The grocer covets the smiling sailor's wife and in order to get the sailor out of the way he, in league with an anarchist, has his vessel loaded with bombs. When it is time for the sailor to be in his watery grave the grocer arranges for a wedding with the supposed widow. Plans miscarry and the smiling sailor returns happy and prosperous in time to put the meddling grocer out of the way.

Number Please—Beauty—April 19.—Featuring Carol Halloway, John Sheehan, John Steppling, Mary Talbot and Dick Rosson. Lizzie, a telephone operator, sees her sweetheart, Joe, a lineman, flirting with two girls from the top of a pole and becomes sore at him. Mrs. Kremly calls up her husband and Joe, who is trying to talk to Lizzie, slips and crosses the wires with the result that Kremly makes a date with Lizzie, thinking her his wife. She meets Kremly and he takes her to lunch. Mrs. Kremly, angry at being cut off, goes to her husband's office and upon learning that he is lunching goes to meet him. Mrs. Kremly makes a scene and has Lizzie arrested, but finally Joe appears on the scene and explains matters.

The Girl from Chicago—(Two Reels)—Thanhouser—April 18.—Featuring Gladys Hulette and George Marlo. The main figures in this story are a girl detective, outwardly a crook, and a young philanthropist whose hobby is reforming criminals. After having reformed the girl his plan is to marry her, but when he discovers that she is a clever detective who has just rounded up her man, he realizes that his reforming idea is unneeded. However, he carries out the rest of his plan without losing any time.

The Man's Sin—(Three Reels)—Thanhouser—April 20.—Featuring Grace De Carlton. An old maid and her orphan niece live together and the bonds of love are strong between them. The poor niece, however, is destined to a sad fate, for the man she loves cruelly refuses to marry her, while he does marry a wealthy society girl. The niece dies when her child is born and the old spinster determines upon a terrible revenge. The wronged girl's baby grows up to exactly resemble the daughter of the culprit. The aunt uses this resemblance to wreak her terrible revenge on the latter and prepares things so that his daughter will experience the same fate as the girl he so wantonly threw over. As the story ends, however, the innocent girl is not made to suffer for her father's wrongs, but the man who is about to betray her is killed. The wicked man is finally forgiven by the daughter of the woman he spurned.

Realization — (Three Reels) — American — April 22.—Reviewed elsewhere in this issue.

Simple Simon's Schooling—Falstaff—April 22.—The grocer is known as "Simple Simon" and all the humorists in town aim their darts at him. But this only serves as publicity and brings him business. A pretty young woman starts a writing class and as all the men propose to her, she announces that she will marry the best hand writer. In the contest a young college man seems to have the best hand, but after the teacher has looked at "Simple Simon's" specimen she throws herself into his arms. She admits it has thrilled her more than any writing she has yet seen, for what the grocer wrote was a check for ten thousand dollars, "payable to my wife on her wedding day."

Universal Program

His Neighbor's Wife—Nestor—April 17.—With Ray Gallagher, Billie Rhodes and Neal Burns. In order to get a raise from the boss, Neal pretends to be married. When the boss decides to have a look at his happy home life, however, Neal is in a terrible fix. Mrs. Newlywed, across the hall, has compassion on him, and, as her husband is not coming home for dinner, she offers to officiate as Neal's wife. Unfortunately Mr. Newlywed returns too soon, and after a great deal of disturbance Neal lands in jail and loses his job into the bargain.

The Best Man's Bride—(Two Reels)—Gold Seal—April 18.—Featuring Herbert Rawlinson and Francelia Billington. Winthrop Gray, a wealthy globe-trotter, is summoned to act as best man at his cousin's wedding. How an odd train of circumstances leads Gray and his cousin's fiancee to marry and the cousin to act as best man himself, is the subject of this story.

Love Laughs at Dyspepsia—Imp—April 18.—Sallie Sloppus, desperately in love with Achilles Payne, finds it hard pulling towards the altar on account of the treatment her lover is taking for his dyspepsia, which forbids that he surrender to his emotions. Cupid helps Sallie out of her hole, however, and incidentally banishes the dyspepsia.

A Meeting for a Cheating—L-Ko—April 19.—Featuring Billie Ritchie. Billie warns his wife not to be so careless with her jewels, but to no effect. He decides to have a friend play the part of burglar and writes a note to him, but his wife obtains possession of the note. That night a real burglar gets into the house. Bill's friend is late so Bill himself decides to play burglar. The police finally catch the real burglar but Bill and his friend have an exciting time proving their identity.

Oh! What a Whopper—(Two Reels)—Big U—April 20.—With Harry Coleman and Charlotte Lillard. In order to see a "double-header" Billy Bibbs foregoes a trip with his wife to the beach. Clara happens to go to the game herself, and is a witness to her husband's disgraceful behaviour there. She beats him home, however, and calmly listens to a lying synopsis of the thrilling events which have kept him from his engagement with her. Afterwards she informs Billy that he is a cast-iron liar and backs it up with proof. Billy finally promises never to visit the Polo Grounds unaccompanied by his wife.

The Gambler—Laemmle—April 20.—Featuring Myrtle Gonzalez and Fred Church. Upon losing all of his money and much of his father's on fluctuating stock, Vance Thomas makes it appear he has committed suicide and makes for other parts. As the years roll by, the old suitor of his wife pleads with her to marry him. She finally consents. On the night of the wedding Vance returns. With the unquenchable gambling spirit the supposedly dead husband throws dice to determine whether or not he will disclose himself. Fate is against him and he abides by his decision, making away with himself shortly after.

The Haunted Bell—(Two Reels)—Imp—April 21.—Featuring King Baggot. An oriental bell which has come into the possession of John Lane, a novelist, and which appears to be the long lost sacred bell of a Buddhist temple, becomes the cause of a mysterious murder. The murderer is found, however, and made to confess, while the cause of the spontaneous ringing of the bell is also discovered.

Eddie's Night Out—Nestor—April 21.—With Eddie Lyons and Betty Compson. Eddie Newlywed has troubles at home in the way of an insurgent mother-in-law. After a speedy night with the "boys" he is forced by her to stay out in the park. In the morning he is full of fight and gets into the house by strategy. He then sets about explaining in forceful manner "who's who." Mother-in-law at last descends from her high and mighty attitude.

A Strange Confession—Victor—April 21.—In this story, Bob, a young card-player, is accused of robbing his father's safe. The father sends him from the place and much trouble follows. All is finally smoothed over when the real culprit—a monkey—leads Bob's sweetheart to where the loot is hidden.

The Passing of Hell's Crown—(Two Reels)—Bison—April 22.—Featuring Olive F. Golden and Harry Carey. Hell's Crown, a town where law and order and unknown virtues, is ruled by "Chuck" Wells, a former gunman. When a sheriff arrives at the place and "Chuck" feels his power slipping away he gets Blaze, his dupe, to run the sheriff off the grounds. However, Blaze meets the sheriff's daughter, who exerts an influence over him for the better. The result is that the sheriff is saved by Blaze and the latter and the girl launch forth on a romance, while "Chuck's" following is broken up.

His World of Darkness—(Three Reels)—Rex—April 23.—With Ben Wilson and Clara Byers. When Philip Kent becomes blind, his frivolous wife takes advantage of the fact to carry on a love affair with Ives. Kent is taken away on a journey by his friend. During his absence from home he visits a specialist and regains his sight. On returning he finds his wife about to elope with Ives, and, not disclosing his ability to see,

New Lubin comedies. Beginning at the left they are: "Germs and Microbes," "Frocks and Frills," and "Millionaire Billie."

Coming Mutual humor films. Left to right: "Rube's Hotel Tangle," "Simple Simon's Schooling" and "The Bookworm's Blessed Blunders."

he corners Ives in his apartment. The latter dies of fright. Kent's wife then follows the downward path.

Universal Animated Weekly No. 14.—April 5.—Cyclone wrecks the town of Beaversville, Ill.; "Miss San Diego" hoists stars and stripes as fair "comes back" for second year, San Diego, Cal.; Government saturates with oil and burns 600 cases of confiscated tomatoes, Houston, Tex.; Australian troopers on way to battle line visit Westminster Abbey, London, England; many injured in triple train crash, Amherst, Ohio; dogs battle for victory over icy mountain trails in five hundred mile race, Nome, Alaska; cartoon by Hy Mayer.

Universal Animated Weekly No. 15.—April 12.—Aviator Glenn Martin gives naval militia $7,500 air craft, Los Angeles, Cal.; future opera stars exercise on Mme. Novello Davies' housetop to develop voices, New York City, N. Y.; 38,000 cheer as autos make thrilling dashes around "Freaky" course, San Diego, Cal.; 3,000 women, in national garb, sell flags for benefit of soldiers, London, England; many million gallons of oil make spectacular blaze, Bayonne, N. J.; British officer inspecting artificial limbs for crippled soldiers, Cleveland, Ohio; cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Gay Lord Waring—(Five Reels)—Bluebird—April 24.—Warren Kerrigan featured. Reviewed elsewhere in this issue.

Mutual Special

April—(Five Reels)—American—April 10.—Reviewed elsewhere in this issue.

Feathertop—(Five Reels)—Gaumont—April 17.—Marguerite Courtot is featured in this story, which draws the conclusion that there is no true happiness to be found among the idle rich. Reviewed elsewhere in this issue.

Paramount

The Eternal Grind—(Five Reels)—Famous Players—April 17.—Mary Pickford is featured in this story dealing with the perpetual struggle of the poor against disease and starvation. Mary, Amy and Jane, three sisters, work in the sweatshop owned by James Wharton, a wealthy magnate. Ernest Wharton, his son, meets Amy and prevails upon her to run away from her sisters and become his mistress, promising to later marry her. Owen, Wharton's other son, breaks with his father because the latter refuses to better the conditions of his sweatshop. Owen gets a position in the factory and falls in love with Mary, who is now the sole support of her sister Jane, who is a consumptive, and who has been ordered sent to the country. The floor of the factory collapses and Owen, who has been seriously injured, is brought to the home of his father. He continually calls for Mary, and Wharton goes to Mary's home. Mary, finding that she has her employer in her power, extracts a promise from him for better wages and working conditions before she consents to go to his home. The picture ends happily with the reformation of Wharton and Ernest, who has married Amy, the engagement of Owen and Mary, and the recovery of Jane.

The Race—(Five Reels)—Paramount—April 6.—Victor Moore and Anita King star in this exciting romance. The story is by Hector Turnbull and Clinton H. Stagg. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 28—Pathe—April 5.—Glenn Martin, the famous aviator, instructs the State Naval Militia in the art of flying as the first step to form an organized reserve Aero Corps, Los Angeles, Cal.; world's famous speed kings dedicate the new Boulevard Course on the Exposition Grounds with a fifty mile race, San Diego, Cal.; the German freighter Republic, sunk at Papeete Harbor in 1914, arrives here after being raised from the ocean bed, San Francisco, Cal.; new armored car, equipped with two 30 mm. automatic quickfirers, is being tested before being taken over by the New York National Guard, Eastchester, N. Y.; large numbers of tank wagons are unloaded to carry the precious fluid to the American troops along the hot and dusty Mexican trail, Columbus, N. M.; latest Pathe Paris fashions.

Pathe News No. 29—Pathe—April 8.—The troops of the Fort Winfield Scott are paraded and inspected to show their readiness for any emergency call, San Francisco, Cal.; new army searchlight is tested at the War College before dispatch to the troops in Mexico, Washington, D. C.; violent explosion completely destroys large munition depot here, killing and wounding scores of people, St. Denis, France; J. H. Fisher, the village blacksmith, continues to forge iron and steel despite his ninety years, Cleveland, Ohio; a new type of water craft, driven by an aerial propeller, is built to overcome the difficulty of navigating Alaska's shallow streams, Seattle, Wash.

The Girl Who Won—(Three Reels)—Pathe—April 8.—Produced by Balboa this drama features Jackie Saunders as a girl who was brought up in the city's slums. She is adopted by a physician, who sends her to school. The benevolent doctor finally marries Nancy, the former street gamin, who is now a charming young lady.

The Iron Claw—(Two Reels)—Pathe—April 10.—The seventh episode of this serial produced by the Feature Film Corporation and featuring Pearl White, Creighton Hale and Sheldon Lewis is entitled "The Hooded Helper." Reviewed elsewhere in this issue.

Luke's Double—Pathe-Rolin—April 12.—In this Lonesome Luke comedy the hero dreams that he has a double and to make things more uncomfortable he is both himself and his double. The escapades of one make trouble for the other, with the result that Luke is put in jail and his double goes free. Many comical situations arise from this unique state of affairs.

Teddy and the Angel Cake—(Split Reel)—Pathe—April 15.—A cartoon by Earl Hurd. Teddy has a very natural appetite for pastry and pie and the pantry has great charms for him. His mother discovers him there and a lively chase follows in which Teddy is caught. On the same reel with:

Algeria, New and Old—Pathe.—This scenic brings to the screen in interesting contrast the old and new order of things in Algeria. Thanks to the French engineers Oran is at present a modern city and in contrast with the primitiveness and lack of progress with the surrounding country of which views are given.

The Girl That Didn't Matter—(Two Reels)—Pathe—April 15.—Margaret Landis and Andrew Arbuckle head the cast in this Balboa production. The story tells of an orphan girl who is brought before Judge Hoover charged with delinquency. The judge takes the little girl into his home. Later when Hoover is a senator an attempt is made to discredit him, but through Myra's efforts the lobbyists are defeated. In the end the judge and Myra are married.

Red Feather

Her Bitter Cup—(Five Reels)—Red Feather—April 17.—Cleo Madison is featured in this dramatic story of a woman's sacrifice for her People, the poor and lowly. Cleo Madison produced the picture and the cast includes Adele Farrington, Wm. Mong, Edward Horne, Ray Hanford and Lule Warrenton.

"The Little Samaritan," at the left, and "Her Naked Soul" and "The Danger Line," three new Essanays.

Triangle Program

The Good Bad-Man—(Five Reels)—Triangle Fine Arts—April 30.—Douglas Fairbanks is the author of this story and he plays the leading role, in which he appears as a desperado of a lawless section of the West. Allan Dwan directed.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 27—April 4.—Hanging head down, over a subway excavation, Houdini frees himself from a straight-jacket, New York, N. Y.; Twentieth Century Limited crashes into the wreck of two other crack trains of the New York Central, Amherst, Ohio; steeple jack Von Kaenel climbs the side of a Chicago hotel to unfurl the city's biggest flag, Chicago, Ill.; Frederick Ernest Schiller, a German, who single handed captured the British freighter Matoppe, but who was afterwards overpowered, poses for Hearst-Vitagraph, New York, N. Y.; Bob Burman wins fast automobile race over the San Diego Exposition course, San Diego, Cal.; British soldiers hold military funeral for Serbian interpreter, who was killed, Saloniki; latest fashions; cartoon by George Herriman.

Hearst-Vitagraph News Pictorial No. 28—April 7.—Honor is paid Lieut. Allison, the first American officer who died on the punitive expedition into Mexico, El Paso, Tex.; Genesee River overflows its banks and rages through the streets of Rochester inflicting heavy property damage and endangering lives of the residents of the city, Rochester, N. Y.; fisherman cuts holes in the ice on Lake Erie and drags aquatic creatures from their home in the water, Buffalo, N. Y.; full rigged schooner skids into the sea at ceremonious launching, Bath, Me.; two railway trains and a big freight depot are destroyed by fire, Houston, Tex.; latest fashions; cartoons by George Herriman.

Salvation Joan—(Seven Reels)—Vitagraph—April 10.—Featuring Edna May. Joan, a girl of wealthy parents, joins the Salvation Army and spends much of her time working for the betterment of the poorer classes. She falls in love with a man known as Bill, supposedly a slum character, who turns out at the end of the story to be a secret service man. How Bill thwarts the efforts of Ralston, a designing and immoral agent of a foreign power, to ruin Joan's sister, and saves the country from being plunged into war, covers the general action of the story.

The Flames of Johannis—(Five Reels)—Lubin—April 10.—Nance O'Neil is featured in a dual role in this adaptation of Herman Sudermann's story. Produced by Lubin under the direction of Edgar Lewis. Reviewed elsewhere in this issue.

Artie, the Millionaire Kid—(Five Reels)—Vitagraph—April 17.—Ernest Truex is starred in this story, which deals with the adventures of a light-hearted youth whoes father turns him out when his escapades send him home from college with a degree of G. B. Dorothy Kelly supports Mr. Truex.

World

The Shadow of a Doubt—(Five Reels)—Equitable.—Carlyle Blackwell is featured as the victim of circumstances who receives deserved happiness when he meets the brother who has parted from him when they were children. Reviewed elsewhere in this issue.

Human Driftwood — (Five Reels) — World Film.—Robert Warwick and Frances Nelson are the stars of this melodrama, the action of which is laid in dance halls for the most part. The picture has some elaborate and effective settings. Reviewed elsewhere in this issue.

Miscellaneous

The Invisible Enemy—(Five Reels)—E-K-O.—Facts concerning the white plague are interwoven with a romance in this photoplay. Reviewed elsewhere in this issue.

Carl Brichert, who appears with **Hamilton Revelle** and **Marguerite Snow** in "The Half Million Bribe," a Metro feature, studied to be a Methodist minister, but instead turned to the stage. His career began with a road company in "Ingomar" in 1906.

A submarine of the United States Navy Department was used off the coast of New London, Conn., for "Souls Aflame," the Metro play in which **Clifford Bruce** is starred.

AINSWORTH, THE FORCEFUL

Sydney Ainsworth, the forceful Essanay actor, was born in Manchester, England, coming to America with his parents when three years of age. They located at Madison, Wisconsin, and he was educated in the public schools.

The Spanish war broke out and, being a member of the national guard, Mr.

Sidney Ainsworth, Essanay.

Ainsworth went south. On his return he played in "The Little Minister" and "Romeo and Juliet," with Maude Adams. He played leads in "Soldiers of Fortune," "Strongheart," "Classmates," "The Call of the Wild," and "The Arab." He joined Essanay in 1914, his greatest work being seen in "Graustark," "The White Sister," "In the Palace of the King," "The Misleading Lady" and "The Strange Case of Mary Page," with Edna Mayo and Henry Walthall.

Mr. Ainsworth is a member of the Lambs' club and is fond of hunting, fishing, golf and billiards.

Live News Notes For Theater Men

The new Rialto theater in New York, which is attracting so much attention and which is scheduled to open very soon, is to present to its patrons a daily "film newspaper." This celluloid service will also contain editorial matter. To supplement it, the theater will issue a printed magazine weekly which will not only be used as a house organ but will be given a large circulation throughout the country.

New York is to have a new Airdome. It will be erected on Manhattan street and will seat three thousand persons.

Hart's theater, of Philadelphia, has been sold to Morris Somerson for a nominal consideration, subject to $40,000 mortgage. The house is now known as the Star and is running pictures.

Oscar Reiss, J. A. Jacobs and Sidney Ascher have incorporated Ascher's One Hundred and Sixty-first Street Theater Corporation in the state of New York for $30,000. The enterprise is to include motion pictures, vaudeville and theatrical productions.

The picture house at 1020 to 1028 Pitner street, Philadelphia, has been sold by Charles Luber to Morris Gersen. The price was $15,000.

Yale students have a new picture theater to attend. The opening of a 750 seater in New Haven took place in March. Christian A. Van De Mark is the manager.

The Normandy Amusement Corporation has been incorporated in the state of New York for $5,000. Pictures and amusements in general will be exploited. N. M. Schenk, D. Berstein and M. Loew are the parties interested. They have also incorporated the Marlowe Amusement Corporation and Loew's Syracuse Theater Corporation for $5,000 each.

Manager Pomeroy of the Belmont theater in Toronto, Canada, has boosted his house toward the skyline of success during the last few months. He uses Universal features and service.

Attired in khaki and singing Manitoba's Fighting Song, in Winnipeg picture theaters, little Miss Winnie Wilson has caused many a brave lad to join the British colors, according to stories from there. Miss Wilson is the daughter of Manager Wilson of the Lyceum theater in Winnipeg.

A town of 400 has run Universal's big feature, "Neptune's Daughter," and made a nice profit. Craik, Sask., is the town, and W. S. Jones of the Rex there has pocketed the above mentioned proceeds.

JENNIE LEE

The character actress who has been seen a great many times in Fine Arts productions and who will appear soon in support of Mae Marsh and Robert Harron in "The Little Apache," has the euphonious name, "Jennie Lee." She is the Fine Arts "studio mother."

She is a Californian by birth and at the age of seven became a circus girl. Later she appeared in support of such artists as Madame Modjeska and Edwin Booth and acted in all the leading London theaters.

Pearl White sent a check for $100 to the Actors' Fund.

Mary Kennedy, the Jacksonville girl who made her debut in the "Sis Hopkins" comedies, is winning popularity.

King Baggot is now working, under **Henry Otto's** direction, in a "stag" film, "One Was a Man," in which all the characters are men.

"In the Web of the Grafters" is the first Mutual Masterpicture to be produced by the Signal Film Corporation. **Murdock McQuarrie** directed it, with **Norbert Myles, Edythe Sterling, Millard Wilson, Julian Beechwood** and **Frances McDonald** in the leading roles.

SOME NEW THEATERS

California

Eugene Roth, of the Portola theater, San Francisco, is making a tour of the middle west and east inspecting theaters, for it is his intention to erect a picture theater to seat 3,500 people. No expense will be spared in making this house the latest improved picture theater. Mr. Roth is being accompanied by M. V. Politeo, architect.

Improvements being completed, the Majestic theater in Tulare has been reopened and is showing pictures exclusively.

Plans are being prepared for a moving picture theater to be erected in the vicinity of Church and Thirteenth streets, San Francisco, for J. F. Seymour.

Colorado

Albert Lewin, owner of the United States theater, Denver, will spend $25,000 on interior and exterior improvements for the building. The alteration will begin within two or three weeks. That portion of the roof extending over the lobby and obstructing the light will be removed. The exterior of the building will be finished in white and brilliantly lighted.

Delaware

U. S. Motion Picture Coupon company, Wilmington, $1,000,000.

District of Columbia

Harry M. Crandall has acquired the Avenue Grand theater, Pennsylvania avenue, between Sixth and Seventh streets, Washington. The theater will be closed temporarily to permit extensive improvements and alterations. New concrete floors and an entirely new and improved lighting system will be among the important changes to be made. The theater will be reopened as a high-class motion picture house.

Penn Gardens, motion picture theater and park property, at the northeast corner of 21st street and Pennsylvania avenue, Washington, has been sold to a syndicate of New York and local business men for a consideration of $225,000, according to an announcement made by the A. F. Fox company, which negotiated the transaction. The new company contemplates the enlarging of the present winter garden and making numerous valuable improvements to the property.

Illinois

M. Donnell will reopen his moving picture show in South Pekin, May 1.

Donald Bester, manager of the Court theater, Kankakee, is making extensive improvements to his theater.

The Lyric theater in Knoxville has been reopened after having been closed the past three weeks on account of smallpox.

Indiana

Architect Frank J. Schlotter is preparing plans for a moving picture theater which is to be built on West Franklin street, Evansville, for the West Side Investment Company.

The Surprise theater in South Bend will go out of business.

Ground has been broken for the construction of a big theater building at the northwest corner of Broadway and Seventh avenue, Gary, to cost $50,000 and have a seating capacity of 900 people. Vernon U. Young, proprietor of the Art, Orpheum, Grand and Tewtieth Century theaters, is building the big new playhouse. The building will be two stories in height, although the structure will contain nothing but the theater, the ceiling of which will be of unusual height to permit of the construction of balconies later. The theater will be ready by September 1.

E. E. Randel has sold the Wayne theater in Crawfordsville to George Hewson of Renssalaer.

Workmen are striving to have the Circle theater, in Monument place, Indianapolis, under roof by April 20.

Iowa

Edward Awe and J. B. Julius have leased the ground floor of the new Butler building in Central avenue and Tenth street, Fort Dodge, and will open a picture theater seating 800 people.

On the site of the Travis theater in Pleasantville, which was recently destroyed by fire, Manager Shadel will erect a new theater.

The Grand theater in Fort Madison is to have a beautiful stage setting, according to arrangements now being completed.

A new motion picture show has been opened in Cascade in the building formerly occupied by Koab & Devaney, by Keefe & Sauer. The theater is modern and up-to-date in every way.

The Ideal theater in Lyle has been opened by Arthur Hildebrand.

H. E. Baumgartner has sold the Lyric theater in Osage to Fred Birum and Claude Page.

The A-Muse-U theater in Muscatine, which has been closed for improvements, has been reopened. All the interior wall decorations are new and garden boxes of artificial flowers along the balcony wall, add to the prettiness of the place. The aisles have been laid with new linoleum and all the furnishings have been revarnished. A new pipe organ costing $5,000 has been installed, also a new lighting system.

Kansas

Fred Reeves is preparing to open a picture show in Kirwin. It will be known as the Electric theater.

Kentucky

The Clark Amusement company, Louisville; capital, $200. Incorporators: Henry T. Kraft, Joseph Clark and Will H. Robinson.

Louisiana

Work on the new Globe theater in New Orleans will be started within the next thirty or sixty days.

Maryland

Plans are being prepared by architect A. Lowther Forrest for a one-story motion picture theater for erection at 2618-2620 Harford avenue, Baltimore, for Vincent A. Valentine. The building will be 32 by 90 feet.

Michigan

Mrs. W. F. Reckin is having a photoplay and vaudeville theater erected at North Saginaw street, Flint, to seat 350 people. The building is of a plain but attractive design. The exterior is built of velvet face brick trimmed with enameled brick. A large cornice has been erected on the top of the building in the center and the name Princess will appear in the middle of this cornice. In front of the building will be a large marque which will extend out upon the walk and will have a large electric light at each corner. The ticket booth is located in the center of the lobby.

Minnesota

Frank Latta will have plans prepared for a moving picture theater to be erected in Austin.

Work is being rushed on the new picture theater which is being erected for J. J. Gaffney on Atlantic avenue, Morris.

Mississippi

Carter and Rosenbaum have opened a picture show in Scooba.

H. A. Carlton, who has been manager of the Century theater in Jackson for several months, has resigned, and says he will build a large motion picture theater here in a very short while. As

SALLY PLAYS WITH ESSANAY

Sallie Fisher, famous Dillingham star, plays the big part in Essanay's "The Little Shepherd of Bargain Row," a five-act visualization of Howard McKent Barnes' novel and drama.

With Miss Fisher in the piece are Richard C. Travers and John Junior, two stars known to picture followers the world over.

"The Little Shepherd of Bargain Row" would have been highly inconsistent a

Sallie Fisher

quarter of a century ago, but now it is literally a page out of life today. There is not a situation in it that is not true to life in the business section of a great city and the subject lends itself admirably to filming.

Women will enjoy Sallie Fisher's interpretation of the girl who fought her way from the tenements to the management of a great store and will followed her through the various trials that confront her and which she disposes of in the big, breezy way that is part of her.

yet the site upon which the theater will be erected has not been definitely determined.

Nebraska

The new Monogram theater formerly the Jewel in Beatrice has been opened by M. Peyton. The playhouse presents a very attractive appearance and a Wurlitzer orchestra adds greatly to the enjoyment of the patrons.

New York

Plans have been drawn by architect Edward M. Adelsohn for the Grace theater to be built by the Home Crest Building company on the west side of Coney Island avenue, 46 feet north of Avenue O, Brooklyn, this spring. The building will be 47.2x90.2 feet, three stories, 34 feet in height with a parapet wall 11 feet in height above the roof. The structure will be of brick with stone trimmings. It will be lighted by electricity and steam heated throughout. There will be offices on the mezzanine floor, dwelling apartments on the second floor and stores and auditorium on the first floor. The auditorium will seat 480. The building will cost $20,000.

Ascher's 161st Street Theater corporation, Bronx, motion pictures, vaudeville, theatrical; $30,000; O. Reiss, J. A. Jacobs, S. Ascher, 303 East 161st street.

Pointer Feature corporation, Manhattan.—General motion picture business; capital, $25,000. Incorporators: J. H. Meeker, 441 Germanian avenue, Jersey City, N. J.; H. G. Meier, 100 Charles street, Jersey City, N. J.; R. L. Noah, 200 West 94th street, New York city.

Duplex Machine company, manufacture motion picture machinery, etc., $750; Gideon W. Carleton, Walter E. Carleton, Herbert O. Carleton, Brooklyn.

Motion Picture Target company of New York, Inc., Manhattan.—Operate motion picture shooting galleries, etc.; capital, $200,000. Incorporators: F. Leder, G. Cooper, A. J. King, 27 Cedar street, New York city.

The Rialto theater will open Saturday, April 15. It is on the corner of Seventh avenue and Forty-second street, New York, the site of the old Hammerstein theater. The building is being erected by the Rialto Theater corporation and embodies the ideas of S. L. Rothapfel, the moving spirit of the company, who is conceded to be one of the foremost exhibitors in the picture field.

Amalgamated Photo Play service, conduct employment agency in motion picture business, general publicity and advertising bureau, theatre proprietors, managers general photographic, printing, publishing and motion picture business, $10,000; John P. Phillips, Samuel Orr, William H. Wooleey, Manhattan.

Negotiations have been completed whereby Carthage will be assured of a modern and commodious moving picture theater. E. W. Colligan, owner and proprietor of the Hippodrome theater in State street, has just closed a deal in which he obtains the lease for a long term of years, with the option of buying at a later date, the Oberly block adjoining his present playhouse. It is his plan to extend his present building in the rear and also the newly acquired building and remove the center wall between the buildings, thus converting the space into one large theater with a seating capacity of approximately 800. When the alterations have been made, he will have secured a room about 120 feet deep and 45 feet wide. Work will start immediately on the additions to be erected in the rear of the two buildings and will be ready after May 1 to commence the interior work.

Hooper Photo Playhouse, Inc., Kings County, vaudeville, moving pictures, $5,000; M. and E. Sherman, M. Lippman, 1380 Park avenue, Manhattan.

Maud Allan's company, theatrical and motion picture business, $10,000; J. Ginsborgh, A. B. Stupel, P. A. Lee, Manhattan.

Ned Kornblite, proprietor of the Star theater, Binghamton, is making such changes as are demanded by the building code.

The Tefft Johnson Film corporation, motion pictures, theatrical, vaudeville, $25,000; J. A. Schuchert, C. Abrams, T. Johnson, 766 Ocean avenue, Brooklyn.

ESSANAY'S YOUNG WHITE-HAIRED STAR

Thomas Comerford of Essanay is 61 years old. He has been an actor for 40 years. Still he is young at heart and vigorous of physique.

He was born in New York, Aug. 1, 1855, and began his theatrical career in the "Old Drury" theater. Later he became stage manager on the road for Edwin Arden and Dore Davidson. A full quarter of a century he spent with Lincoln J. Carter's productions. As Steven

Thomas Comerford—Essanay

Thorne in "Dora Thorne" he made a decided success. He also appeared in "The Lion and the Mouse," "The House of a Thousand Candles," "Nobody's Claim," and "The Flaming Arrow."

Mr. Comerford joined Essanay in 1913. "Graustark," "In the Palace of the King" and "The White Sister" were some of the plays in which he carried big parts. His more recent work was as the judge in "The Strange Case of Mary Page," and as grandfather in "The Little Samaritan."

Loew's-Syracuse Theater corporation, moving pictures and operate other amusement enterprises, $5,000; Leopold Friedman, Charles C. Moskowitz, Henry J. Hoebel, Manhattan.

Ohio

The New Liberty Theater company, Liberty street, near Central avenue, Cincinnati, has increased its capital stock from $1,000 to $60,000, in order to enlarge the building and increase its seating capacity.

Roy Michael, proprietor of the Princess theater, one of Ashland's most popular amusement resorts, has just installed a 1916 model Motiograph moving picture machine.

Thomas Urbansky has made application for a permit to build a $25,000 moving picture theater with a seating capacity of approximately 1,000 persons at 2236 W. 14th street, Cleveland.

The Majestic theater on Second street, Portsmouth, will shortly be reopened by Farmer and Holman. The theater is being completely renovated.

The Park theater, Hamilton avenue near Chase street, Cincinnati, has been taken over by Henry Levy and Jesse Weis of the Empire Theater company.

Ohio

Plans have been drawn for a motion picture theater to be erected on East Broadway, east of Liberty street, Alliance, by John Palfi and Stephen Sous.

Pennsylvania

The Diamond theater, Hazelton, was destroyed by fire. It will be rebuilt at once.

C. C. McKallip & company have leased for T. J. Keenan to the World Film corporation, now at 955 Liberty avenue, half of the fifth floor of the Film Exchange Building at 930-40 Penn avenue, Pittsburg.

Charles Ackerman has become the lessee of the Orpheum theater on Third street, Williamsport, taking it over from Mr. Wright. Forest A. Thursby has been made manager.

Tennessee

The Crescent moving picture theater has been opened in Madisonville by R. T. Lee.

Brick motion picture show house, Clarksville; architects, Marr & Holman; ready about April 14.

Washington

The Bijou theater, Northport, has been sold by B. W. Bickert to Wilbur Robinson.

West Virginia

The Princess theater, New Martinsville, which was purchased last week by the managers of the Pastime theater, has been opened.

It is announced that the Frat theater in Martins Ferry owned by Roy Woods and Earl Boyd has been sold to David H. James.

Wisconsin

The Colonial theater at Manitowoc has been opened by E. M. Carstens. Mr. Carstens recently purchased the theater and it will be managed by Frank Plopkper.

The new Thiel theater, owned and to be operated by H. F. Thiel, will open for

business early in April in its new quarters, corner Central avenue and Third street, Marshfield. Seats for 500 persons will be installed this week. The theater has steel ceilings and steel crossbeams, an attractive tan glazed wall finish, suitably decorated, and is well supplied with exits. The exit doors have an automatic release which permits their opening upon the slightest pressure from within. A commodious lobby, ticket booth and two toilet rooms are finished in mahogany. Twenty-two chandeliers, done in ivory finish, supply indirect lighting. The pictures will be projected from a fire-proof booth of the latest type.

A POEM FROM PEACOCKE.

Captain Leslie T. Peacocke, author of "Neptune's Daughter" and a number of other feature films and who is now scenario editor with the California Motion Picture Corporation, sends some verse to MOTOGRAPHY and tells of the work and plans of his company. An excerpt from his letter, and the verse follow:

I beg to enclose a few "would-be-humorous" lines, entitled, "The Waning Star," which I worked out of my system after having viewed a recent so-called "feature" on the screen, in which a stage luminary of an ancient vintage was starred.

If you think the little effusion is worthy of a space in your pages, will you please accept it as a small free-gift offering from a long-time enthusiastic reader of MOTOGRAPHY.

This company is hard at work on their coming release, "The Woman Who Dared," which I adapted from Mrs. C. N. Williamson's book, and it is full of thrills and suspense. Miss Beatriz Michelena has had some wonderful gowns made for the production.

After that production this company is going to spring a big surprise in the way of their next production, which is to remain a secret for the present; and then we are going to do "Kismet" in 12 reels; and that is full of bigger possibilities for screen production than any play it has been my pleasure to tackle for film adaptation. We expect Otis Skinner out here very shortly, and I believe he will have a deal to say in the selection of his supporting cast; I am working on the scenario now, and from the way the working script is evolving it looks as if 5,000 people at least will have to be employed in the production, besides a great number of camels and wild animals of various sorts. The building of the City of Bagdad will be quite an undertaking, but we have unlimited space here and an army of willing workers.

"THE WANING STAR!"

BY CAPTAIN LESLIE T. PEACOCKE
[Scenario Editor, California Motion Picture Corporation.]

She was old and long bedridden, and to Hope had said "Goodbye,"
Watching for the end to come, and quite prepared to die.
Her name, long since, a household word, and out upon Broadway
Had flashed in great electric signs, when life was young and gay.
Her voice had long deserted her, her hair was grey and thin,
And nothing now can stir the feeble heart that beats within.
Then comes one day a manager, with "Movies" on the brain,
And hunts up all the Stars that had been long upon the wane.
So, one morning came a hurried call which brought her from her bed,
And she tottered to a studio, much less alive than dead.
Of course she scorned the base idea of acting for the screen,
And insisted that she play the roles of maidens—seventeen;
They worked her into "Features" and they advertised her big;
And they showed her on the posters in a blonde and curly wig.
The public said, "She must be fine! She played upon Broadway!"
But they wished when it was over that they hadn't had to pay!
She fought with her director till he quit and took to drink,
She argued with the next one till his mind refused to think.
She "knocked" our well loved favorites, that all fans idolize,
And their style, and dress and acting never ceased to criticize.
She scorned sweet Michelena, Mary Pickford and the rest,
And claimed that only Broadway Stars. like *her,* could stand the test.
She's still appearing on the screen and driving people mad,
And helping all she can to put good "Features" to the bad.
It makes one think the managers must all have gone insane,
To see them forcing on us these old Stars upon the Wane.
Oh! Feature, *please,* our *movie stars,* our *favorites* of the screens!
And bore us not forever with these sad old once-have-beens!

Plans are being completed for a handsome theater to be constructed by remodeling the store building of Mrs. Nancy Patterson, 113 and 115 West Main street, Owasso. The two stores are to be utilized for a theater that will accommodate about 900 persons. There will be a spacious balcony and box seats. The ceiling will be dome-shaped in order to afford best accoustic qualities. Fred J. Patterson, son of Mrs. Nancy Patterson, who has been in the moving picture business for several years in Portland, Mich., will have charge. It is expected that besides moving pictures vaudeville attractions will be shown.

Walter Hildebrand has been appointed manager of the Butterfly theater in Milwaukee.

Scene from "The Danger Line"—Essanay.

"The Invisible Enemy"—E-K-O Film Company.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

PERIODICAL DIVISION

HAROLD LOCKWOOD WITH METRO

Vol. XV CHICAGO, APRIL 29, 1916 No. 18

COMING

METRO EVENTS

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Released, one each week in the following order:

The Count of Ten
Number One
Childhood's Happy Days
Their Quiet Little Honeymoon
The Swooners
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The Model Cook
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¶ The price of *Motography* has been advanced from 10 cents to 15 cents for single copies, when purchased from a news dealer, or direct from the home office.

¶ To those who have been purchasing *Motography* at the news stand each week, we offer the suggestion to place your subscription in our hands. 15 cents a week for 52 weeks means an outlay of $7.80 a year.

¶ Regular subscribers to *Motography* get 52 numbers of their favorite Motion Picture Trade Journal for $3.00, thus saving the difference between $7.80 and $3.00. $4.80 a year is worth considering.

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1916

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, APRIL 29, 1916 No. 18

Metro Quits Board of Trade

COMPLICATIONS ARISE OVER EXPOSITIONS

THE Metro Pictures Corporation has quit the Motion Picture Board of Trade of America, Inc., and has withdrawn all its branch offices from membership. Metro was one of the charter members of the Board of Trade and was represented in that body by its treasurer, Joseph W. Engel, who has been the Board's treasurer since its organization, by President Richard A. Rowland, who was on the Board's membership committee, and by Arthur James, who was chairman of the publication committee of the Board and a member of the committee on arbitration.

This action followed what Metro characterizes as the turning down of the exhibitors' organization by the Board of Trade in the matter of the national exposition.

Metro's contention was that the exhibitors as the founders of the New York annual exposition were entitled to share equally with the Board of Trade and that anything in the nature of discrimination was against the best interests of the industry.

Metro's letter of withdrawal which went forward to President J. Stuart Blackton of the Board of Trade on Friday was as follows:

J. Stuart Blackton, President,
The Motion Picture Board of Trade of America, Inc.

Dear Sir:—

Metro Pictures Corporation together with all of its exchanges hereby withdraws from membership in the Motion Picture Board of Trade of America, Inc., the withdrawal to take effect forthwith. Metro's reason is that it has no desire for further official connections with a body whose recent proceedings Metro regards as against the best interests of the motion picture industry. Metro cites as a case in point, the endeavor on the part of the Board of Trade to take away from the exhibitors' organization without fair reason or excuse, the annual motion picture exposition and the Board's endeavor to dictate to the founders of that annual institution how, if at all the founders should participate in the management and the proceeds.

Metro believes that a "throttle the exhibitor" policy is unwise as well as unjust and desires in its withdrawal to protest most earnestly against such a course.

Metro has considered the facts carefully and is satisfied that no course other than withdrawal is honorable to itself or fair to the exhibitors. It is hardly necessary to say that Metro deplores the conditions which have made this action necessary.

We have the honor to be

Yours very truly,

Metro Pictures Corporation.

Metro at the same time made public its intention to give cordial support to the Third Annual Motion Picture Exposition at Grand Central Palace May 1, 2, 3, 4, 5, and 6. Its statement endorsing the exhibitors' exposition is reproduced with the description of that event on another page.

A score of new members were admitted to the Association of Motion Picture Exhibitors at a meeting held at the Regent theater in Buffalo, N. Y., last week.

The Association is not yet two weeks old. Its object is to promote the securing of better pictures.

One of the numerous elaborate scenes from "The Spider's Web," the new Essanay production

Scene from "God's Country and the Woman," the special Vitagraph Blue Ribbon feature in eight parts.

TRADE EXPOSITION BOOMING

Many Interesting Features at First National Motion Picture Exposition at Madison Square, New York, May 6-14

It is said the salaries paid to the motion picture actors and actresses who are to appear before the camera in specially written scenarios at the First National Motion Picture Exposition at Madison Square Garden, New York City, May 6-14, would total up to something like the interest on the national debt.

It will be the first time in the history of the motion picture industry that a cast made up of the leading screen players have ever appeared together. A stage with complete studio equipment will be built at the Fourth avenue end of the garden, and each day under directors of the first rank film stars will enact their favorite roles. After the film has been developed it will be thrown on a specially built screen. This will be the only showing of the picture. The latest feature films and news weeklies will also be exhibited.

Some of those who will be in the exposition pictures are: Mary Pickford, Theda Bara, Anita Stewart, Helen Ware, Olga Petrova, Pearl White, Margaret Gibson, Helen Holmes, Cyril Scott, William Farnum, Lionel Barrymore, Frank Daniels, Victor Moore, George Ovey, F. Forest Taylor and George Beban.

A plan whereby the study of motion pictures will become a part of the curriculum of the public schools of Greater New York will be offered the Board of Education by the Motion Picture Board of Trade of America at the education board's meeting.

Members of the Board of Education and those occupying the more important chairs of New York State's educational system have been invited to attend the Motion Picture Exposition and express their views as to the means whereby the motion picture manufacturer can be of the greatest benefit to the pupils of the public school.

For the fashion show of the exposition a special scenic effect will be placed on the large and spacious stage by S. L. Rothapfel, notable film presenter, known to MOTOGRAPHY readers through the department in this magazine conducted by him.

"The motion picture is a discovery of importance equal to that of the printing press. It is to take a leading part in the reconstruction of our social life; it will reorganize our educational system; it is to become a great moral power. The political boss of the future will be the motion picture; it will be one of the most powerful factors in our political campaigns. Moreover, it is to develop a new art and a new science—and a new and virile literature. It already is one of our greatest industries."

This is the statement of Dr. Francis Trevelyan Miller (Litt. D., LL. D.), a fellow of the American Academy of Political and Social Science and one of the leading American historians.

Dr. Miller is the author of nearly thirty volumes on economic and historical analyses of civilization. He has been elected chairman of arts and sciences Day at the Board of Trade Exposition.

"Playthings of the Gods," a three-act drama written and directed for the Lubin Company by Captain Wilbert Melville, is to be released April 27 through the General Film Company. It is melodrama that revels in episodes not encouraged at pink teas.

WORKS WITH EXHIBITORS

New Departure by the California Motion Picture Corporation in Handling Productions to Be of Mutual Advantage

With its decision to release better-than-program-pictures on a states right basis, the California Motion Picture Corporation, from all available evidence, has gone about solving the intricacies of the marketing end of the business in genuine earnest. The primary concern of the "California" producers in entering the open market was, according to a statement of General Manager Alexander E. Beyfuss, to make connections with the most substantial independent buyers in the country. "The Unwritten Law," the Michelena feature, will be handled in California through direct arrangement between the theaters and the producers. There will be no intermediate exchangeman.

The reason given by the California corporation for reserving this territory for its own immediate exploitation, is a desire to get a first hand understanding of the exhibitors' point of view. This, it believes, will give it a better appreciation of many of the problems that the state right man has to solve in his relations with the theaters he serves, and will consequently strengthen the co-operative arm of its own organization.

"The whole success of the motion picture business, as I see it," says General Manager Beyfuss, "lies in a full understanding between the producers and the public. This applies just as forcibly whether the producer be making a picture or making a sale.

"The main trouble usually is that the true statement of public demand becomes distorted in transmission through the hands of the middle party. There is no direct communication between the man who buys his ticket at the box office and the man who manufactures the picture.

"It is this difficulty that we have been trying to surmount. At first it was in the producing end that we went to the public and asked its opinion and advice. The result was such a picture as 'The Unwritten Law.' Now that we have entered the open market and are giving personal attention to the distribution of our output we are going to follow the same line. That is why we are booking the California territory direct from our own offices."

Multiple Selig Comedy

The Selig multiple reel feature comedy, "A Stranger in New York," released through General Film Service on Monday, May 8, upholds the new standard set by this company.

"A Stranger in New York" was one of the late Charles Hoyt's most successful farce comedies and none of the fun-making qualities has been lost in the film version made by Gilson Willets. Otis Harlan, the famous comedian, who achieved such success on the stage in "A Stranger in New York," enacts the leading role in the Selig comedy.

City Censorship

Every foot of film shown in Rochester, New York, is subject to censorship, according to an ordinance passed last week by the Common Council. The commissioner of public safety is acting as temporary censor until the mayor can appoint a permanent official.

Exhibitors' Exposition Program

METRO JOINS MOVEMENT

THE Motion Picture Exhibitors' Third Annual Motion Picture Exposition at Grand Central Palace, May 1 to 6, will be personally directed by B. A. Rolfe, manager of the Strand Theater and one of the most successful exhibitors in the United States. Mr. Rolfe has called together the exhibitors' committee and important show interests who had taken space at the exposition.

After a conference, lasting several hours, a complete program was adopted, which, in point of showmanship and in real motion picture interest, promises the greatest show in the history of the industry. There will be six days and nights of carnival in the very spirit of motion pictures, with twelve brass bands for the week. There will be picture exhibitions day and night, with a new and gorgeous grand ball every evening. There will be three motion picture studios actually in operation in the Palace every day and evening of the exposition, and the public will have an opportunity to see famous stars actually appearing before the camera in scenes which will be shown subsequently in motion picture theaters throughout the country.

B. A. Rolfe, exposition director.

There will be a grand prize scenario contest, the details of which will be announced on Monday, and special prizes for amateurs have been arranged. There will be exhibits of picture machines, theater equipment, lighting systems, seating systems and a history of motion pictures by a living panorama with celebrated actors, directors and picture makers appearing in the cast.

The Screen Club will participate, and will have a special celebration under its own direction.

Several monster show days have been arranged as follows:

May 1—Monday—Jewish Day.

May 2—Tuesday—Allies Day for the Red Cross Societies of England, France, Russia, Serbia and Italy.

May 3—Wednesday—German Day—for the Red Cross of Germany, Austria, Bulgaria and Turkey.

May 4—Thursday—Orphans Day—for the charitable institutions throughout Greater New York.

May 5—Friday—Metro Day and Frolic Night—Greatest stars of the screen and greatest stars of Broadway participating.

May 6—Saturday—Actors' Fund Day.

The exhibitors from all over Greater New York kept the wires busy at the League headquarters sending in assurances of their enthusiastic cooperation.

It is officially announced there will be special exhibitors' delegates from Boston, Philadelphia, Washington, Pittsburgh, Chicago and intervening points.

The exhibitors make the claim that they have the newer, bigger, better, finer, cleaner exposition place with the greatest art governor in motion pictures, the full cooperation of every exhibitor in their organization, which embraces Greater New York and beyond, the cordial support of famous actors and actresses, a list of which is being prepared for publication, real motion picture exhibitions which will give the public a definite idea of how pictures are made and other big show surprises, which for obvious reasons are being held back from publication until a later date.

The Metro Pictures Corporation has endorsed the exposition heartily and has issued the following statement:

"Metro Pictures Corporation cordially endorses the Motion Picture Exhibitors League exposition because the annual trade show is a motion picture institution founded by the exhibitors' organization. The exhibitors offered to cooperate with the Board of Trade Show and to merge with it on the basis of equal sharing and this offer was declined.

"The exhibitors are entitled to an equal share in an institution which they fostered and developed and no individual or clique or group can stand in the way of fair play.

"Metro is out of harmony with any attempt to treat the exhibitor like a step-child and it believes that such a course will destroy any possibility of cooperation between the exhibitors and the manufacturer in the great fight against censorship.

"Metro's feeling was crystalized by the circular sent out by the Board of Trade's show managers in which it was asserted that the exhibitors would hold no exposition. This was dated about the time when the exhibitors had been led to believe their proposals were acceptable to the Board and they had agreed to join in the Board's show. Later when they found they were not to be given a fair participation they returned to their own exposition plans. The circulars were sent out after the Board of Trade managers knew these facts and Metro regarded these tactics as highly unfair.

"Therefore, Metro will not participate in the Madison Square Garden Show, but will participate every day and with its best enthusiasm and material support in the Exhibitors Third Annual Exposition at Grand Central Palace, May 1, 2, 3, 4, 5, and 6."

Manufactures More Fun

Harry Gribbon, remembered as the super-sanitary fellow who before drinking wiped off the bubble of the flowing drinking fountain in "The Perils of the Park," has just finished the manufacture of more thrilling fun in the Sennett-Triangle comedy, "A Dash of Courage."

Speeding automobiles and stout stone walls are "combined" in the picture to the confusion of Gribbon and his fellow fun-makers. The chloroformed police force and the "Old Cops' Home" are important factors in the well funny-boned plot.

Pretty Star Tells "War" Experiences

According to Arline Pretty, the popular Vitagraph star who has just concluded a long camera campaign in and around San Antonio, Texas, filming scenes of the new Vitagraph serial, "The Secret Kingdom" which it is said will be released through V. L. S. E., the people of the East are better informed of the details of the army hunt for Villa than the average citizen on the ground.

Arline Pretty—Vitagraph

During the stay of "The Secret Kingdom" company at San Antonio, the air was vibrant with war and rumors of war, following Villa's raid on Columbus, according to Miss Pretty, the dainty little actress, who prior to her entry into the screen field was a member of Washington social circles. She met many old Washington acquaintances among the army officers and their wives and was for a time the guest of General and Mrs. Funston at their home in Fort Sam Houston.

"Whatever General Funston and his officers know about the progress of affairs across the border they keep most secretively to themselves," said Miss Pretty. "Troops come and go, but their future movements are a mystery to all save the officers immediately concerned. The consequence is that the folks in the border towns are not half as well informed about what is happening a short distance away from them, as the people who read the daily papers in the East. The reason for this is that the papers here get their news fresh from Washington, where it has been transmitted direct by General Funston.

"But we had troubles of our own, for there are thirty-one reels in 'The Secret Kingdom,' with action enough to keep everybody busy from start to finish."

"The Secret Kingdom" was directed by Theodore Marston at a great cost. Besides Arline Pretty and Charles Richman, the cast includes Dorothy Kelly, Joseph Kilgour, Ned Finley, Robert Whitworth and William E. Dunn.

Exhibitors Feast Universal Manager

More than a score of prominent film exhibitors tendered a complimentary banquet last week at the Georgian Hotel in Boston to J. A. Eslow, manager of the New England branch of the Universal Film Company, preparatory to his departure for California.

Mr. Eslow, who is one of the pioneers of the motion picture industry, is a product of the West, and was for a number of years associated with the legitimate stage.

He first came to Boston five years ago to assume charge of the Mutual office in this city. He took hold of his present position nearly three years ago and in that time his successful administration has nearly quadrupled the business. He leaves to become western manager for the Unicorn Film Service Corporation, with home offices in Denver, Col., and San Francisco.

Albert C. Schaller, who succeeds him, was toastmaster of the evening, and in the course of his remarks presented Mr. Eslow a gold watch, appropriately inscribed, denoting the occasion of the gift.

Among those present were Peter W. Maguire, Walter G. Hartford, Charles T. Gallagher, William J. Sullivan, Charles Walker, T. W. Burke, Maurice Rothenburg, J. Fred Levett, Harry I. Wasserman, A. Montague, Charles F. Berry, Albert S. Schaller, E. J. Farrell, W. W. Bradley, E. R. Daniels, W. J. Cooper, Walter Hess, James H. Donovan, H. J. Shepard, F. M. Jacks, Fred B. Murphy, S. H. Steinfeldt, Lon Vail, S. M. Moscow, Alden Washburn, H. Hirsch, H. J. Segal and Joseph Saxe.

ENLARGE LABORATORIES

California Motion Picture Corporation Employs Extreme Care in Making All Positive Prints of Its Productions

Many of the additions and improvements that the past month has seen at the plant of the California Motion Picture Corporation at San Rafael, California, have according to reports from that section, centered in the laboratory, where a two shift force is now employed turning out positive prints to meet State Right demands for Beatriz Michelena in "The Unwritten Law."

With the advent of this picture, which marked the beginning of the "California" concern's new policy of distributing its better-than-program features on a state right basis, it determined that every positive copy of the production should be printed at its own laboratory and under its own immediate supervision.

While the laboratory that the company has been using since its inception was originally designed for quality results, it was not altogether with exception of handling a quantity output equaling that incident to demand for "The Unwritten Law." Although the picture has been scarcely more than just put on the market, practically every purchaser of state rights is, according to the studio report, wiring in orders for additional prints of the picture. It was in anticipation of this condition that the laboratory was recently enlarged and increases made in both force and equipment.

"We have made every provision," says General Manager Alex. E. Beyfuss of the "California" corporation, "to handle this situation adequately. Our own personal experience and that gleaned from observing other companies teach us the necessity of printing our own positives in order to secure that acme of quality demanded by a better-than-program rating. Everything connected with 'California' features will henceforth be done under our personal supervision. This applies very particularly to copies made from our negatives.

"It avails one but very little to secure a perfect negative if the printing is let out to some outside firm and then done in a careless fashion."

The rights for "The Unwritten Law," the California Motion Picture Corporation production, for the Chicago territory have been sold to Herman Kahn of the Owl Features Company.

Brady Guides "World"

POLICIES OF INTEREST TO EXHIBITORS

ON APRIL 1 William A. Brady became general art director of the World Film Corporation and since the death of Arthur H. Spiegel has become executive manager of that concern as well.

Robert Warwick, World Films

How much the assuming of the direction of World Film by William A. Brady means to filmdom in general can best be understood when one is familiar with the remarkable success that has been Brady's share since he began producing, twenty-five years ago.

At least eight great and popular American dramas are credited to Mr. Brady. "The Man of the Hour," undoubtedly the most successful political romance ever produced and which earned for the sagacious manager close to a million dollars; "Way Down East," the subtle, telling, rural story of New England, which to this day, after years of wonderful prosperity, is still one of the great money makers of the legitimate stage; "Bought and Paid For," the most powerful of the 1911-12-13 season's plays; "Little Women" which was dramatized from the book and produced by Mr. Brady with the finest scenic surroundings and atmospheric touches and a half hundred other vital stage plays, marks the active quarter century of theatricals to the credit of the man who now takes over the generalship of the World Film Corporation and who modestly says: "If I knew as much about pictures as David W. Griffith and one or two others do, I might have some reason to talk about myself. I have no intention of revolutionizing any business and don't imagine I could do it if I wanted to," yet who, in an interview with a representative of this paper, outlined his ambitions and aspirations in a whole-souled manner in the first interview he has ever granted on the subject of motion pictures.

> The slogan of this company is to be: "No bad pictures." I do not mean that everything we produce will be a great picture, but we are now in a position to guarantee the exhibitor and the public absolutely that we will never put out a bad picture. We are going to select our photoplays with the same care that spoken plays are selected, and whatever I have learned in my thirty years' experience along this line will be brought to bear to this end.
>
> We will conduct no freakish campaign for the exploitation of any particular star; we will have a staff of reliable, sure-fire artists, and will screen our subjects with them alone; we will carefully avoid all 'smutty' and sensational plays; we will try to lead the way, if possible, to better things on the screen.
>
> The success of "The Birth of a Nation" should convince every producer that the public wants and will support the better class of screen offerings. Its success is due to the fact that it is built upon the greatest dramatic moment in the history of the United States, and I believe that there are many subjects in United States history which can be used to draw the public away from the eternal triangle, and away from restaurants and seductions, and all that.
>
> It will be our policy to avoid all conflict with the censors. The manufacturers can do away with censorship entirely, and end the eternal fight, if they will simply get together, possibly organize their own board, and make censorship unnecessary. When we find anyone among us who endangers the whole industry by truckling to dirt and "smut" the rest of us should go to him and show him just what he is doing.

Alice Brady, World Star

The greatest field for the motion picture in the future is to be found in the picture man and the theatrical producer to work hand in hand. Only about six of the larger cities of the country can see the Broadway successes with their original casts. The big stars simply refuse to visit the smaller cities. Consequently the play gets to those places with an inferior company and maybe a year later, when the public will not have it. They have become interested in the newer productions which they read of, and will not go to see the success of last season.

Now, if these plays are filmed the moment they become established successes, with the original cast, and immediately sent out to be exhibited all over the country while the play is still running, what an advantage it will be to all concerned. We can say to the public: "In this form you can see the latest success, with its original cast—and this is the only way you can see it." To the exhibitor we can point out the immense advertising value to be derived from the fact that the play is at the very moment drawing great crowds on Broadway.

Like everything theatrical, the public taste in pictures is apt to take a sudden shift at any moment. Personally I believe the turn now is going to be toward even longer and more pretentious pictures than the present five-reeler.

A great many of the stage stars have failed on the screen, while others have made good in a remarkable fashion. But the public has been educated up to the big names and demands them; consequently if the producer attempts to go back to the short pictures, with comparatively unknown people, he will find that the public will have none of them.

I trust nothing I have said will be taken as spoken in a spirit of egotism. I am here as a schoolboy, willing to learn what I can. I am bringing the results of long experience in the theatrical field, but I have everything to learn regarding this end of it.

The World Film Corporation is to hold a nation-

wide exhibition day on April 24, under the auspices of the various branches throughout the United States, at which time the three first "Brady-made" pictures will be shown to the trade at a central point to which the exhibitors are invited and to which their expenses will be paid provided they are amply impressed by the display of the three first "Brady-made" pictures to enter into an agreement or contract with the World Film Corporation.

The three first pictures made under the direct supervision of Mr. Brady and to which he devoted his time and attention from the writing of the scenario to the completing of the assembling, are: "The Closed Road" with House Peters, produced by Maurice Tourneur; "The Feast of Life" with Clara Kimball Young, produced by Albert Capellani; and "Her Maternal Right" with Kitty Gordon, produced by Robert Thornby.

These three pictures will be shown in theaters engaged for the purpose, beginning at nine o'clock on the morning of April 24 and continuing until midnight. No matter from what point the exhibitors travel in order to witness the display, if they are sufficiently interested their expenses will be paid by the film concern.

Mr. Brady is writing a personal letter to every exhibitor in the United States, which will reach them previous to the display day, in which he states that he knows that every exhibitor is from Missouri and in which he requests that they attend this display whether they contemplate contracting for World products or not, in order that they can see the beginning of the new era and the first of the "Brady-made" products.

The display will be controlled throughout the country by the twenty-four branches of the World Film Corporation with the branch managers in personal charge of each display.

Robert Warwick and Alice Brady World Stars

It isn't often necessary for the screen to call upon the stage for any one particular type. The latest and most marked instance of this kind is the appearance of the noted film player, Robert Warwick, in the leading role opposite Miss Grace George in "Captain Brassbound's Conversion" which is enjoying the widest popularity at the Playhouse in New York.

Mr. Warwick is a natural and graceful actor. His work in musical comedy, later in the Gilbert and Sullivan Operas, his remarkable performance in "The Dollar Mark" on the spoken stage, has more than proven him a born histrionian. His personality on the screen has made him a valuable asset throughout filmland. He is by far the foremost male star of the World roster and the fact that he is so well liked, decided the directors of that organization to offer him soon in Thomas Lawson's startling story, "Friday the 13th," which, according to reports, is to be the most elaborate production among the forthcoming World pictures.

Mr. Warwick is dividing his time between the Peerless studio and the Playhouse and seems to thrive on the effort.

"Sudden Riches" will be Mr. Warwick's next production on the World program, being the regular release Monday, May 15.

Alice Brady, daughter of William A. Brady, has been popular with World Film viewers for some time. Her next play was suggested to her by some Grand Opera singers who are personal friends. It will be "La Boheme," which is so well known to all lovers of opera. The part of "Mimi" is particularly fitted to Miss Brady's talents.

Albert Capellani is in charge of the directorial head of the "La Boheme" production and the interiors are being made at the Fort Lee studio, where the entire floor is taken up with some of the massive sets.

The picture will be one of the first of the entirely "Brady-made" pictures and will be released June 26 on the World Program.

CHAPLIN ASKS INJUNCTION

Charges Release of His "Carmen" Burlesque in Four Reels Is Violation of Contract—Court Order to Show Cause

Last week Charlie Chaplin made a request—or was it a demand?—of the Essanay company to the effect that his burlesque of "Carmen" should not be released in four reels, as it was, he claims, originally intended for but two.

Since that time he has brought suit against Essanay and V. L. S. E. for a permanent injunction against the distribution of the film. He charges that the four reel "Carmen" will injure his reputation. An order to show cause has been issued by Justice Nathan Bijur of the New York state supreme court. Nathan Burkan has been retained as Chaplin's attorney.

The application for the injunction is accompanied by an affidavit by Sidney Chaplin, brother of Charlie, setting forth facts in regard to the making of the picture and citing the effect upon Charlie's reputation of adverse criticisms which are likely to appear in newspapers, trade and dramatic journals.

It is charged that the release of "Carmen" in four reels instead of two is a violation of Chaplin's contract with Essanay and that Ben Turpin was employed in some scenes for the purpose of completing the four reels.

At the time the news of the injunction was received the Essanay company had not been notified of Chaplin's act and therefore had no statement to offer.

New Vitagraph Eight-Reeler

"God's County and the Woman," is a special Vitagraph Blue Ribbon feature that promises to take its place among the greatest motion picture plays yet produced. It is an eight-reeler and was photographed in the deep snows of Great Bear Valley, up in the San Bernardino mountains of Southern California.

Bear Valley is 9,000 feet above sea level and is reached by a dog road over which Rollin S. Sturgeon and his Vitagraph players journeyed to camp for six months while filming this photoplay which has to do with the law of virtue in the great Northwest. Real dog trains in full tilt over the hills are one of the features of the film.

William Duncan, George Holt, and Nell Shipman are the leading personages in the play.

Motion pictures have won another notable. Arthur Brisbane, the brilliant editor of the New York *Evening Journal*, who stated a short time ago that he had never seen Mary Pickford or Charlie Chaplin on the screen, and wasn't crazy to do so, has now come to the mourner's bench and declares that he is going to witness some good films.

Big Four O. K.'s Exhibitors' Credit

V. L. S. E. RECORDS SHOW UNUSUAL INTEGRITY

THE integrity and reliability of exhibitors seems to have been established for all time.

The latest proof of the dependability of the men in the presenting end of the motion picture industry—if there be anyone who requires any proof of this fact—comes from the interesting records of V. L. S. E.'s first year of business.

These records show that the bad debts of the Big Four amount to less than one-fortieth of one per cent. The same statistics also reveal, by the way, a splendid year's business by the V. L. S. E. The negligible amount outstanding on the company's books against theater managers assumes all the more meaning when it is remembered that V. L. S. E. requires no contracts from exhibitors nor any advance deposits of any kind. The reports of these records are also of great value to the industry as a whole because they aid in establishing the exhibitor—with the few who may have any doubts—in the place in the trade which justly belongs to him.

Walter W. Irwin, General Manager V. L. S. E.

Discussing these interesting records, as well as other phases of the organization's achievements, Walter W. Irwin, general manager of the V. L. S. E., on the company's first anniversary last week, said:

"The record of this organization in having upon its books at the close of a large volume of business for the first year, less than one-fortieth of one per cent in bad debts is believed to be unparalleled in any commercial enterprise.

"The compliment, however, is not so much due to this organization as it is to the exhibitors, for the figures prove that the exhibiting end of the film business is composed of men of as great a degree of substantiality and integrity as can be found in any commercial line of equal numbers.

"The experience of this company shows that the exhibitor thoroughly appreciates business methods and wants to abide by them—in fact seeks straightforward methods with which to conduct his business relations. We attribute one of the causes of the very substantial and constant growth of the business of the V. L. S. E. to this appreciation and desire on the part of the exhibitor.

"We, in turn, believe that we are doing our part, by running our business on our own money, rather than on that of our exhibitors.

"It was the judgment of this company that it was not necessary to require protection against exhibitors' accounts. On the contrary, it was felt that the exhibitor was daily becoming a more substantial and efficient man of business and that if he was treated accordingly, he would not be found wanting.

"Although the V. L. S. E. does not ask the exhibitor to assist in financing its operations, it does give an exhibitor an all-potent voice in those operations. I refer to the open booking policy by which an exhibitor can have what he wants, when he wants it, and for as long as he wants it—in other words, the system by which he is able to always chose a picture best suited to his neighborhood and his clientele, book it according to its merit.

"Full appreciation of this policy is being evidenced to a greater extent every day. Exhibitors constantly report that they want a variety of pictures—that is, a variety of themes and stars—that their respective neighborhoods and clienteles have their dislikes and peculiarities, with which they, as the neighborhood exhibitor, are best acquainted. Where they are able to see the pictures screened, and book those best suited for their purpose, without having any other pictures tied to them, they are in a position to please their patrons almost invariably.

"In this company, each manufacturer is in the keenest kind of competition, for he receives only the proceeds of his own product. Under no circumstances, is the picture of one manufacturer tied to the picture of any other manufacturer. Therefore, the weekly financial statement which each manufacturer receives, is so strong an argument for endeavoring to make better and better pictures, that no oratory or written word is ever necessary.

"But to make this policy of the utmost benefit, it is likewise necessary to see to it that every picture is sold according to its box office value—that is, according to its drawing power for the particular theater booking it.

"This policy, as instituted and operated by this company, applies just as completely to the sale of the product of one manufacturer as to that of all the manufacturers making up the organization.

"This policy of measuring our product solely on its merit, has been applied to every branch of the Big Four's affairs. It has been its inexorable ruling in regard to all of its dealings, not only with the manufacturers and exhibitors, but with its employees as well.

"This has made for a permanent organization, which taken in conjunction with the other policies outlined, has created a veritable avalanche of good will for the V. L. S. E. comprising one of the most valuable assets any organization ever had.

" 'I like to come to this exchange,' said an exhibitor, as he entered the New York branch, the other day, 'because you are always sure of doing business with the same man.'

"With between three and four hundred employees, the fact stands out that there have been only three resignations in a year's time, and very few dismissals, for the home office has preferred to err on the side of retaining an employee, than in that of dismissing him.

"Permanency of organization means advancement from the ranks, and this policy has been strictly adhered to and proven of great value.

"Of the twenty-four offices conducted by this company, sixteen are managed by men advanced from the ranks of salesmen; six bookkeepers who showed the desire to learn, and whose branch managers had the good judgment to take them about at night and instruct them, have likewise been advanced to the ranks of the sales force. Ten shipping clerks have similarly been promoted. The assistant general manager was first a branch manager, next a division manager, and then brought to the home office.

"So it is that the exhibitors have been given the benefit of the service of an organization, in which every employee, from the office boy up, is ever striving to make himself and his company more efficient, because each realizes that he has a chance to go forward since all promotions are based solely on merit.

"A salesman's duty is only half performed when he has sold our goods to the exhibitor. The other half, equally as important, is to see to it that the exhibitor resells to his substantial advantage. In other words, a salesman on our force is not only held responsible for the volume of business he does, but for the degree of success attained by each exhibitor in his territory.

"Another policy which has had its influence in the growth of this company and in the calibre of its service to its exhibitors is the profit sharing arrangement whereby everyone from the janitress up receives a substantial portion of the net profits of the company, as well as a salary, so that each is interested, not only in his own efficiency, but in the efficiency of everyone else.

"An exhibitor never finds it a trouble for any one connected with this organization to do anything to further his interests. In this way, we endeavor to make our sales occur automatically, by reason of the service rendered, so that exhibitors have learned that we are seriously and earnestly interested in their success."

"Gloria's" Treat

Exhibitors throughout the country have a treat in store in the mails for them. It may fittingly be called a "Gloria's treat."

The reference is to a large, dignified and beautifully designed folder which announces George Kleine's release of the new Billie Burke serial. It is already rather generally known that the captivating little star will have as her second screen vehicle a "motion picture novel" called "Gloria's Romance," by Mr. and Mrs. Rupert Hughes.

The commendable advertising folder mentioned above is the creation of Paul R. Kuhn of the Burnett-Kuhn Advertising Agency, Chicago. The piece is 12 by 16 inches in size. The simplicity and good taste of the cover design, with its picture of "the star supreme," is especially noteworthy. An attractive between-covers feature is the page of vari-colored bubbles enclosing charming glimpses of the charming Billie. Considering the popular rouge-topped star's effervescent personality the bubbles are a happy idea. An excellent poster-portrait in color is also included.

Exhibitors are given in the folder interesting details of the production and May 22 is given as the general release date after which a chapter will be released each week for twenty weeks.

Florence La Badie Stars in "Classics"

Florence La Badie is to appear in eight great features a year, to be known as Thanhouser Classics. They will signalize Mr. Thanhouser's challenge to the makers of a grade of production which he has never before attempted. He is ready with two productions, all completed, which will be offered to the exhibitors of the country in a startling way.

Florence La Badie, Thanhouser.

One of them is entitled "The Fugitive," a five-part drama. It is a thrilling story by Philip Lonergan, which departs completely from all standards of dramatic creation. There is no eternal triangle, no outraged innocence, and none of the standbys of the thrill-maker are in its make-up. Instead there is an entirely new treatment of plot units, along such new lines as Phil. Lonergan has shown himself capable of. The direction of "The Fugitive" shows Frederick Sullivan in an entirely new degree of power.

Quite different from "The Fugitive" is the second Classic in which Miss La Badie will be seen, "Woman, Saint and Devil." Critics who will view both productions cannot fail to recognize the versatility of the star, the director and the author, for this, too, is by Philip Lonergan, and again Mr. Sullivan is the director. Here psychology is the force that commands the action—a wierd, deep freak psychology that revolves on fact and which scientists will readily recognize as a parallel to a famous case of medical record. With the thread of fictional circumstance woven into it Miss La Badie has a vehicle which outdoes "The Case of Becky." It is not only one of dual personality, but quadruple mental state.

In booking these productions through the Mutual, Mr. Thanhouser inaugurates the biggest campaign the company ever undertook, which is interesting news to exhibitors. Each La Badie classic will have separate driving power and the line of advertising matter will will be unique and high-class. More than this, there will be a special service to picture fans, details of which will be sent broadcast in a few weeks.

Chicago Official Meeting Place

At a recent meeting held at the Hotel Sherman by the members of the Sixth National Exposition and Convention Committee in honor of the national president, Fred J. Herrington, discussion in reference to the official locality of the exposition was brought to Herrington's attention.

His answer was as follows: "I, Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, do hereby certify that the Sixth National Conventoin and Exposition, to be held in Chicago in the second week of July, is the officially authorized national convention of the Motion Picture Exhibitors' League of America." This statement was officially signed by President Herrington and Sidney Smith, secretary for Illinois.

Exhibitors Besiege Billie Burke

"GLORIA'S ROMANCE" RELEASED MAY 22

KEEN indeed is the enthusiasm with which exhibitors are responding to the announcement that "Gloria's Romance," the new George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, is going to feature Billie Burke. Like one man they have visited the nearest Kleine exchange in their territory and applied for bookings on the picture. Prices which have been bid for the showing of the picture have shattered all previous records.

In a few localities the largest and best located house in the territory has been favored with a contract permitting it to run the picture two weeks ahead of its general release on May 22, and in one big city the phenomenal sum of $40,000 has been paid for such a service. The owner of a large circuit of neighborhood houses has contracted to show "Gloria's Romance" in all of his theaters, paying $16,000 for the film beginning May 22.

In a number of cities theaters have contracted to run the Billie Burke production for a full week on each chapter, despite the fact that in the past the houses have never held a picture longer than two days, and this applied to such gigantic entertainments as "Cabiria" and "The Battle Cry of Peace"—but so great is the established drawing power of Billie Burke as a screen star that the theaters have unhesitatingly booked "Gloria's Romance" with the understanding that each feature chapter shall run for a full week.

Just as samples of the class of theaters that are contracting for the Hughes film novel one might mention the Studebaker in Chicago, under the management of Jones, Linick & Schaefer; the Arcadia in Philadelphia, which is operated by the Stanley Company; the Mary Anderson at Louisville, one of the Keith houses; and the Isis at Denver, operated by Mr. Baxter. Ascher Brothers, owners of a whole circuit of neighborhood theaters in Chicago and vicinity, have taken the production for the entire circuit, while in the East and South, more than a dozen big chain theater owners are bidding against one another for the showing of the film.

Billie Burke has clearly established her drawing power as a screen star and there is therefore no hesitation on the part of the big exhibitors in shattering in a moment all their previous policies and taking advantage of what is generally considered the biggest box office magnet they have yet been offered. Billie Burke in electric lights over a theater gets the money and the exhibitors know it.

"BILLIE" PLAYS WITH INDIANS

Tribe of Seminoles "Act" with Billie Burke in "Gloria's Romance," the Coming George Kleine Film Novel

When the time arrived for the taking of the Indian scenes which form an important incident in the earlier chapters of "Gloria's Romance," the new George Kleine motion picture novel by Mr. and Mrs. Rupert Hughes, in which Billie Burke is being featured, no little difficulty was found in securing an Indian tribe that would consent to pose for the films. Finally, after a journey of nearly five hundred miles, Director Walter Edwin discovered a band of Seminole Indians, and with the aid of Professor Histed, a noted photographer who annually spends months with the Indians in Florida and in whom the Seminoles have unlimited confidence, induced the chief to consent to the picture making in the camp.

Photographs Copyright 1916 by George Kleine

Fleeting glimpses of Miss Billie Burke, the $4,000 a week star of "Gloria's Romance," the new George Kleine motion picture novel by Mr. and Mrs. Rupert Hughes. No other stage comedienne can claim greater popularity than the captivating Billie.

At first the Indians were most suspicious of the camera, but gradually the squaws who were much attracted by Miss Burke's unusual hair, conquered their nervousness enough to permit of their approaching for a closer view of the strange tresses, whose like they had never beheld before. Meanwhile Prof. Histed had carefully explained the great honor that was being done the tribe when it was invited to take part in a picture with Miss Burke, for, he pointed out, the white men regarded the fascinating little star as a most beautiful and accomplished woman and paid thousands of dollars merely to behold her on the speaking stage. When, in addition, he declared that for its work in the film, the tribe would receive a present of meat (a great luxury), many bolts of calico and quantities of gaudy beads, a bargain was struck and the picture taking began.

Most of the bucks of the tribe wore garments closely resembling Jacob's "coat of many colors," being all rags and patches and most carefully hung outside of their trousers. When the "dudes" of the tribe were really "dolled up," they tucked their shirts inside the trousers and added a turban to their costume. The squaws were dressed mostly in beads, with a long straight garment, made in one piece, that formed a strange contrast to the dainty raiment of Miss Burke as she moved among them.

MANY NEW MUTUALS

"The Conscience of John David," with Crane Wilbur, and "The Stain in the Blood," Coming on Mutual Program

Among the Mutual feature releases for the week of April 24 are the Masterpictures, De Luxe Edition, "The Conscience of John David," a Horsley production featuring Crane Wilbur, and "The Stain in the Blood," second of these de luxe features from the Signal studios presenting Edythe Sterling, Norbert A. Myles and Robert McQuarrie in the principal roles.

During the same week Mutual will release two three reel features and three two reel subjects in which Vivian Rich, Edward Coxen, Marion Swayne, Lizette Thorne, Frank Borzage, Anna Little, Jack Richardson, the Fairbank twins—Madeline and Marion—George Marlo, Bert Delaney and others equally popular with Mutual fans will be seen in the principal roles.

Crane Wilbur is the author as well as the star of "The Conscience of John David." For this production the author-star has selected an unusual and exceptionally powerful subject, in which he essays the role of "John David," a young millionaire and idler, and a waster in whom self love is held dominant. His supporting cast includes Alice Rinaldo, who made her first appearance as a Horsley-Mutual star in the Masterpicture, De Luxe Edition, "The Love Liar"; Mae Gaston, recently signed to a long-term contract by David Horsley; John Oaker; Louis Durham, former "big leaguer"; Francis Raymond, Frederick Montague and several others.

"The Conscience of John David." Horsley-Mutual.

The Signal studios' second Masterpicture, De Luxe release, "The Stain in the Blood," is an extremely unique psychological drama, the scenes of which open in the far West and close in the eastern metropolis. "The Stain in the Blood" has to do with a youth who, left an orphan along with his sister by the massacre of their parents in an Indian raid, develops vicious traits at an early age which, in succeeding years lead him into a number of desperate escapades. Finally, aided by his sister and her husband, a young inventor, the youth is restored to manhood and his early life kept a secret from him.

Robert A. Dillon, who wrote the script for "The Stain in the Blood," has long been a close student of psychology and much of the data gathered by him in his researches has been woven into the story of the play. The question of hereditary influence, however, is treated by Mr. Dillon in an exceedingly novel but convincing manner in this production.

"The Stain in the Blood" was screened under the direction of Robert McQuarrie, who also appears in the role of the sheriff, adopted father of the hero of the story. The principals are supported by a strong cast of Signal-Mutual players, including Dorothy Nash, Willard K. Wilson and several others.

The two three reel feature offerings for the same week include "A Broken Genius," an American production with a strong heart punch, the principal roles of which are assumed by Edward Coxen and Lizette Thorne for release April 27, and "The Carriage of Death," a Thanhouser drama to be released April 29 featuring Marion Swayne and Bert Delaney.

Included in the three two reel subjects are "The Counterfeit Earl," from the American studios, for release April 24, in which Vivian Rich and Alfred Vosburgh have the chief roles, a Thanhouser production entitled "A Man of Honor," for release April 25, with the Fairbank Twins, Madeline and Marion, and George Marlo in the leading roles, and "Unlucky Luke," a Mustang western drama, for release April 28, in which the principal roles are handled by Anna Little, Frank Borzage and Jack Richardson.

Among the comedy releases for the same week are "Dad's Darling Daughters" with Riley Chamberlain and Walter Hiers, and "Willie Wendy to Willie" with Frances Keyes and Jay Yorke, Falstaff productions for release April 24 and 29, respectively; "Bugs and Bugles," featuring Carl Halloway and Johnny Sheehan, released April 26, and "Two Beds and No Sleep," for release April 30, in which Orral Humphreys is the featured player. These last two names will be released under the Beauty brand. The Vogue comdies for the week feature Rube Miller and Madge Kirby in "The Island That Never Was," for release April 25, and "Bungling Bill, Doctor," with Paddy McQuire and Rena Rodgers. This will be released April 30.

PAUL H. WOODRUFF, Editor

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New York's Double-Header Exposition

TWO heads are better than one, they say, and perhaps two shows are better than one. Some people have deplored the condition that has called for two motion picture expositions in New York within a week of each other. Naturally everybody will want to see both the "Third Annual Exhibitors' Exposition" held May 1 to 6 at Grand Central Palace, New York, by the Exhibitors' League, and the "First National Motion Picture Exposition" at Madison Square Garden, New York, May 6 to 14, promoted by the Motion Picture Board of Trade. And fortunately everybody can see both. The dates abut so nicely end to end that the visitor who has wisely arranged his vacation in the spring can have two joyous weeks of sight-seeing and society.

We might almost think the double-header exposition was the result of agreement rather than disagreement. Even the ultra-busy members of the industry, whose devotion to detail makes uneasy an absence from duty of more than a few days, can encompass the tail end of one show and the beginning of another in one glorious week-end. What better opportunity ever can come to see everything there is in the trade?

Competition has its unpleasant features, but generally its results are good. If we can call the holding of two expositions a species of competition, in the broad sense of the word, it is quite likely that each show will react to the benefit of the other. The spur of rivalry should make each effort better, if that be possible, than either alone would have been. The duo of events, regarded as one big celebration—which it will be in the eyes of the disinterested visitor—should attract more attention and more attendance for both parts of it than either could accomplish.

Exhibitors, and all other members of the trade, make a mistake if they do not regard these expositions seriously. They are serious. They are as important as the annual automobile shows and the business shows. They represent the supreme effort of combined forces—of the men who know the motion picture business and the men who know the exposition business.

The ambitious theater man, who wants to make the most possible out of his profession, to assist in the constant uplifting of its standards and the broadening of its influence, who wants to make it truly a big business for big men, can hardly hope to see his dreams materialize if he ignores these "concentration camps" of the industry.

It is quite usual to hear exhibitors say they "haven't time" for conventions and expositions. And they believe it too. They don't want to go because they persist in regarding the events as contrary to their theories of what such events should be. The earnest and serious man thinks they are pleasure junkets. The hail fellow imagines they are dry business affairs. So they stay home, following the line of least resistance; and gradually the men who do go apply their stimulated ideas and forge ahead, and the stay-at-homes lose out.

Lack of "time" is a poor excuse for neglect of trade expositions and conventions. The live exhibitor regards them as part of his business, and makes time for them with the same

conscientiousness that he takes time to count his receipts and inspect his program and study his audiences.

For the national trade event that undertakes to gather under one roof all there is of importance to an industry is not a thing apart, to be visited or not, as the passing whim suggests. It is inseparably interlocked with the efficiency and the success of all branches of the trade. No member of the industry can say "This does not concern me." The expositions and the conventions furnish working capital for the competitors of the indifferent man.

Natural Prosperity, or Cultivated Efficiency?

THOSE who circulate among exhibitors have observed that there is nowhere near as much grumbling about bad business as there was a year ago. Business is good. Of course people in all kinds of industries can say that, and are saying it. Most of them take it as a matter of course; "business is good" or "business is bad," as it may be, and in either case apparently beyond their control.

Many exhibitors have found it only too easy to fall into that habit of thought. There are so many excuses for bad business; so many seemingly good reasons why the house is only half filled.

If it is rainy or cold, the people stay at home. If it is pleasantly warm or unpleasantly hot they go to the beach or the park or drive out in the country. If times are hard, folks are saving their dimes. If prosperity reigns, they are busy with more expensive amusements and pursuits.

The exhibitor who is more ingenious than enterprising, and who finds it easier to console himself with philosophy than to bestir himself for business, can find plenty of perfectly logical explanations for the falling off of trade.

But the clever explainers of lost business seem to be silent of late. Some of them have quit altogether, it is true; but many more are too busy with business to play any minor chords. As we said before, business is good.

To do him justice, the man who considers bad business as beyond his power to remedy frequently takes no credit for the converse condition, and accepts prosperity when it comes as a gift of the gods or simply a turn of the wheel. Since we have condemned him for his former attitude, we would like to be able to praise him for accomplishing, even unconsciously, his "change of luck."

For we believe the exhibitor has accomplished that change himself, and luck had nothing to do with it. Even in the last year he has learned a lot of things about his business that he never knew before. His trade papers have given him information about his fellow exhibitors, and how they overcame obstacles similar to those confronting him. The makers of films and their exchanges, spurred by ever increasing competition, have gone out of their way to help him to success. After first assuring him of a really good program, they have shown him how to advertise and where, how to arrange his lobby display, and even how to meet his patrons. Best of all, they have inspired and enthused him and filled him with energy.

On general principles we hate house organs; they cost a lot of money that never comes back in any form, and that rightfully should go to the legitimate trade journal publisher. But our hats are off, just the same, to the editors of a few inspirational papers that ply between certain film makers and their customers; for we know they have done much to convince the exhibitor that his success lies not with the weather or the times, but with himself.

And the majority of exhibitors are becoming convinced of that truth. The grumbling and excuses are dying out; hard work is killing them. They won't come back, because work brings success, and the exhibitors who have adopted the new attitude toward their business have neither time nor occasion for complaint.

There is no business that responds more quickly, either way, to neglect or application. The motion picture man who stands still and expects patrons to come to him merely because he has seats in his house, and pictures on a screen, cannot hope for success, even with the help of "luck." He who devotes all his time to making his show better, even when it already seems as good as possible, can hardly fail. For him, business is bound to be good.

What Theater Men Are Doing

AN OPEN FORUM

On the Job from Eight to Eleven

By R. J. Edenfield

President, Dreamland Theater Company, Augusta, Ga.

AS SOON as I purchased a half interest in the Dreamland theater I rebuilt it, spending $13,000 on improvements. Today we have the largest, safest and most modern picture house in Augusta.

The seating capacity is 650, approximately 500 on the main floor and 150 in the balcony. Always bearing in mind that accidents will happen, our first thought was for the safety of our patrons, we therefore provided plenty of exits. In the middle of the theater is a wide aisle leading to two large double doors that open directly on the sidewalk, and in the rear on each side of the screen are exits, and besides, of course, there is the main entrance. We therefore pride ourselves on our ability to empty our theater on very short notice.

We looked also very carefully to the comfort of our patrons, and the entire building is well ventilated by means of large discharge fans emptying the house or changing the air every two to five minutes, according to the crowd and temperature outside.

We have a well furnished retiring room for ladies,

S. R. O. at the Dreamland, Augusta, Ga. R. J. Edenfield, Pres.

fitted with lavatory and two toilets, an ample supply of large mirrors and toilet requisites, and keep a maid on duty all the time. For the men there is a large room with lavatory and toilet. A janitor is on duty constantly, and the premises in and around the theater are kept clean and sanitary. Two uniformed ushers are employed to look after the seating and general comfort of patrons.

Our operating room is large and well ventilated, and contains two Power's 6 A 1915 projecting machines, motor driven, take-ups separately motor driven, lines to each machine, fitted with volt meters and ammeters, with switches so arranged that each machine can be perfectly controlled by one man if necessary.

We run a strictly program house, using good, clean films, eight to sixteen days' old from release date, —one, two and three reel subjects, except one five reel feature on every Wednesday, which is our dull day.

Music is furnished by a Photo Player, which takes the place of a twelve piece orchestra. We start it

The Dreamland's dignified entrance, Augusta, Georgia

up in the morning and forget it until eleven o'clock p. m., when we close. We use the latest music out, much of which is furnished to our special order.

No advertising slides go on our screen; not at any price. We issue five thousand copies of a four page weekly program, 6x9 inches. No advertisements are ever allowed on this program, three thousand copies of which are distributed in the residences every Monday morning. The remainder are taken up by patrons from a table in our lobby.

We insist upon and keep perfect order all the time. Misbehavior on the part of couples or individuals is carefully looked after, and if necessary parties are removed from the theater, no matter who they are. Ladies are required to remove their hats unless sitting next to the wall or on the back row; their refusal means that they are taken to the box office and their money refunded. This rule is followed strictly, and no exception is made for station or rank.

All bills against the theater are paid on presentation, we never allow one to remain unpaid if correct, not even to the end of the month.

The writer is at the theater every morning at 8:30 and remains until the close of the show at eleven at night. He does his own office work, checks up the ticket office morning and evening, pays little attention to drummers and buys only what is needed.

Admission price always five and ten cents, children over four feet eight inches pay ten cents the same as adults.

"Picture Theater Is a Retail Store"

That a successful photoplay house is built along the same lines as is a successful retail store and that there is something more in the motion picture industry

than simply producing patrons that brings success, is the basic theme of an excellent article that has been written by Charles C. Burr of the Paramount Pictures Corporation.

Mr. Burr in his article says: Running a theater where the program changes weekly, or oftener, is after all like running a retail store, inasmuch as its greatest asset is its satisfied customers. Satisfied customers are repeat customers.

Pleased patrons—as we will call them hereafter—are made by quality pictures. Whether it be drama, comedy, travelogue, or news pictures, they must measure up to the standard. This insures steady patronage of the class of people who have the means, inclination and time to attend your theater regularly.

A drama must be a logically presented, well-acted play; the day has passed when a plot that is an insult to the intelligence of anyone can be perpetrated on the public. If it is comedy, it should not be of the slapstick, vulgar variety, but should depend for its humor on the comic situations or the natural fun characterizing certain personalities. If it is newspictures, it should be real news, not something the people have read about a month before. If it is travel pictures, they should be backed by a comprehensive plan—not merely a scenic, but a good travelogue.

We don't need to point out to you the advantages of good projection and good music. You know as well as we do that "The Birth of a Nation" or "Carmen" would not have been the successes they were had it not been for their well-planned musical score.

Runs Open Air Theater in Summer

By John T. Bartlett,

Owner and Manager, Grand Theater, Racine, Wisconsin.

In 1909 I purchased an upstairs theater in Oconomowoc, seating 250 people, which another party had started and failed in. I ran this theater for about a year, showing vaudeville and pictures.

Then I came to the conclusion that vaudeville and pictures did not go together and decided to look for a location in a larger city. I chose Racine, a manufacturing city of about 45,000 people.

At that time there was one upstairs and two store shows showing pictures, and very poorly lighted, in fact so dark that the ushers used a small flashlight to locate the seats. I decided to build a real picture theater for the people and show motion pictures only. I built a theater which would seat 400 people, a real theater with a lobby, a good sized operating booth, and two boxes. People wondered how I could show pictures in a place so well lighted. The "Big Sister's Club" took the matter up and made the other places light up more.

I opened the theater with an orchestra of three pieces, two illustrated songs, and three reels of pictures. I later let the singers go and added another reel. I was one of the first managers to do this in the state.

My success is due to the following facts: First, Racine has a very fine class of people and they like pictures; secondly, I have not been away from the theater ten nights in the six years, and have tried to give the people just what they want at all times.

I own the only open-air theater in the city. The screen is built on the street side so the audience faces the street, and the front is all open where it is not taken up with the screen, so people passing along the street can look in as they pass by. I find that people like the open air house very much on hot nights and it pays well.

Watch Theater From Front to Back Door

By Aaron Laskin,

Manager, Kemper Theater, Little Rock, Kansas.

I have succeeded in my twelve years of experience by keeping a close eye on the running of my theater from the front to the back door, treating my patrons with every courtesy, helping my employees when in need, so as to have their close co-operation, and advertising extensively in the newspapers.

My motto is honest, fair and square dealings with everyone. That is one reason why I have no difficulty in securing a good patronage at all times. Regardless of how theaters have been formerly run, I have always been successful in putting them on the right side of the ledger.

Direct Mail Advertising

"Every audience to its taste and every motion picture to its particular audience is the maxim upon which every manager of a motion picture house should build his advertising campaign. The knowledge of how to find the audience for the picture and the picture for the audience, coupled with a direct mailing list, intelligently selected and subdivided into classes, is a process which turns publicity into showers of dimes for the box office," states George K. Robinson, of the Famous Players Film Company.

"To begin with, the manager or publicity director of a motion picture theater must have a number of composite talents and efficiencies," he continues. "He must have executive ability, initiative, tact, knowledge of human kind and good judgment.

"The way to get business is to find the audience for your plays and go after it. Selling is the great thing in almost any enterprise; selling pictures at a profit is showmanship. Managers are all sellers, but it is the people who buy. It is the people whom managers must interest.

"Every manager should know his pictures. Even more important is it that he should know the people who buy his tickets. He should know exactly how many doctors, lawyers, teachers, clubwomen, suffragists, mothers and business men make up his community and shape his advertising accordingly.

"Many of the instigators of direct-mail advertising claim it is non-productive, but if used intelligently it will prove successful. Care in selecting the proper mailing list is one of the biggest factors, if not the most important factor, in the success of a scheme like this. The man who is successful with such a list is the exhibitor who, having made his list carefully, uses it intelligently afterwards.

"How to get a 'live' mailing list is a problem with some managers, but it is easy if you know how to go after it properly. The telephone book will give you lists of doctors, lawyers and professional men while voting lists will furnish you with additional names.

"Women are the best class to appeal to in general. In every town there are women's clubs and organiza-

tions. Lists of their members are easily obtainable and the character of their organizations will guide the exhibitor as to the class of pictures which will appeal to them. Suffrage societies will always support a film which has an important bearing on the woman's cause. Blue books and social registers will furnish lists for society plays or films in which society women may be interested.

"Teachers are always an influence in a community and one which, if called to one's assistance will prove of great benefit. Educational films will gain their support. When a feature of this kind is shown the live exhibitor will see that every teacher in his neighborhood comes to see it if possible. Get their opinions of the picture, if you can, and utilize them in the advertising campaign."

From Usher to Exhibitor

By D. L. Sharits

Manager, Star Theater, Medford, Ore.

Ten years ago I was an usher. I worked in the only picture theater in Memphis, Tenn. I soon became chief operator.

One day someone told me I was a singer. I took his word for it, left the operating booth and began with the illustrated songs. During all this time I was studying the whole picture business.

My next step was as a yodler in vaudeville. While in this line of the business I worked for hundreds of the best known picture men in the Southern States. I next managed a film exchange in Texas and was also connected with the General Film Company of Cincinnati. Another field of the business in which I have had two years of experience, is as professional cameraman. This enables me to give the exchanges the criticism they strongly desired. When it comes to details, nothing passes me.

I have operated seven picture theaters. I am giving my patrons in Medford the very best film service possible—Paramount, V. L. S. E. (they are hard to beat), Mutual Masterpictures and "The Gold Rooster Plays." This service is good enough for any theater. Why shouldn't an exhibitor be successful with such a dandy line up?

The first thing in operating a theater is, of course, *service,* and the best that money, brains and efficiency can obtain. It isn't a question of how much, but *how good* and *consistent,* that makes and holds business. A man doesn't have to be the owner of the best theater in his town to be the most prosperous. Absolutely not. Give the public good, clean pictures and never overdo any with too much publicity. Once the public is deceived it takes weeks to get over it.

Don't lose any time with a *crank turner.* Get an

A good lesson in "How to Make a Lobby Attractive." No wonder Manager Dan L. Sharitz of the Medford, Oregon, Star pulls 'em in

operator and pay him accordingly. The best pictures in the country are no good unless the projection is good. See that the cashier handles your patrons as she should. "Thank you," doesn't cost a penny and often bring your patrons back again. If your house help is poor it will help put you out of business.

I believe in strong and original publicity. On many of my big features I pull some good *stunts.*

I have an electric sign so arranged I can attach it on top of my car. This sign is interchangeable, with three lines of letters:—the star's name, the subject and theater. I have a set of orchestra bells inside the car played by one who knows how, and while driving over town it attracts a great deal of attention.

I also use banners on the street cars. But I never advertise a picture in this way unless I know it will deliver the goods and is worthy of such strong publicity. Some exhibitors would stop at such an expensive advertisement, but now in this business the man who is afraid of a few dollars invested in a good advertisement will be the one who will some day drop

How D. L. Sharits, usher-cameraman-exhibitor, dressed his lobby for "The Battle Cry" and how he uses street cars.

out altogether. If such advertising gets the business it's cheap at any price.

I am a strong believer in good lobby displays. My lobby never looks the same day in and day out. I dress it differently each day. This is a very important thing to consider.

I quite often make movies of some local event which I find is always a good drawing card.

"Do Unto Others" Etc.

By William Merz

Owner, Princess Theater, Chilton, Wis.

My success has been due to the old Golden Rule. By using this policy you feel happy at all times, as you will know that you are doing your best to please the public, and by smiling you show them that you want their patronage.

The population here is 1,800. Two theaters. There have been three men started here and each closed up. All they would say was the people did not know good pictures when they see them. They did not show good pictures and their service was poor. They only showed one show a night and two shows a week; they kept no order. You can't get the good people from any town to go where there is poor management.

After the last man closed his doors the landlord asked me to try it. My first step was to make improvements, to put in everything of the best. On my opening night I made it plain to the people that I had come to stay and that I wanted to co-operate with every one of them and to let me know of anything

The Princess of Chilton, Wis. William Merz, Proprietor

that they saw to make our little theater better. I got hearty applause, which gave me encouragement. I started with a 60 day service and now I am running a 30 day service and features of the best. I do not run a cheap feature and charge a small price, but get a high priced feature that is new and get a good price and make more money. People would rather pay a little more for a picture and see a good, clean, new picture. I run Tuesday, Thursday, Saturday, Sunday afternoon and evening, two shows a night and four shows on Sunday; no seat less than 10 cents or more than 25 cents. I put on 4 reels for 10 cents. My competitor gives 5 reels for 5 and 10 cents. He can only run once a week. He has a bigger house, but that doesn't get him any more business.

I had a hard time of it when I started, but I kept on smiling. Now I have the people with me, which makes it much easier. I lay my success to hard work. Every week I get a window in the best store in town and trim it up with some good novelty. For instance,

Inner view of the Princess, Chilton, Wis.

I showed "The Strife Eternal," which is a big feature. I made a big egg that looked as if it were hatched, then I put a flag in the center, also another flag that read, " 'The Strife Eternal,' as thrilling as the 'Birth of a Nation,' will be shown at the Princess." Another good display I had was when I started "The Goddess." I placed nice fresh grass in the window and made it look like the scene that was shown in the play. Then I put the photos and a sign which read, "Scene taken from 'The Goddess.' " Each week I have a different display.

Another good permanent advertisement is to get permission to paint red arrows pointing to your theater on electric and telephone poles for several blocks on main street. Then at the theater there should be a sign, "The end of the Red Trail." It worked very successfully in my city.

Feature Brings Houses Big Business

The Orpheum Theater in Cleveland, through Manager F. P. Woda, booked "The Ne'er-Do-Well" for three weeks, starting Monday, March 27. The critics in the newspapers were very liberal in their praise of the picture, and devoted a special section to the attraction.

A two weeks' booking has just been concluded with the Tabor Grande in Denver, for a showing of the same feature at prices of twenty-five and fifty cents.

There seems to have been an unusual demand for the picture since it has been demonstrated that the public are willing to pay a dollar to see it, as was the case with the Pitt theater in Pittsburgh.

Henry Corn, manager of the Aetna Amusement Company, operating the Olympia Theater on Broadway, New York City, in a letter to the V.-L.-S.-E. offices states that on the two nights when he ran "The Ne'er Do Well' his house was filled to capacity. He has booked a return date.

Pictographs Teach Preparedness

SCREEN MAGAZINE FULL OF INTERESTING "ARTICLES"

FILM newspapers have been common for some time. It is not, therefore, surprising to find a "magazine of the screen" being developed to a high state of excellence.

And this the Paramount Pictures Corporation is doing, presenting to the eyes of the public all manner of things interesting and important to the welfare of the nation. For instance, the Paramount Pictographs, as this film magazine is called, have taught women how to carve meat for the household; they have conducted a "Better Babies" campaign; and have presented innumerable entertaining and humorous features such as the Holmes travel pictures, the silhouette plays and the Paramount-Bray animated cartoons.

Most important of all, Paramount Pictographs are now driving home with graphic force the arguments for national preparedness. The pictures shown in this series form a powerful factor in swinging public opinion in favor of an adequate army and navy for the preservation of peace.

Rounding out the dramas on the Paramount program for the week of May 1 are three single reels which include the Pictograph films, headed by Henry Reuterdahl's picturized arguments on naval preparedness; "Visiting the Dog-Eaters of Benguet," Paramount-Burton Holmes Travel-Picture, and "Bobby Bumps and His Goatmobile," Paramount-Bray Animated Cartoon by Earl Hurd.

In continuation of the campaign for national preparedness in the Pictographs for the week Henry Reuterdahl's arguments for proper naval equipment against a foreign enemy will be visualized on the screen. Reuterdahl is a noted naval authority in this country and he has graphically demonstrated the inadequacy of America's sea defenses. In another division of this reel the rules of etiquette will be translated into pictures.

Unique coincidence relative to the picturing on the screen of the utter lack of preparedness of the United States army and the actual happenings as they are daily occurring in Mexico, are creating a wonderful amount of comment throughout the country, one of the most flagrant of which lately has been the failure of the machine guns when brought into play against the Mexicans. The singular answer the government gave to this was that "it was too dark to load U. S. machine guns."

Consistently and constructively have the Paramount Pictographs visualized on the screen the many different departments in our army and navy in which deficiency is uppermost, and at the very same moment that there was flashed over the wires the fact that the machine guns had failed in their purpose to drive away the bandits from Columbus, New Mexico, the Pictographs were showing on the screen these very same American soldiers who were called to arms and picturing the inadequacy of our machine guns. All these pictures were made weeks before, with the permission of the government upon Mexican soil.

Frederick Palmer, the war correspondent of whom it has often been said "He has seen more war than any other American," and who is editing the "Preparedness" section of the Pictographs, made the decided statement when the guns refused to work, "Weeks ago we knew this was going to happen. We had seen the pictures that were taken of our boys and it wasn't a startling fact to me that

PROBABLY Paramount Pictographs are doing as much as any other one force to swing the public opinion of the nation over to the side of preparedness. The ideas of such notable military experts as Frederick Palmer (on the right), Major General Wood (on the left), and the naval expert, Henry Reuterdahl, are presented with telling force.

after we had shown the poor type of machine guns that the American soldiers were compelled to use, in one of our close-up pictures one of these guns after properly shooting one long clip cartridge jammed on the next. It may have surprised many, but it did not surprise anyone who has had actual reason to know how inadequate we are in that department."

It is brought out in the Pictographs that Germany went into the war of the nations with 50,000 machine guns built on the Maxim lines, all of them being water-cooled. The U. S. machine guns are air-cooled and absolutely rigid, not allowing them to be turned, depreciating their worth. Machine guns next to field artillery are the most important devices in warfare.

Dogs, served a la carte, are luxuries on the menu at the dinner to which Burton Holmes takes his fellow travellers in the 13th release of the Paramount-Burton Holmes Travel-Pictures, "Visiting the Dog-Eaters of Benquet." The trip is made in Mr. Holmes' motor car up the Benguet Road, most wonderful mountain-climbing boulevard in the world, leading from the Lowlands of Luzon, near Manila, to the summer capitol at Baguio, where the audience sees a polo game, played by two teams of officials stationed at Baguio. The dog-eating Benguet Igorots appear for the first time on any screen, and also the dog-market, where thin dogs are most sought after by the natives. Later the animals are fattened with rice, and stewed or roasted. Paramount audiences will also get a glimpse of the Bontoc Igorots and the famous school, started by Mrs. Kelley for the daughters of natives, where girls are transformed from savages into well-bred young women. This release is particularly interesting for its portrayal of the improvement wrought among the natives under Uncle Sam's guardianship.

Earl Hurd of Los Angeles and the Bray studios have contributed the eighteenth release to the Paramount-Bray Animated Cartoons. The story concerns Bobby Bumps, who starts out in his goatmobile propelled by a goat operating a treadmill.

Comedians who do a St. Vitus dance on the motion picture screen, when they should be as sedate as deacons, and brickbats and skillets which float with lackadaisical ease, when they should have the velocity of cannon balls, are the flies-in-the-ointment of the animated cartoonist's existence. So thinks Cartoonist Hurd.

"The drawing and timing of an action is a brand new science and any artist who is willing to spoil a few hundred feet of film and some time and patience, will feel amply rewarded if he can see his characters come to life before his eyes and act in an almost rational manner," declares Mr. Hurd. "The animated cartoon is an entirely different proposition from any other kind of drawing. My first attempts on the screen could only be looked at through smoked glasses. Characters that I had expected to walk sedately into a picture, volplaned in, and other objects that I had drawn to move with speed were simply wafted along."

Poppe Makes Change

Harry H. Poppe, who has conducted the publicity department of the Centaur Film Company during the last year, has severed his connection with that concern.

Mr. Poppe, although one of the youngest advertising men in the motion picture trade, has been one of the most successful in the field.

Entering the publicity ranks through the mediums of journalism and amusement promotion, Mr. Poppe made press-agenting a study rather than a mere bread and butter occupation, with excellent results.

Mr. Poppe's "copy" has long been welcomed by editors because of its polished construction, its crisp, direct style and its unerring "news value."

"I have made him every inducement to stay in my company," said David Horsley, " but he is ambitious and doubtless has plans in mind which he is anxious to work out for himself. All I wish to add is that if he remains in his present line, the firm which secures his services will have its publicity handled by one of the most capable and reliable experts to be found in or out the industry."

Mr. Poppe has as yet made no announcement of his plans.

Billie Burke's Wardrobe Insured

George Kleine has insured Billie Burke's wardrobe of Henri Bendel, Lucile and Balcom frocks, for $40,000.

These are the gowns which Miss Burke wears while playing "Gloria Stafford" in the new Kleine motion picture novel "Gloria's Romance," from the pen of Mr. and Mrs. Rupert Hughes, and the insurance was taken out not so much to cover the cost of the specially designed creations from the studios of the best known designers, as it was to insure Mr. Kleine against loss if anything happened to destroy the frocks ere the film is completed. For instance, Miss Burke wears a frock in the early chapters of the story that does not again appear on the screen until well along toward the end of the tale, and if the gown should be destroyed by fire or otherwise ere the last scenes are taken the first ones would be utterly useless, since they would have to be retaken at great expense and trouble.

It is this sort of loss against which the film manufacturer has always to be on guard, when he undertakes the making of a lengthy picture—one whose photographing alone takes several months.

D. W. Griffith's great photo-play is now being put into form. Thousands of people are being used and acres of ground have been covered with buildings necessary to the action of the story.

One of those thrillers you read about. The train was switched off all right, but it left Louella Maxam, the new 21 year-old Keystone princess in a real faint. The play: The Fred Mace-Keystone "An Oily Scoundrel." The villains, Hugh Fay and Charles Arling

"Fighting Germans" Coming

MUTUAL RELEASES WAR FILM MAY 8

FORMING a second big chapter in the motion picture history of the European war, the Mutual Film Corporation will on May 8 release a special five reel feature, "The Fighting Germans." The first big group of war pictures released by Mutual was known as "Fighting for France."

Vivid close views of what has happened in the desperate conflicts along the German-Russian border are presented in "The Fighting Germans," which is scheduled for release on May 8.

The picture intimately portrays Germany at war, giving glimpses of life on, in front of, and behind the battle lines. The great guns, the Zeppelins, the fast flying aeroplanes, miles of war-hardened marching men and the desperate hand-to-hand trench rushes are shown.

It is hardly necessary to say that these pictures were taken with the knowledge and consent of the German military authorities. They are official war records, taken by A. K. Dawson, an intrepid New York photographer who volunteered for the service. The Mutual Film Corporation has obtained these pictures through the American Correspondent Film Company, Inc.

This official sanction has given the films material which could not have been obtained in any other circumstances. The kaiser is seen on the firing line close up. The crown prince is shown in command of his regiment and in action.

Much of the action presented in these five thrilling reels took place about the fortified village of Ivangorod. In fact so much of the operations there were photographed by Dawson that it is possible to present in "The Fighting Germans" a fairly complete film record of the attack and destruction of the fortifications.

One of the several battle scenes show in a particularly effective manner of the massing of infantrymen in marching formation for a rush march to reinforce menaced first line trenches.

The construction of a field telegraph and telephone line under fire is depicted. Several scenes show with convincing photography the progress of a tremendous artillery duel.

Despite the official character of the pictures and the close military supervision of the photography one forbidden scene has crept into "The Fighting Germans." It is a close-up of a 30.5 Skoda gun, one of the heaviest pieces of ordnance ever made and a rival for the great weapons which levelled the fortifications of Belgium on the western front.

The negatives picturing the Skoda gun were passed through by the photo-censors in Berlin by an act of oversight almost unbelievable in consideration of the usual absolute efficiency of the German censor.

Dangling from the end of a cable 100 feet above Broadway Houdini, "the handcuff king," freed himself from the steel shackles which bound his hands behind him. From the Mutual Weekly.

Efforts have been made to recall the negative and to take the prints out of circulation, but this has proven impossible.

"The Fighting Germans," along with the Mutual's previous war special, "Fighting for France," makes a photo-history of the war as seen from both sides.

The photography is particularly good, especially in view of the trying and perilous conditions under which it was done. Because of the official approval of the films it has been possible for the Mutual to secure unusual manufacturing advantages in the production of the prints in the use of German dyes and chemicals. The prints of "The Fighting Germans" are being exquisitely tinted without regard to the expense and scarcity of the colors required. The Germans and the Berlin Analine Works are seeing to it that "The Fighting Germans" is a finely finished product up to German standards of photographic excellence.

A plan of newspaper promotion giving special opportunities for co-operative effort between the exhibitor and his local newspaper is being presented by the Mutual Film Corporation and the syndicate department of the Buffalo *Times*.

The operation of this plan is such that the exhibitor will be able to go to his newspaper and find it prepared with a method of exploitation which will put money in the box office and at the same time pay the newspaper well for its effort and space expended in promotion.

The scheme of operation of this exhibitor-newspaper exploitation is such that the picture is assured of a long life and consistent successes even after it reaches the lesser theatres in the small communities.

A subject closer home than the war across the ocean is found in the Thanhouser-Mutual three-reel psychological drama, "The Man's Sin." As this play is based upon the double standard of morals question it is full of vivid interest for the public as a whole, as well as professional sociologists. Grace De Carlton and Edwin Stanley play the leading roles.

The story is a vivid characterization of a man who, in his early youth, wrongs a girl who loves him, but suffers for his sin in the later years of his life. His nemesis is an aunt of the girl he wronged, and who died when the child was born. The girl was raised by the

aunt ignorant of her father, and when she reaches young womanhood she becomes a trained nurse. Her father had married years before, and had a daughter near her own age. One day the father is injured in an automobile accident and brought to the hospital where his daughter nursed him.

The aunt, who during all these years had nursed a desire for revenge, saw an opportunity to reap it upon the legitimate daughter and planned her downfall. Her plot is discovered in time to save the girl, and the tangled problem is unwoven by the faithful nurse and the physician at the hospital, who loves her. The man makes reparation for his youthful folly.

In the American-Mutual three part drama, "Realization," there is given an unusually thrilling story of the stage, a subject which because of its seeming mystery, always carries a peculiar fascination for the patrons of the stage and screen.

The story of "Realization" centers about a violinist, leader of the theater orchestra, and a beautiful singer. The girl is inspired by the playing of the talented musician, who loves her next to his precious violin. A friendship is formed between them, but as she becomes famous in her operatic work she is attracted by the glamour of society and forsakes her musician lover for a wealthy man about town.

When her new admirer, after showering her with costly gifts, attempts to take advantage of her, she curtly dismisses him. However, he is not dismayed, and succeeds in casting suspicion upon the violinist. Then she realizes he is the man she really loves.

Vivian Rich, as the singer, has a role with wide appeal, and one which she interprets with charm and grace. Her work in this picture will win many new friends for her. Alfred Vosburgh, as the violinist, is cast in a part which gives him ample opportunity to display his unusual versatility. George Periolat plays his unsympathetic role with a suave polish.

New Selznick Organization

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, has organized a distribution company to be known as the Lewis J. Selznick Productions, Incorporated. The primary object of the new concern is to provide for the distribution of the films featuring the beautiful star, who will, by the way, work in two features at once as soon as she begins her activities with her new company in July.

The Selznick Productions will also include the output of a number of other film stars. Each of these will be distributed as a separate proposition. The exhibitor will be able to book the C. K. Y. features by themselves or the pictures of any of the other stars they may choose.

This is a direct departure from the customary contract system of booking, and in explaining it Mr. Selznick had this to say:

"Under the present system the exhibitor, in order to get features like the Clara Kimball Young pictures, must also book a lot of pictorial junk. That this is unfair to the exhibitor anyone can see at a glance.

"The Selznick exchanges will handle the Clara Kimball Young and other pictures at a price commensurate with their boxoffice value. Each of these can be obtained by the exhibitor as a separate and distinct proposition and at various prices, arranged according to the actual value of the pictures."

Edward Jose, Artist-Producer

Edward Jose, who is producing Pathe's serial, "The Iron Claw," has had a varied and extensive stage experience. He was born in Brussels, his father being musical director of the opera there, and the young Jose was sent to the Conservatory at Paris and when only seventeen years old took a first prize as pianist. On graduation Mr. Jose made a concert tour of Europe under the management of Charles Baret, the impresario. He later took a position as actor with Sarah Bernhardt and remained with the "divine Sarah" for several years.

Edward José, Pathé Producer

Mr. Jose then went into the managing end of the business and took companies all over Europe and to Africa and South America. After fifteen years of this he went back to acting and played leads in France, England and the United States.

In pictures Mr. Jose became very well known through his acting in Pathe pictures and through his work as co-star with Betty Nansen in the Fox pictures, "The Celebrated Scandal" and "Anna Karenina." Mr. Jose then became a director for the Fox company and made "The Resurrection." He also starred in "A Fool There Was." He wrote "The Resurrection" from Tolstoi's work, and also the adaptation of "The Children of the Ghetto."

Returning to the Pathe Company as a producer he made the Gold Rooster features, "The Beloved Vagabond," "Simon the Jester," "The Closing Net," and "Nedra." He then formed the Feature Film Corporation of which he is director in chief. Steps are now being taken to change the name of the company to the Edward Jose Feature Film Corporation.

Rialto Opens with Triangle

S. L. Rothapfel, the prominent director-manager, known to Motography readers for his department, "First Aid to Theater Men," chose two Triangle films for the opening of his ultra-modern picture playhouse, the Rialto, of New York.

The pictures selected were "The Good Bad Man," with Douglas Fairbanks, and "The Other Man" which has the capacious Roscoe Arbuckle as a centerpiece.

The former play, made at the Fine Arts studios, is based upon a scenario written by Fairbanks himself. It treats the western bad man in a broadly humorous manner. In the comedy "The Other Man," Keystone Arbuckle plays two roles, that of a tramp and the highly polished suitor for the hand of a wealthy girl. The fun is extended to include a spectacular masked ball and the well-known leap of an automobile over the cliff.

Florence Reed in Pathe Feature

Florence Reed is now appearing in Pathe's "The Woman's Law." In this Gold Rooster play, Miss Reed displays a sense of values, a depth of emotional resources and a versatility that is as rare as it is fascinating. Her part is an exacting one. She must play the unhappy wife whose husband is of fickle temperament and whose ways are such as to cause her constant worry and sorrow. Only at the end, where, with her husband dead, a victim of his own folly, she is enabled to come into her rightful heritage of happiness, does Miss Reed have an opportunity to free herself from the necessity of calling upon her emotional resources to an extent that must constitute a severe tax upon her strength. "The Woman's Law" is the first Gold Rooster play made by the Arrow company. Lawrence McGill, the director, has staged and produced it ably, and it is considered one of the best features that Pathe has released.

Florence Reed

HOWELLS TALKS OF AUSTRALIA

Twenty Metro Features to Go to Antipodes Where Folks Often Go to Pictures in Evening Dress

Moving picture patrons of Australia are more discriminating than most manufacturers in America think, according to Benjamin F. Howells. And he cites as proof of the fact that they often attend picture theaters in full evening dress.

Mr. Howells, who is the New York representative of Vogel & Howells, when seen in the Metro offices in the Longacre Building had this to say regarding pictures in Kangaroo-land:

"Australia is a wonderful motion picture field and the evident belief of some American manufacturers that it can be used successfully as a dumping ground, is absolutely erroneous. Our audiences are made up of discriminating people and they are more like Americans than any other nationality.

"It might surprise many people that we have picture theaters down there on a more elaborate plan even than the Strand Theater on Broadway. It is not unusual to find many people in the parquet in evening dress.

"We do not have the many counter attractions there as you have in the States. For instance, we do not know anything of your modern cabaret. The Australians like above everything else, a good clean feature. It is true the field for feature productions is crowded in Australia, but like anything else there is always room for the best. And that is why we came to America to get the Metro productions. Our first contract calls for twenty of Metro's first features, and the others will be used as fast as the demand is created."

"RAMONA," FOURTEEN REELS

Clune Film Producing Company Makes Its Bow in New York with Unusual Photoized Novel

"Ramona," the big photodrama founded on Helen Hunt Jackson's love story, breaks the "long distance" record. It has fourteen reels.

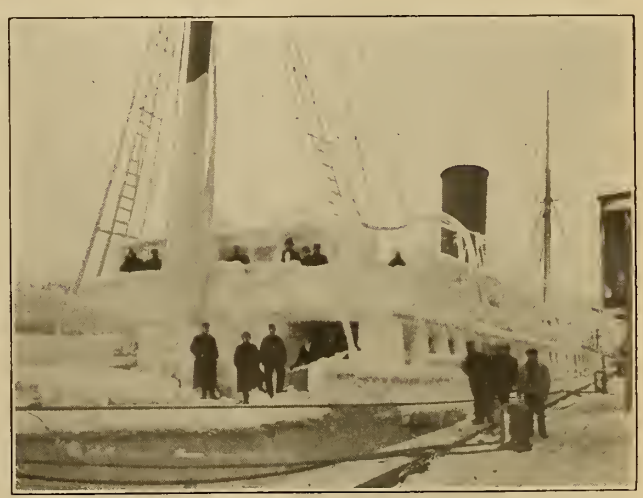
Other unusual features about this play are the fact that it features no particular star and was made by following the book faithfully without the aid of a scenario. One of the latter "things" was written, but the writer took so many liberties with the novel that it was decided not to use it.

"Ramona" was produced by the Clune Film Producing Company of Los Angeles, and directed by Donald Crisp. The premiere performance of the big film took place in New York at the Forty-fourth Street Theater during the first week in April and other cities will see it soon after. The Clune company took possession of the New York theater on April 2. This marks the entrance into metropolitan circles of W. H. Clune, the Pacific coast film man, and his associate, Lloyd Brown. The company plans to produce Harold Bell Wright's "The Eyes of the World" early this spring.

Serial Players in Florida

Edwin Stevens, Florence Malone, Marguerite Gale and twenty others are now in Jacksonville, Florida, to begin a production of a sixteen-episode serial picture entitled "The Yellow Menace," under the direction of Aubrey Kennedy.

The picture will be sponsored by the Serial Film Company, of which William Steiner is general manager. A newspaper serial story will be made of this picture by Lewis Tracy, the well-known English novelist, who wrote "The Wings of the Morning," "Captain of the Kansas" and other popular novels.



The Steamship "Northwestern" returning from Alaska with a winter coat of white velvet after carrying the Paramount feature, "The Crucible," featuring Marguerite Clark, from the Paramount house in Juneau to the Paramount theater in Ketchikan.

Valkyrien, Danish Danseuse

There are the traditions of a century of fine Danish histrionism in the dancing and the acting of Mlle. Valkyrien, the charming little Danish actress of the Thanhouser-Mutual studios, who, off the stage, is the Baroness Dewitz.

Mlle. Valkyrien, Thanhouser-Mutual.

Mlle. Valkyrien became a member of the Royal Danish Ballet when she was a mere girl, receiving instructions in pantomime, toe and classical dancing under the masters attached to the ballet. The ballet is a government institution, and has been subsidized by the crown for a century and a half. It is considered an honor to be accepted as a pupil, and after a decade of dancing, each member of the ballet is given a pension for life.

In this ballet, Valkyrien (as she prefers to be known) advanced to the position of junior solo danseuse in half the time usually required. She became instantly popular. She had not only youth and charm in her favor, but a classic type of beauty which is highly prized in Denmark. When she was only seventeen she presented herself, at the instance of Prince Hage, as a candidate for the great national beauty contest, which the government of Denmark holds every five years to maintain the classic ideal of Norse beauty. The conditions are stringent but little Valkyrien won. She then organized her own company of seven classical dancers and toured Europe. At the end of this term she was the most photographed girl of her age in entire Europe.

When she went home to Denmark for a vacation a large film corporation offered her a position. When Valkyrien presented herself at the studio, and the manager became aware of her identity, he not only engaged her but made a contract with her to star her in a feature. And thus it happened that Valkyrien entered filmdom as a star from the outset.

In rapid succession she played ingenue and light comedy parts. In 1914 she was married to the Baron Dewitz and came to America. Before becoming a member of the Thanhouser-Mutual forces Valkyrien appeared in several pictures produced in America. Her first Mutual appearance was in the three-part feature, "The Valkyrien," which incorporated many of the legends and lore of the little actress's native country in a modern setting. Her second starring role was in "The Cruise of Fate." She also appeared in the big seven-act Mutual Masterpicture, "Silas Marner," a Thanhouser production. Mlle. Valkyrien will be seen in the near future in another feature picture now being screened at the Thanhouser studios in Jacksonville, Florida. The sparkling, vivid light of Florida is enabling the Thanhouser camera-scientists to capture some extraordinarily beautiful effects.

Lakin Is President of Acme

Friends of John M. Lakin are congratulating him upon his election to the presidency of the Acme Lithographing Company.

In the opinion of those whom he has served in the past, Mr. Lakin's co-operation has been surpassing. His work has not only been of such merit as to draw forth the highest commendations of his customers, but has attracted such notice as to cause comment among exhibitors and the public. So pronounced has been the character of Mr. Lakin's service and lithographs that he has recently secured the much-coveted order to supply the lithographs for the Motion Picture Board of Trade Exposition at the Madison Square Garden in competition with some twenty-five competitive sketches.

John M. Lakin

One of Mr. Lakin's oldest customers in speaking recently concerning the quality of his service said: "In my twenty-five years of business experience I have never met anyone who so thoroughly embodied the consciousness of true service as John M. Lakin. Not only has he devoted himself to our business personally but he has spent hours of his time in thinking up new ideas that would be of advantage to us. As a result he has perfected his product and added to the prestige of our company."

Business acquaintances of Mr. Lakin are now prognosticating that the Acme Lithographing Company, under Mr. Lakin's able direction will assume a high place in this branch of the industry.

V. L. S. E. Film Inspires Battleship Fund

Exhibitors who find the demands in their community for features which preach "preparedness," are taking advantage of the publicity that goes with the fact that Miss Marjorie Sterret, the thirteen-year-old school girl, who started the *New York Tribune* Battleship Fund, received her inspiration which started this movement by first seeing "The Nation's Peril," a Lubin, V. L. S. E. release, at the theater near her home in Brooklyn, New York.

Her patriotic letter to the *New York Tribune* enclosing a dime, started the ball a-rolling. Today there are seventy newspapers all over the country who are working in conjunction with the Marjorie Sterret Battleship Fund, and the dimes are coming in at a rate totaling on the average of $320.00 a day.

One exhibitor at Haverstraw, New York, taking advantage of the sentiment of the hour, and in the interest awakened both in the film and in the fund, ran a special battleship performance, featuring "The Nation's Peril."

Notable Metros Coming

"ROMEO AND JULIET" TO BE MADE SOON

METRO has a number of notable productions on the fire. Burton King, the director with the Popular Plays and Players, who is producing "The Spell of the Yukon," with Edmund Breese in the stellar role, for the Metro program, has just been handed the scenario manuscript despite the fact that he has made more than a score of the most important scenes in the production.

There is an unusual supporting cast in "The Spell of the Yukon," including Christine Mayo, a newcomer on the Metro program, Evelyn Brent, Arthur Hoops and "Billy" Sherwood. One of the most pretentious settings is that of an Alaskan gambling house and dance hall.

"The Snowbird," a five-part production in which Mabel Taliaferro is starred, and Edwin Carewe, the director, is featured, now being produced by the Rolfe Photoplays, Inc., will be released on the Metro program May 8. The story of "The Snowbird" is laid in the picturesque Hudson bay district and concerns John Wheeler, a traction magnate who becomes financially embarrassed and borrows money on a tract of timber land in the north.

A strong characterization of the primitive man is given by Edwin Carewe, who plays the part of Jean Corteau, and Miss Taliaferro has an exceptional role which gives her full opportunity to display her marvelous versatility. There is a strong supporting cast including James Cruze, Warren Cook, Walter Hitchcock and Kitty Stevens.

Lionel Barrymore and Grace Valentine are starred in "Dorian's Divorce," a five-part feature produced by Rolfe Photoplays, which will be released on the Metro program May 1. This production will serve to introduce Miss Valentine as a full fledged star on the Metro program. She has been featured in several previous Metro productions including "Black Fear" and "The Blindness of Love."

Many of the most interesting scenes in "Dorian's Divorce" were made aboard the revenue cutter Woodbury, which Metro bought especially for this production. The company worked on board the vessel as she came down from her home port at Portland, Maine, to a new berth in the Hudson River.

The supporting cast in "Dorian's Divorce" includes William Davidson, Edgar L. Davenport, Lindsay Hall, L. R. Wolheim and Buckley Starkey. The feature was written and directed by O. A. C. Lund.

Lionel Barrymore, having completed his work in "Dorian's Divorce," will be starred alone in "The Quitter," a sensational five-part Metro feature which has just been put into production. The exterior scenes will be photographed along the Mexican border, and the company does not anticipate that it will be much of a holiday. But it was necessary for the Metro players to go there, as the scenery and buildings they desired can only be found in that section. Most of the time the company is in New Mexico they will be obliged to live in tents.

Nigh and Snow Star Together

Director William Nigh, who recently completed the sensational five-part production, "The Kiss of Hate," with Ethel Barrymore in the stellar role, has begun work on a new feature for Metro in which he will be co-starred with Marguerite Snow. "Buttsy's Glory" is the name of the new production, and it was written by Mr. Nigh. Not content with writing it and starring in it, Mr. Nigh is going to go one better in this wonderplay and introduce his wife in a prominent part. She is known on the stage and on the screen as Citta Cameron, but she has never appeared on the Metro program.

The naming of "Buttsy's Glory" was a rather odd procedure. In the beginning Mr. Nigh called his comedy-drama "Cassidy." The name did not appeal to the powers that be. Mr. Nigh said he could not think of a better title. He was told to call his associates together and consult them regarding a name. Mr. Thompson suggested "Buttsy," after a boy he knew at school who always carried a pocket full of cigar butts. And so the production was named.

It has been decided to call the big five-part Metro

Metro's "The Snowbird," with Mabel Taliaferro and Edwin Carewe.

Lionel Barrymore and Grace Valentine in "Dorian's Divorce," Metro film.

feature in which Dorothy Green and Clifford Bruce are starred, and which was recently completed at the Popular Plays and Players studio, "Souls Aflame."

One of the features of "Souls Aflame" is the introduction of a submarine in a stirring scene. The play serves to introduce both Miss Green and Mr. Bruce to Metro audiences, as it will be the first time that either has appeared upon the Metro program.

"Romeo and Juliet" Coming

Francis X. Bushman and Beverly Bayne, who recently completed "A Million a Minute," a forthcoming Metro wonderplay, have gone to Baltimore where they will spend a vacation of ten days with Mr. Bushman's family at Bushmanor, the screen artist's country home.

Immediately after their rest Mr. Bushman and Miss Bayne will return to New York when they will begin work on the big six-part production, "Romeo and Juliet," which the Metro Pictures Corporation is going to offer as its contribution to the Shakespearian tercentenary. No expense or effort will be spared to make it one of the greatest pictures ever produced.

Charles A. Taylor, the well known playwright, who recently joined the Metro scenario staff, has been invited to address the Authors' League of America at its next monthly meeting in the Plaza Hotel. The authors have come to realize the importance of turning their attention to writing for motion pictures, and want to hear from authorities upon the subject. Winston Churchill is president of the club, and its membership includes every writer of repute in America.

Mr. Taylor is now at work picturizing Ella Wheeler Wilcox's books for the Metro program. The first one that will be presented will probably be "Maurine."

Gaumont Finishes Labor Film

When Gaumont releases May first "The Quality of Faith" as a Mutual Masterpicture, de Luxe edition, the screen will present a remarkably vivid picture of labor conditions, the pressure exerted on an upright minister by the wealthiest member of his congregation, and a story of misplaced affection that finally finds responsive answer in the heart of a girl whom society had banned. Alexander Gaden appears as the minister, and the girl is played by Miss Gertrude Robinson. A strong supporting Gaumont company has been provided, including Lucille Taft and Charles W. Travis.

"The Quality of Faith" boldly faces some of the biggest problems of society. It handles these questions so that they reach the screen in a big way, making the spectator feel the pangs of the young minister whose eyes are really opened for the first time upon life. The first scenes tell of his love for the butterfly society girl whose father, a rich factory owner, is the leading pillar of his church. Then fate throws him into the factory strike where he sees that justice is on the side of the down-trodden employees. It also introduces him to Marna, a girl of the streets.

The factory scenes for "The Quality of Faith" were taken in a large cotton factory. The exteriors depicting the strike were filmed in Jacksonville. Over 600 extra people, it is said, took part in the mob scenes.

Under the direction of Edwin Middleton, Miss Gertrude McCoy is now working on the "south sea" scenes in the Gaumont Mutual Masterpicture in which she is to be starred. This five-reel feature will be released May 15. Excellent locations for that part of the story depicting the life of the heroine and her rescuer on what they found to be an unhabited island have been found near Jacksonville, Florida. One of the big features of "The Isle of Love" is the burning of an ocean liner in mid-ocean.

Photo Copyright 1916 by George Kleine.

Partial view of the George Kleine studios in New York City in which "Gloria's Romance," the Rupert Hughes motion picture novel in which Billie Burke stars, is being made.

Bluebird Brings Florence Back

To thousands who made Florence Lawrence their favorite, in the days when moving pictures were not so popular as they are now, it will be good news to learn that Bluebird Photoplays will return this splendid actress to the screen. On May 15 she will first be reseen as the star of a feature entitled "Illusive Isabel," adapted from the novel of Jaques Futrelle's by Raymond L. Schrock.

Florence Lawrence, a Bluebird.

Miss Lawrence was among the first women of the dramatic stage to ascend to pictures, in the years when American manufacturers were having a hard struggle to get scenarios to make pictures from —and then found difficulty in finding a suitable market.

In "Illusive Isabel" Miss Lawrence has found a splendid role. The new Bluebird play promises to bring Miss Lawrence back to her old-time popularity. She has been two years in retirement.

The C. C. Field Motion Picture Company has just completed a large and well-equipped studio at Miami, Florida. Alice Hollister and her husband, George Hollister, formerly with the Kalem company, are among the personages annexed by the new concern.

"FIGHT FILMS SEIZED"

Government Orders Seizure of Johnson-Willard Films Rephotographed Across Canadian Boundary—Operators' License Bill Introduced

By Thomas O. Monk
Washington Correspondent for Motography.

The Customs Division of the Treasury Department has given orders for the seizure of the films of the Johnson-Willard prize fight in Cuba, which was rephotographed across the Canadian-United States border line, the Customs Division reaching the conclusion that this method of bringing in the films was a violation of the law. It is pointed out that the law provides that films of this character are prohibited from being brought to or sent into this country and the Customs Division has decided that the method adopted is prohibited.

It is also pointed out that in any event the films could only be permitted to be shown in New York state as the same law which prohibits them from being brought in or sent to the United States prohibits their transportation in interstate commerce in the United States.

A bill has been introduced in the House of Representatives providing for the licensing of operators of cinematographs, moving picture machines, and similar apparatus. The document was drafted by the Board of District Commissioners, which recommends it passage.

The bill provides that the commissioners be directed to appoint a board of examiners, consisting of one employe each of the electrical department, the office of the inspector of buildings, and of the fire department. The board is to examine applicants, who must pay a license fee of $5. For a violation of the law it is provided a fine of not less than $25 nor more than $100 be imposed, and, in addition to the fine, the license of the violator be revoked.

The bill provides "that the examination provided for herein shall be a practical examination, and for this purpose the board of examiners is hereby authorized to purchase cinematographs, moving-picture machines, or other similar apparatus, stationery, printing and office supplies, at a cost not to exceed $300 in any one fiscal year."

The commissioners call attention to the fact that applicants for a license are now required to demonstrate their fitness for their work to the satisfaction of the chief engineer of the fire department. They say that in the absence of the necessary machines for a practical examination, the only manner in which the fitness of the applicant can be determined is by requiring him to submit to a written examination.

The bill also provides "that the commissioners of the District of Columbia are hereby authorized to promulgate from time to time such regulations as they may deem necessary for the operation of cinematographs, moving picture machines and similar apparatus not inconsistent with the provisions of this act."

An important announcement comes from Edwin Thanhouser concerning the forthcoming Thanhouser-Mutual five-reeler, "Master Shakespeare, Strolling Player," in which Florence La Badie is featured. Notwithstanding that this play from the pen of Philip Lonergan is dedicated to the Shakespeare Tercentennial Celebration, it is not what might be termed a "costume play." The story is that of a girl of today who is transported to the Shakespearean era. The events are laid mostly at a United States military post, and Shakespeare and Bacon, as well as the characters in the famous Shakespearean plays, appear "personally" in a modern romance.

Japs in Horsley-Mutual Play

Three noted Japanese actors, Kuran Kotani, Sumi Yamamoto and Hana Tanka, have been especially engaged by David Horsley for important roles in the forthcoming Mutual Masterpicture, De Luxe Edition, "The Conscience of John David" in which Crane Wilbur is the star. All three have had considerable experience both on the speaking stage and before the camera. Kotani has long been a favorite throughout the Flowery Kingdom and has frequently appeared before the Mikado and other members of royalty.

Six Cameras on Same Picture

In the making of the new Annette Kellermann feature it was necessary for the Fox company to invade the semi-tropics to secure the settings. To prevent any possibilities of retakes or inferior photography Director Herbert Brenon "shot" every big scene with six different cameras from as many different angles.

Two cameras were side by side at the point where the action promised to be most vivid and the other four were placed where they would get the action from new angles. Often the sixth camera placed at the most remote spot would pick up the action on the film in a way that made it superior to the work of all the other instruments and this strip of film would be selected as best depicting what the director wished to show.

Many semi-tropical conditions made this course wise. Heat, coming down via sun-rays at a certain angle, would affect the raw film. Moisture in the air at certain times of the morning or late afternoon would spoil film and cloud up the picture—even penetrating at times the canvas hoods which were jacketed around the film containers when the camera was in action.

Film taken today of a scene will differ materially from a duplicate picture of exactly the same scene taken a week or two later. This is due wholly to atmospheric and light conditions over which man can have no control.

The camera infantry used in "shooting" the new Fox Annette Kellermann picture. Each of these sharp-shooters caught the big scenes from a different angle.

Role of Olga Is Unique

When Miss Hylda Hollis resided in Petrograd, at that time St. Petersburg, she little dreamed she would soon be called upon to play the part of a Russian woman of society. Her acquaintances gained then, now stand her in good stead for in "The Secret of the Submarine" she brings into play all her knowledge of Russian court life.

Hylda Hollis, Mutual-American

Miss Hollis was selected, from a considerable list, to play the part of Olga Ivanoff, in the big Mutual-American photoplay. Physically she just fits the role which, coupled with her great knowledge of the drama, and understanding of the type she is portraying, makes her the ideal Olga.

When Miss Hollis is seen on the screen in this part those in the audience who understand the Rusisan language are asked to watch her lips when she is speaking with Sextus, her underling, for she is one of the very few women of the stage who is conversant with the strange tongue of the Czar.

As Olga, Miss Hollis is required to carry much of the tense drama of the story, a task which is not hard to one of her broad knowledge and vivid appreciation of dramatic values.

FIVE-REEL KNICKERBOCKERS

To Be Released Once a Month Beginning Week of May 15—Lois Meredith in "Spellbound" First

The General Film Company announces the addition of a five-reel feature in the regular service, to be released once a month under the Knickerbocker Star Features brand.

The first release, to be scheduled definitely for some date in the week of May 15, presents the beautiful and gifted Lois Meredith in "Spellbound," a sensational drama of modern society. Henry King, Jackie Saunders and other popular stars will follow, in five-reel dramas of the quality which has made the Knickerbocker Star Features famous. All productions will be under the direction of H. M. and E. D. Horkheimer.

The immediate success of any good five-reel feature in the regular service is apparent to every one familiar with the present needs of exhibitors. Surpassing this level of average in the degree which has given the Knickerbocker Star three-reel features their unique position in the regular service, the Knickerbocker Star five-reel features will, it is declared, afford the exhibitor a monthly feature in every respect equal to the best special features obtainable outside of any program.

Speaking of the quality of the productions already finished, H. M. Horkheimer said:

"Nothing more plainly indicates the trend of the times than the public demand for features of exceptional quality. Against this demand, the exhibitors must balance the quality of available productions and the tendency to place the cost of the few extraordinary features out of all proportion to the exhibitor's limitations. The five-reel Knickerbocker Star Features will go a long way toward solving this problem for the exhibitor."

Lois Meredith, star of the first release, "Spellbound" is one of the most popular actresses on the screen, as well as one of the most beautiful women in the annals of the American stage. She won immediate success as Modesty in "Everywoman," then toured the Coast as prima donna in "Madame Sherry." Recent notable screen triumphs of Miss Meredith include "An Enemy to Society," and "The Antique Dealer," in which she was co-star with Cyril Maude.

A special campaign has been planned for the five-reel Knickerbocker Star Features. The campaign includes extensive advertising and newspaper publicity designed to promote direct results for the exhibitor.

A preliminary canvass of exhibitors throughout the country conducted by Knickerbocker representatives acting in collaboration with exchange managers, indicates convincingly that the majority of exhibitors, including both exclusive feature houses and those using program service, acknowledge not only a desire, but an actual need, of productions such as are promised in the five-reel Knickerbocker Star Features.

FILMS FOR CHILDREN

National Board Publishes List of Pictures Selected from Those Reviewed During the Month of March

Films selected for children from the mass of pictures reviewed by the National Board during March are as follows:

Name—	Brand	Company	Reels	Character	Seen
Our National Vaudeville	Gaumont	Mutual	½	Cartoons	3-1
See America First No. 25—					
Tampa, Florida	Gaumont	Mutual	½	Scenic	3-1
To Have and to Hold	Lasky	Paramount	5	Story	3-2
The Flight of the Duchess	Thanhouser	Mutual	5	Story	3-3
A Prince of Yesterday	Gaumont	Mutual	3	Story	10-20-15
The Old Violinist	Rex	Universal	3	Story	3-3
Friday the 13th	Gaumont	Mutual	½	Cartoon	3-8
See America First No. 26—					
Monterey, Cal.	Gaumont	Mutual	½	Scenic	3-8
Preparedness	Gaumont	Mutual	½	Cartoon	3-15
See America First No. 27—San					
Francisco, Cal.	Gaumont	Mutual	½	Scenic	3-15
Signs of Spring	Gaumont	Mutual	½	Cartoon	3-22
See America First No. 29—Daytonia, Florida	Gaumont	Mutual	½	Scenic	3-28
Traffic Cop (Children over 12)	Thanhouser	Mutual	5	Story	3-31
Canyon Diable, Arizona	Essanay	General	½	Scenic	3-6
Canimated Nooz Pictorial No. 6	Essanay	General	½	Scenic	3-6
Out of Order	Kleine	General	1	Comedy	3-14
Life and Training in U. S. Navy	Vitagraph	General	1	Government	3-16
Canyon del Mureto (over 12)	Essanay	General	½	Scenic	3-23
Canimated Nooz No. 7	Essanay	General	½	Cartoon	3-23
Record Run	Kalem	General	1	Story	3-23
V. H. Bailey's Sketch Book	Paris-Essanay	General	½	Cartoon	3-28
Winter Sports in Quebec	Essanay	General	½	Scenic	3-28
Brother Jim	Laemmle	Universal	1	Story	3-8
Storming the Trenches	Powers	Universal	1	War	3-15
The Millionaire's Son	L-Ko	Universal	3	Comedy	3-17
Chinese Travel Laughs	Powers	Universal	1	Comedy	3-22
Lonesome House	Laemmle	Universal	1	Story	3-24
The Young Sleuth	Powers	Universal	1	Story	3-31
Destroyer of Our Gardens	Pathe		1	Nature	3-27
Gand	Pathe		½	Scenic	3-27
Chips Backyard Barnstormers	Juvenile	Cosmofotofilm	½	Comedy	3-28
Chips Rivals	Juvenile	Cosmofotofilm	½	Comedy	3-28

This list should be of great help to all exhibitors who are building up their future patronage by catering to young folks.

Following the production of the Selig drama, "The Crisis," William N. Selig is planning to film "The Garden of Allah," in an elaborate and spectacular way.

LATEST ON ACTORS' FUND

Contributions from Theater Managers, Clubs, Cities, Actors and Studio Employees Pour in to Treasurer Commodore Blackton

Thousands of people in the motion picture business are to-day employed with one single object in view. The film industry has promised to raise $500,000 in fifteen weeks to complete an endowment of $1,000,000 to place the Actors' Fund of America on a sure and permanent basis forever.

The National Executive Committee of the Motion Picture Campaign, which was organized to promote the collection work, has now completed a chain of committees from Coast to Coast and announces with satisfaction that everywhere most active interest has been awakened among film people.

Theater proprietors and managers in every section of the country are declaring their intention of doing a great work to swell the $500,000 total. Monday, May 15, has been fixed as National Motion Picture Tribute Day, on which it is planned that a portion of the receipts of every theater in the land where films are shown will be donated to the fund. Already, 1,200 proprietors and managers have promised to contribute 10 per cent or more of the money which they take in on the date. These pledges are not confined to any one section. Their range is the widest possible, as shown by the preliminary honor roll of theaters announced in Motography two weeks ago. Since that time scores of additional managers have signified their intention of joining in the great work. A random selection from these new responses shows the extent to which the active interest of busy, practical men has been awakened in a single humanitarian purpose. Here are a few of the latest additions to the theater list for National Tribute Day. They extend literally from Coast to Coast:

F. H. Schanze, Schanze Theater, Baltimore, Md.; F. M. Bond, Bond Theater, Pontiac, Ill.; Ario Bertotti, Columbia Theater, Clinton, Ind.; Jay E. Gould, Crystal Theater, Glencoe, Minn.; E. Newman, Grand Theater, Helena, Ark.; Guy Mahoney, Palm Theater, Missouri Valley, Iowa; C. A. Orr, Princess Theater, Grace, Idaho; I. W. Dakin, Gem Theater, Hood River, Oregon. The capacity of these houses ranges from 800 down to 200, and they represent cities and hamlets. Never before was a movement of this kind met with such diversified and general support.

A letter received from J. S. Smoot, manager of the Camden Theater, Parkersburg, W. Va., was of the kind that gives cheer to the Motion Picture Campaign's Executive Committee. Mr. Smoot notified Mr. Goldfish that on Sunday, April 30, he will give a sacred concert in his theater, the entire proceeds of which will be sent to Treasurer Blackton.

Monday was selected by the Executive Committee for National Tribute Day, so as not to place too great a tax upon the managers, but many of them have written to headquarters that if their returns on that stated day do not come up to a satisfactory figure they will contribute from the receipts of some other date.

John Kunsky, the millionaire theater owner of Detroit, is working hard. The friendly rivalry among the large cities as to which shall make the best showing on National Tribute Day awakened Mr. Kunsky's interest and his pride to see that his home territory does its share. This hustling picture magnate is in direct control of ten big theaters.

The latest big community to enter the competition of cities is Washington, D. C. An energetic committee has been organized in the National Capital. The proprietors of the Washington Motion Picture Houses are all taking a lively interest in the movement and that they will give a good account of themselves on National Tribute Day.

Among the many other southern cities, New Orleans has taken a seat on the band-wagon and displays a lively interest in the campaign among theater managers.

One of the most unique tributes to the cause given so far took place at the Eighty-First Street Theater last week. A goodly sum was realized for the Fund and A. L. Shakman, president and managing director of "The House Beautiful," afforded his patrons an unusual treat.

No less than nineteen well-known favorites of the screen appeared on the stage in person and were introduced to the audience. The big crowd which filled Mr. Shakman's theater greeted its favorites clamorously. Later the people were given an even closer view of the film stars when they pased out into the house and sold autographed photographs in the aisles. The price of these was supposed to be only 25 cents but dollar bills and in several instances five dollar notes were eagerly waved in the air by enthusiastic fans desirous

Advance glimpse of "A Social Highwayman." World.

A flash-ahead of "By Whose Hand." World-Equitable.

of purchasing likenesses of their favorites from their own hands. The screen actors and actresses who appeared to the loud acclaim of their admirers were:

Anita Stewart and James Morrison, of Vitagraph; Virginia Norden, of Balboa; Mabel Normand, of Ince; Kathryn Adams, Gladys Hullette and Betty Lawson, of Thanhouser; Nicholas Duneaw, of World; Violet Mersereau and Billy Garwood, of Universal; Christine Mayo and Mary Miles Minter, of Metro; Bliss Milford, of Pathe; Teddy Sampson (Mrs. Ford Sterling) and Alice Lake, of Keystone; Jane Grey and Charles Backus, of Triangle; and Anna Nilsson and Tom Moore, of Arrow.

One of the most interesting entries on the list of subscriptions received by J. Stuart Blackton, treasurer of the Campaign Fund, is "Painters $2.50." This appears on the appeal posted in the Famous Players studio at 130 West 56th street, New York City. Without solicitation from anyone these employees of the studio got together and from their small wages gave their mite to swell the fund.

Vivian Martin Migrates

Vivian Martin, the well known star of the screen and stage, has just signed to appear under the Oliver Morosco Photoplay Company and Pallas Pictures brands and will leave New York for the Los Angeles studios of the company on May 4. She will begin work on her initial production for the Paramount Program immediately.

Vivian Martin

Since her motion picture debut in "The Wishing Ring" about a year and a half ago, Miss Martin has gained country-wide popularity among patrons of the photoplay, her first film presentation scoring instantaneous success wherever it was shown. Among other screen plays in which she has since appeared with great personal success are "The Butterfly on the Wheel," "The Little Dutch Girl," "Old Dutch," "Arrival of Perpetua," "Little Miss Brown," "Little Madamoiselle" and "Over Night."

The theatrical career of Vivian Martin commenced at the age of six when Richard Mansfield selected her to play in his supporting cast in a small part. Later she appeared in more important roles with Sam Bernard in "The Belle of Bohemia," Andrew Mack for two seasons, William H. Crane in "Father and the Boys," and Charles Warner in "Drink." In the title role and supported by an all-children cast, she appeared in "Little Lord Fauntleroy" for the Shuberts at the Casino, New York. Her more recent portrayals on the metropolitan stage includes the star part of "Peter Pan," "The Spendthrift," with Fred Thompson, "Officer 666," "The Marriage Game" and "The High Cost of Loving."

In speaking of her new affiliation Miss Martin said: "I am indeed happy in the thought that I am now to appear under the Oliver Morosco and Pallas Pictures trademarks because of the high quality in photoplays which they represent. I can hardly wait to begin work and wish the long trip was all over with and that I could report at the studio to-morrow."

Announcement has not as yet been made as to Miss Martin's first subject or whether the initial offering will be a Pallas or a Morosco production but it is said that it will prove a subject that will present her to even better advantage than anything in which she has appeared heretofore.

Edison Furnishes Idea for Play

While examining a submarine on which there had been a fatal explosion Thomas A. Edison, replying to a question from fellow members of the national defense board, is reported to have made the following statement:

"To my mind there is no reason why an under-sea boat should not be equipped with a fish-gill-like apparatus, so that it can draw its supply of air directly from the water. Thus the lives of the crew will not be dependent upon the compressed air supply or on the ability of the boat to reach the surface. When this invention is perfected submarine navigation will be perfectly safe and secretive."

Samuel S. Hutchinson, master producer, decided to weave the expression of the great inventor into the theme for a photoplay. This has been done in a wonderfully thrilling manner.

The dangers to which the crews of under-sea boats are constantly exposed are shown in a graphically gripping way in the big chaptered film novel, "The Secret of the Submarine," enabling the audience to gain a vivid appreciation of the wisdom of Mr. Edison's statement. It is a thrilling sight to see a submarine dive below the surface and especially, when it is realized that dangers which the crew cannot combat are liable to appear any minute and make the boat a tomb.

Abiding Faith

An unusual evidence of faith in a film service, is found in the case of E. W. Copely of Dallas. He will be an interesting example for exhibitors throughout the country who may be contemplating signing for General Film Service. Before Mr. Copely laid a stone for the foundation of his theater, "The Golden Oak" of Dallas, he contracted for the General Film Service, planning to use it exclusively, changing his program daily.

"The Golden Oak" will seat about five hundred persons. It is said to represent the final word in motion picture theater construction.

Producers Protect Investors

Declaring that the citizens of Jacksonville, Florida, should be protected from the onslaught of the "fly-by-night" motion picture producers; or rather those who attempt to organize companies by inducing the layman to invest his or her money in a motion picture company by picturing in glowing terms the enormous money that is made in this line of business, several managers and directors of Jacksonville studios will take the matter up with the municipal authorities with the idea of having laws enacted for that purpose.

A Glimpse of Gertrude McCoy

By Betty Shannon

There are so many charming things one might say about Gertrude McCoy, that it is very difficult to know where to begin. I met her in one of New York's spacious depots, just five minutes before her train was to leave for the winter studios of the Gaumont-Mutual Company, in Jacksonville, Fla.

Gertrude McCoy. Gaumont-Mutual.

She has a cordial greeting, a charming smile, a firm hand shake, and is sincere and unaffected.

She is a tall, graceful young woman—this actress who has become such a tremendous favorite. Her hair is fair and golden, her mouth sensitive and sweet.

"Tell them that I was born in Georgia—Rome," she said. "Then I went to Knoxville, Tennessee, to live. I was not very old when I first began to love the stage. I used to take part in amateur theatricals, then one time I had a chance to fill in at a performance of a small traveling stock company.

"Then I came to New York, such a little old woman of a girl, who should have been bounding with life and enthusiasm. I was, oh, so much older than I am now. I was a model first, both for Gibson and Christy. At first I had only parts in melodrama and in musical comedy, but the company was not always congenial and oftentimes very unsatisfactory.

"When I returned to New York after a season on the road, about six years ago, I determined that I wanted to get into the pictures. I went to the Edison Company, and was rewarded with a place with the mob. It was chorus girl that I played. Then I went back to the Pathe studio one day, and was given the leading role in a picture. After having finished it, I returned to the Edison Company.

"The stage next again put in its call. 'The Fair Co-Ed' wanted me, and I left with the understanding that I could come back when I wanted to. The play did not last very long, and soon I was back at the studio, and I stayed," said Miss McCoy, "until I left to go with the Gaumont Company and now I am very happy to be a Mutualite."

"Child of God" Worth $30,000?

Another question of considerable interest to the motion picture world came up in the New York Supreme Court when the Rev. Cyrus Townsend Brady began there an action for $30,000 damages against the Frank A. Munsey Company.

Mr. Brady's point, which is one of importance to both film producers and publishers, is that an author of a magazine story, albeit he may have sold his brain child for magazine publications, still retains the motion picture rights to it.

Back in 1906 Dr. Brady wrote a story and sold it to the Munsey Company, reserving the book rights unto himself, he claims. He received $240 for the yarn, which was printed under the title of "A Child of God."

Notwithstanding his rights as author, he now asserts the Frank A. Munsey Company sold the motion picture rights to "A Child of God" to the Mutual Film Corporation, which made and distributed a motion picture founded on the theme.

Cincinnati Club Organized

The Cincinnati Screen Club was organized at the Cuvier Press Club on April 13 by a score of motion picture men, newspaper representatives and exhibitors. Co-operation between film men and the press and a general stimulation of moving picture interests is the organization's program. A dinner was served by the Cuvier press to the newly organized fraternity.

C. E. Holah, of the V. L. S. E., Inc., was unanimously elected president of the club. Charles Weigel, manager of the Alhambra theater, was named vice-president. W. J. Beyers of the Cincinnati *Post* was elected secretary; and W. S. Wessling of the Pathe Exchange, Inc., is treasurer.

Other charter members are as follows:

E. T. Lux, Universal Exchange; C. C. Hite, Triangle Film Company; R. E. Haines, Mutual Service; H. L. Crear, General Film Company; Paul C. Mooney, District Manager Fox Film Company; Gus Muller, Fox Film Company; Harry Bugie, George Kleine Exchange; W. J. Fitzpatrick, Standard Film Company; A. J. Needham, Essanay Company; J. W. Greenstien, Standard Film Company; W. J. Howard, Bluebird Films; Lewis Baum, World Film Company; T. Nolan, Cincinnati Theater Supply Company; W. J. Wessel, General Film Company; George Hummel, Cincinnati *Post;* Sam Levick, Cincinnati *Tribune;* Joe Eastman, *Times Star;* Kenneth Craine, *Moving Picture World.*

At each man's plate there was found his name and company and a little epitaph of some one of his best features. This was typewritten on pieces of film in its raw state.

Many good speeches were made by those present and each carried forth the trend of the needful co-operative spirit.

Selig Against Big Salary Stories

Stories being widely published concerning the enormous salaries being paid motion picture performers work a detriment to the industry and give the public an entirely false and exaggerated conception of the motion picture business, in the opinion of William N. Selig, president of the Selig Polyscope Company.

Through misleading tales the public has seemingly gained the conception that the motion picture business is one in which fortunes are made overnight and many have been lead to invest money in promotion schemes which lead only to disappointment.

"Perhaps you would be surprised to learn," said Mr. Selig in a recent interview, "that we receive hundreds of letters weekly from men, women and children in all walks of life who want to become film players. Nearly all of them have exaggerated ideas of the remuneration paid and the class of work desired. If they knew the true condition of affairs most of them would seek their vocation elsewhere, at something with which they are more familiar and at which they can work nearer home.

"Few producers have the standing stock compan-

ies of former days. They cannot afford to pay weekly salaries to nonworking players and seldom have more than a half dozen principals under contract. These are given the leading parts in plays while the rest of the cast comprises suitable types selected from unemployed performers.

"The latter are engaged for a stipulated number of weeks or until the picture does not require their services. This affords the producer an opportunity to select appropriate types for his plays from a large field of professionals. Thus he has a combination which he previously lacked. For, frequently, an able player is not suited for the part he is to play, while at other times the proper character does not possess artistic merit."

Censor Bill Passes Senate

The bill providing for the appointment of a board of motion picture censors by the board of regents of the university of the state was passed by the New York Senate by a vote of 34 to 5. The board would consist of three members who are to receive an annual salary of $5,000 each.

The bill is now before the assembly once more and a final vote will probably be taken at once, when the measure will go to the governor. The fact that an amendment to it was killed before gives reason to believe that the bill may be defeated altogether in the Assembly.

The tax to be imposed upon the film producers is excessive, and would amount to $700,000 a year, which would present very serious problems to the motion picture industry.

EXPOSITION IN 1917

Meeting of Exchange Men and Exhibitors in New Orleans Perfects Organization to Boost Next Year's Event

The Southern Motion Picture Trade Association was formally organized at a luncheon meeting held at the DeSoto Hotel in New Orleans on April 6.

This was the outcome of an editorial in our contemporary, the *Motion Picture Journal,* in which the suggestion was made to hold a big all-southern exposition for the motion picture interests in New Orleans, the logical center for such an undertaking in the south.

Karl A. Bugbee called the meeting of the trade to get the sentiment of the New Orleans people regarding the suggestion made by the above-mentioned editorial.

Mr. Bugbee called on the various film managers, exhibitors and newspaper men to get their views regarding an undertaking of such magnitude as the Motion Picture Exposition will be; and in each talk, the exposition idea was cheered and promises were made for the hearty co-operation of all those present.

Mr. Walker, editor of the *Journal* was introduced as the originator of the idea of holding the 1917 exposition in New Orleans. He referred to similar events staged in Dallas two years ago, and the one held in Atlanta, March 30, 31 and April 1. In Dallas, there were about two hundred exhibitors present and in Atlanta about the same number. But as each of these affairs had been scheduled a short time after the idea was started, neither was the success that such an exposition in New Orleans next year would be with the ground plans laid early.

In Atlanta the secretary made every endeavor to get picture stars at the ball on the final night; but had failed because the time was too short to secure the co-operation of the producing companies. A "Beauty Contest" was then staged and the ball was attended by over three thousand people.

J. E. Pearce spoke heartily in accord with the movement to start the preliminary organization at once for next year's exposition; and suggested that a permanent organization he made.

Among the other speakers were Messrs. Al G. Shear, H. G. Morrow, S. T. Stephens, Ross Hardenbrook, Raoul Junet, Nat Ehrlich, L. J. Hennessey, R. S. Pritchard and N. S. Thatcher.

Upon Mr. Bugbee's suggestion, Mr. Ehrlich was elected temporary secretary; and later, Mr. Pearce was elected president of the permanent organization, to be known as the Southern Motion Picture Trades Association.

After Mr. Pearce took the chair, he appointed Mr. Shear and Mr. Bugbee as members of the executive board, to confer with the president the following day for making plans for furthering the exposition and sketching out various details such as a publicity campaign, naming various committees and the handling of finances connected with the undertaking.

Those present at the DeSoto Hotel meeting were:

Al G. Shear, manager, Consolidated Film & Supply Company, New Orleans.

H. G. Morrow, manager, General Film Company, New Orleans.

F. W. Baron, manager, Fox Film Corporation, New Orleans.

Karl A. Bugbee, manager, Southern Metro Pictures Corporation, New Orleans.

S. T. Stephens, manager, Mutual Film Corporation, New Orleans.

Rose Hardenbrook, manager, World Film Corporation, New Orleans.

R. King Evans, manager, V. L. S. E., Inc., New Orleans.

LOOK NORMAN, THIS IS THE WAY CHARLEY CHAPLIN WALKS
I'D JUST STACK 'EM FLO - YOU CAN DO 'EM WHEN WE GET BACK
I INTEND TO. ONLY I WANT TO RINSE OFF THE SILVER, FIRST
SEE MA - I GOT MY RUBBERS ON!
GOING TO THE MOVIES
N.E.A.

And all this happy family hurly-burly is the exhibitor's fault. He shouldn't run pictures with magnet attachments. It's a "reel" job to entertain 6,000,000 American families every day.—Cartoon from the Newspaper Enterprise Association.

Howard Gayle, manager, Kleine-Edison Feature Service, New Orleans.
Raoul Junet, manager, Pathe Exchange, Inc., New Orleans.
H. F. Wilkes, Southern Paramount Pictures Company, New Orleans.
L. G. Scott, Texas Paramount Pictures Company, Dallas, Texas.
Nat Ehrlich, manager, Triangle Film Corporation, New Orleans.
J. E. Pearce, P. Pearce & Son Enterprises, New Orleans.
L. J. Hennessey, Association of Commerce, New Orleans.
J. C. Raglan, Kleine-Edison Feature Service, New Orleans.
R. S. Pritchard, New Orleans *Item*, New Orleans.
N. S. Thatcher, New Orleans *Times-Picayune*, New Orleans.
C. A. Walker, *Motion Picture Journal*, Dallas, Texas.

It has been decided to hold the 1917 New Orleans exposition in March beginning with Ash Wednesday, the day following the close of the Mardi Gras, when low rates will be available all over the south.

POWERFUL LUBIN WRITER

"Dramatists of the Screen Are Needed" Says Daniel Carson Goodman—Facts of New Photoplay Author's Life

A composite of all the arts—dramatic, plastic, literary and even musical—the moving picture has yet to develop a dramatist of outstanding prominence, according to Daniel Carson Goodman, whose photoplays, "Souls in Bondage," "Love's Toll," "The Toilers," and others, released by the Lubin Company through the V. L. S. E., are considered by many to entitle him to this distinction.

Daniel Carson Goodman.

The dramatist of the screen—the author whose prominence rests on his achievements in the realm of the silent drama and in those realms only — who ranks in his field as the directors and the players rank in theirs — who will occupy in the screen world the place held by Augustus Thomas and Winchell Smith in the "legitimate" dramatic world—has not yet appeared, in the estimation of Mr. Goodman.

That is, unless Mr. Goodman is this figure himself—an honor which he disclaims, but which those who have followed his work closely insist is his, and which they declare will be generally accorded by the moving picture public when his reticence is overshadowed by the release of the additional productions which he has recently completed.

There has been no author whose efforts have had a more widespread appeal for the mammoth moving picture public, nor which reflect a more serious conviction of the power of the screen as a vehicle of thought transmission. Also it is doubtful whether any stories have ever been created for the screen which have been more human than Mr. Goodman's. It was the opportunity for reaching the very elemental emotions of the people that prompted Mr. Goodman to answer the call of the camera and to forsake the world of letters in which his name had gained a place by reason of his widely read novels, "Unclothed," "Hagar Revelly," and "Travail."

In these works, Mr. Goodman had reflected the same peculiar psychological trend of thought, combined with the human interest atmosphere of life's stern realities, which is now so noticeable in his screen offerings—qualities which placed the novels above the usual "best seller" class.

It was in the spring of 1915 that Mr. Goodman became affiliated with the Lubin Company. Prior to this association, he had produced several film features for other companies, which were the cause of his affiliation with the Lubin organization at a salary said to be the largest ever paid to an individual author.

Mr. Goodman—or to give him the medical prefix to which he is properly entitled, Doctor Goodman—was born in Chicago thirty-four years ago. He first turned to music, and at sixteen had a composition published for the use of the symphony orchestra, as well as several marches. His choice of a profession fell upon medicine, however, and in 1905 he graduated from Washington University. He then studied four years in Paris, Heidelberg and Vienna, receiving a post graduate diploma in surgery from the University of Vienna in 1909. On Dr. Goodman's return to America he began the practice of medicine. But despite his success, and what most people would deem the reckless folly of casting aside an assured income for the mirage of a possible literary future, he abandoned all else in favor of the latter.

Harry Aitken, former president of the Mutual Film Corporation, was responsible for Dr. Goodman's entrance into the scenario field. It was at the former's suggestion that Dr. Goodman began to produce features for Mr. Griffith, who was then contemplating a change from the Biograph. In this connection Dr. Goodman wrote many features, among which was—"The Battle of the Sexes"—one of the first big productions to be shown at a Broadway house. He followed this with other successes, and finally signed the contract to write scenarios exclusively for the Lubin Company, releasing through V. L. S. E.

Cincinnati to Have Studio

The intention of building a moving picture studio in Cincinnati at once has been announced by the Bagshaw Feature Film Company, at present a $100,000 corporation, which has main offices at 314 Mercantile Library Building, Cincinnati.

No location for the studio has been selected yet. One picture has been released by the new concern. Actors with the company at present under contract are J. Drury, a Cincinnati man; Selinga Bagshaw, Rhea Paige, Ivan Tull, Zola Brown, C. W. E. James and C. S. Demaison. The company's application for a license was made by Albert James Marshall, Justice McCarthy, Attorney W. H. Valentine, Charles C. Davis, H. C. Wright and J. Baine Forbes.

While the company has been only informally incorporated for the sum of $100,000, it is stated that a

much greater capitalization will be put into effect soon, as the proposed plant it is expected to construct will cost at least a hundred thousand dollars.

FAMOUS PLAYERS GETS WRITER

President Zukor Has Annexed the Services of H. R. Durant, Successful and Prolific Writer, for Editorial Department

Famous Players Company has annexed H. R. Durant, a writer of note, and has placed him in charge of its editorial department. This acquisition is in line with the policy of Adolph Zukor, president of the company, to concentrate one branch of his activities upon the securing for literary circles the best and strongest writers for his scenario department. Too much encouragement cannot be given to the photoplay producing concern that does all in its power to eliminate from its output such week-kneed stories as are seen only too often upon the screen.

For several years before joining the Munsey staff, Mr. Durant was a well known free lance writer for the best magazines and has close to two hundred short stories to his credit.

During his five years with Munsey Mr. Durant was editor of the *All-Story Magazine*. While editor there Mr. Durant wrote many photoplays for the Reliance-Majestic studios, and his contributions to the legitimate stage were "A Man and His Mate," "The Road to Power," "Something for Nothing," and "O'Shea, the Rogue."

A freak literary feat was the writing of "Roped In," a novel, on a wager with the late Paul Armstrong, who bet the author that no man could write a novel in twenty-four hours. Mr. Durant wrote "Roped In," in twenty hours and it was published in the *Argosy*.

Among Mr. Durant's later contributions to the screen, are "Her God," "David," "The Queen of Burlesque," "A Modern Girl," "The Chain Invisible," "The Spitfire," and "The Social Secretary" to the Equitable Company; "The Exclusive Story" and "Heredity" to the Fine Arts Company; "Healy, the Great" to the Mirror, and several to the Famous Players, titles for which have not yet been announced.

Barred Film Praised by Judge

When the august members of the Pennsylvania Board of Censors saw fit, recently, to place an embargo on the showing of "Dollars and the Woman," a Lubin release through V. L. S. E., an appeal to the courts against their decision was instantly taken.

The case came up in Philadelphia, March 31, in the Court of Common Pleas. It being the first time that a trial of the kind had been held in this court, the justices visited the Lubin studio to gain first-hand knowledge of the film. The members of the distinguished audience were favorably impressed with the film, Judge Audenreid remarking that it was a beautiful picture. The censor brigade, evidently somewhat wary of the outlook, made advances toward peace with the producers. Decision was reserved.

The praise of the film by Judge Audenreid found an echo in another quarter very far removed in social, if not business distance, from the judicial bench. For some time past, George Balsdon, manager of the V. L. S. E. Boston branch office, has injected a little gaiety into the gloom of the Rhode Island penitentiary by exhibiting Big Four pictures to the inmates once a week. An enthusiastic reception was given to "Dollars and the Woman," by the prison patrons, one of whom wrote in part to Mr. Balsdon, as follows:

"We had the good fortune to see 'Dollars and the Woman.' The boys think it is the best picture they have had. There were no impossibilities, nor was there anything suggestive. I looked around and saw many an eye wet with tears."

Forty Per cent of Population "Act"

It is said that of the 600,000 population of the city of Los Angeles, approximately 40 per cent is drawing at least a portion of its annual income from the motion picture industry. As an indication of the extent to which the people of that city are interested in pictures, a recent visit to the Griffith studio of the Triangle Film Corporation brought forth from one visitor the remark:

"It is almost pitiful, the way in which the hordes of people flock to this place when they think there is the least likelihood of a 'mob' scene being staged. They are not stage folk; in fact, most of them come from the ranks of clerks, office workers, store employes, followers of the minor professions; you will find mediocre singers, carnival folk, athletes of the various types, women from their homes, anxious to earn a little to help out the family income. Old men and young men, aged women, infants and young girls, all wait for hours in the steady California sunshine hoping for a day's work."

Live Publicity Works

E. R. Pierson, manager of the V. L. S. E. branch office at Kansas City, is not only one of the kind of men who believe in advertising but he has the executive ability and the "nerve" to put it into practice.

This was proved at the recent two-day convention of the Kansas members of the Motion Picture Exhibitors' League of America. In conjunction with his chief publicity man, L. J. Scott, Mr. Pearson opened up temporary publishing quarters at Wichita, from which they issued *The Clansman*, their house organ, handling convention news. As a result exhibitors came to know the convenience of the V. L. S. E. headquarters there and were glad to take advantage of it.

Astra Officer Now Ship Captain

George B. Seitz, scenario editor for Pathe for several years and now one of the officers of the Astra Film Corporation, has become the captain of a schooner. Don't think that "G. B." has changed his profession—he hasn't, but the Astra needed a vessel to blow up in one of the episodes of the new serial they are making for Pathe. Ownership papers couldn't pass without the signature of the ship's captain, and this particular hooker hadn't had a captain for three years. Seitz therefore became the legal captain.

Raver Takes Features to Market

Twenty-eight reels of film, consisting of six subjects, is now being marketed by the Raver Film Corporation.

In addition to its own picture, "The Other Girl," in which James J. Corbett is starred, it is marketing three Ocean pictures—"Life Without Soul," "Fortunate

Youth," from William J. Locke's novel, and "Driftwood," Owen Davis' play featuring Vera Michelena. These four picture dramas consist of five reels each.

The Raver company is also handling the two-reel war picture, "Austria at War," and "Fighting in France," the official pictures of those nations.

When Frank E. Samuels left last week on a trip for the Raver company, he took with him all of these pictures, a record load. Mr. Samuels will visit all the buying centers of the country. He will take in such cities as Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago, Kansas City, Minneapolis and other cities through the south and west.

E. and R. "Nap" Not on Stage

The notice of the E. and R. Jungle Film Company has been called to a vaudeville act headlining Napoleon, a chimpanzee, and Little Hip, an elephant. The company wishes to state that these animals have nothing whatsoever to do with the comedies produced by E. and R. featuring Napoleon the great and Sally. The chimpanzee acting in these pictures is the original Napoleon the Great, while the original Little Hip, once in possession of the owners of the company, died in Australia in 1915. This announcement is made because several state right holders and exhibitors complained against the supposed practice of the E. and R. Jungle Film Company of exhibiting Napoleon on the stage in opposition to his appearance in pictures.

Actor Studies Machines

Do you know *all* about your own business?

This question would cause many a man to admit to himself his ignorance of some of the various phases of his occupation.

And the picture industry is no exception to this rule.

There is, however, a well-known screen star who is determined to be as much an exception to the general run as possible in this regard. He is trying to learn all about motion picture projection, and to this end recently visited the plant of the Nicholas Power Company, manufacturers of projection machines. He studied the complicated apparatus and all the interesting details of its construction.

This unusual student-actor is Devore Farmer, the Triangle star.

Pictures in Greatest English Theater

Motion pictures achieved their greatest triumph in England with the conversion of Drury Lane, England's national theater, into a picture palace for the production of "The Birth of a Nation."

The Drury Lane Theater Royal was opened in 1663, and every English actor of the first rank since that year has appeared upon its boards, including, Nell Gwynne, David Garry, John Philip Kemble, William C. Macready and Henry Irving.

Cabinet Minister Praises "Cinema"

Lord Selborne, president of the Board of Agriculture, speaking at London, recently, on the subject of the settlement of discharged soldiers and sailors on the land, said that many young people left the rural districts on account of the lack of amusements. He believes that "the cinema introduced into the villages has been an excellent social improvement."

Royalty See "Birth of Nation"

Before the most distinguished audience that has been gathered in a London theater in years, a special performance of D. W. Griffith's American spectacle "The Birth of a Nation," was presented last week in Drury Lane Theater, London, for a benefit to the Women War Workers' Fund.

The special matinee was under the personal auspices of Queen Mary who occupied the Royal box with Queen Alexandria, the Princesses Victoria and Mary and the Princes Henry and George of the Royal family. Seats sold for the benefit for $15 each and the combined receipts exceeded fifteen thousand dollars. The entire box office takings were donated by Mr. Griffith by special arrangements made by his representative, Theodore Mitchell, during his recent visit to England. After the performance Queen Mary sent for Mr. Griffith's London manager and requested that her congratulations and thanks be extended the American producer. Miss Olga Nethersole, the English actress, well known in America, first interested Queen Mary in the benefit and took an active interest in its success.

In addition to the royal family the audience included King Manual and Queen Amelia of Portugal. His Imperial Highness the Grand Duke Michael of Russia and other foreign notables.

Lost Boy in Pictures?

As a last resort for finding her four-year-old boy, who so mysteriously disappeared about a year ago, Mrs. C. L. Glass of 13 Lienau Place, Jersey City, has appealed to several motion picture companies for aid.

The boy, James Glass, was last seen in Greely, Pennsylvania on May 12, 1915. Since that time his mother has been informed that he has taken child parts in several motion picture plays, among them being Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch," produced by the California Motion Picture Corporation.

Barrymore Stars in "Red Widow"

Bombs to the right of him, bombs to the left of him, but they are the least of John Barrymore's troubles in the forthcoming Famous Players production

The ninth chapter of Pathé's "The Iron Claw."

"The Red Widow," which will be released on the Paramount Program April 20.

"The Red Widow," by Channing Pollock and Rennold Wolf, was one of the biggest comedy successes of a few years ago and it has such an abundance of action and comic predicaments embodied in the tale that it is ideal for adaptation on the screen. In addition to having John Barrymore in the stellar role of Cicero Hannibal Butts, the corset salesman, the film has three members of the original cast who scored personal successes in the stage version of the play. They are Flora Zabelle, who again appeared as Anna Varvara, John Hendricks and George E. Mack, who play the Baron and Popova respectively.

Sunshine Anna of Sweden

Anna Nilsson, co-starred with Tom Moore in "Who's Guilty?", the fourteen two-reel series of photo-novels which the Arrow Film Corporation is producing for release through the Pathe Exchanges, was born in Helsingfors, Sweden, just twenty-four years ago. She has been on the stage and in pictures in the United States for the last nine years. Miss Nilsson arrived in New York from Sweden at the age of fifteen. Quickly she learned the language. And then she met one of the leading fashion photographers of the metropolis, and in a brief time Miss Nilsson became the highest salaried fashion model in New York.

Anna Nilsson, Pathe

One day she dropped into the studios of the Kalem Company to visit Alice Joyce. While she was sitting in Miss Joyce's dressing room a director entered and—well, then and there Miss Nilsson became booked for a theatrical career. She worked in small parts for a time; parts so small, she says, that if the audience had winked at a certain point in the films they would have missed her entirely. But by degrees she worked herself up and soon was playing ingenue roles and then ingenue leads.

For four and a half years Miss Nilsson remained with the Kalem Company, appearing in more than 250 pictures in that time. In the feature presentation of "Shenandoah" Miss Nilsson was starred for the first time; also, her work in that picture established her as one of America's premier screen actresses. Upon leaving the Kalem Company Anna Nilsson went to the Fox Company, where she played the lead in "Regeneration." With Kleine she was featured in "The Scarlet Road." Playing then opposite Robert Warwick she appeared in "To Him That Hath," one of the big dramatic roles of her career.

Chief among Miss Nilsson's pleasures are swimming and horseback riding. She is a really expert equestrienne. nor does she confine herself to the bridle paths of Central Park. She can—and unhesitatingly will—take her horse over the jumps and rough country in a fashion to make even a professional horseman envious. And her ability as a swimmer and sailor is second only to her horsemanship.

Soldiers Resent Sunday Closing

The recent order of the Nottingham (England) County Council prohibiting Sunday opening is greatly resented by the soldiers in the camp areas. Soundly reasoned letters have appeared in the press, pointing out the great hardship it has inflicted upon thousands of soldiers—especially on wet Sundays—who previously derived much pleasure and profit from a visit to the picture house on that day.

One soldier pointed out that it was the duty of those in power to provide rational amusement for them, in order to give them an alternative from the "public-houses." Teetotalers have been so short-sighted that they have supported the closing of picture houses on Sunday, when their opening was the greatest aid to temperance amongst the "Tommies" that could be found. The chief constable in a Nottinghamshire town has stated that since the opening of picture houses on Sunday crime and drunkenness has decreased, and only half the police were needed as formerly. In spite of this the order has gone forth to close.

Film Importation "Verboten"

Under a general order lately isued by the German government the importation of films into Germany is forbidden.

As the film business is international and, in spite of the war, has not been much interfered with, the action of the government has caused excitement among the manufacturers and dealers. During the war films have been imported from neutral countries, especially from Denmark.

German motion picture theaters are largely dependent upon films from neutral countries for their attractions, and it is thought the prohibition will affect their business. It is claimed, however, by the German and Austrian film manufacturers that they are in position satisfactorily to supply the market, and that the industry will be benefitted by the prohibition order.

The prices for single films have materially risen since the beginning of the war and it is expected that there will be a further advance. A meter (3.28 feet) of raw film in Germany costs 47 pfennigs (11.2 cents at normal exchange); in neutral countries 32 pfennigs (7.6 cents). Theater owners hope the order may be modified.

Camera Scoop Reported

It is reported that in the film news gathered by the camera sleuths during the recent raid upon Columbus, New Mexico, by the honorable Mr. Villa, the Hearst-Vitagraph service made a scoop by several hours. These "H-V" films of the border war were shown in the release of March 17. They included pictures of General Slocum's start after the raiders and the guard before the tent protecting the bodies of the seventeen Americans who were killed in the Villa skirmish.

Stars Eager to "Frolic"

The Friar's Frolic committee of the New York Actors' club, consistent with its established principle of presenting to the public only "all the stars" at its renowned entertainments is confronted with a most perplexing problem. Ever since he announced the plans for this season's Frolic, Abbot George M. Cohan has been swamped with requests from stars that their services be accepted for the two weeks' tour beginning on May 28th at the New Amsterdam Theater, New York City. So numerous are the offers to appear that every artist has consented to sign as binding a contract as though he were to receive the same good sized remuneration as rewards his efforts when starring at the head of a company.

Contracts have been signed by the following well known players:

Albert Spalding, Louis Mann, Andrew Mack, Frank Tinney, Nat Wills, William Rock, George Primrose, Max Figman, Rube Goldberg, Bernard Granville, Bud Fisher, Will Rogers, Irving Berlin, Fred Niblo, James J. Corbett, Jerry J. Cohan, Lew Dockstader, Hap Ward, Charles J. Ross, Doyle & Dixon, Julius Tannen.

These actors, and others, will swing round the two weeks' tour of leading cities for the benefit of the Friar's building fund.

Veteran Faces Camera Test

With the release of the film dramatization on O. N. and A. M. Williamson's "The Woman Who Dared" now being produced by the California Motion Picture Corporation at San Rafael, another actor of long standing prominence on the legitimate stage will make his debut upon the screen.

Joining Andrew Robson and William Pike in their support of Beatriz Michelena in this production is Albert Morrison. Andrew Robson has supported Miss Michelena in every one of her screen productions and William Pike played opposite her in both "Salvation Nell," and "The Unwritten Law." Morrison, however, has never before acted before the camera. His reputation is built on an enviable stage career, which has made him a favorite leading man in stock in a multitude of cities.

"Oscar" and "Conrad" Are Fixtures

The vogue of Falstaff comedy characters has forced a new order of things, to the extent that some of the fun-makers simply must be made permanent. The fans demand it. Therefore Claude Cooper and Frank E. McNish, as "Oscar and Conrad," will now be a fixture in Falstaff Comedies. These two estimable gentlemen will engage in various lines of business, handling pickles or sky-scrapers with equal confidence. Lloyd Lonergan, their creator, will give the two comedians ample play for their versatility, and the pictures already finished show an entirely new angle of film comedy. Cooper and McNish are now in Jacksonville, Florida, where they will pick up enough material to lend variety to the settings of their work.

Pictures Aid Suffragist Campaign

The Iowa Equal Suffrage Association in conjunction with a vigorous campaign for recruits and votes in the Hawkeye State is utilizing the picture "The Ruling Power," a Vitagraph three-reel production released through the General Film Service.

The suffragists are working hand-in-hand with exhibitors in that state, and have a plan whereby they share in the receipts. In this way, they have added thousands of dollars to their campaign fund and called their cause to the attention, in a most effective manner, to millions of persons.

"The Ruling Power" is constructed around a story of a big politician caught in his own trap of conniving. It presents, so the women say, many strong arguments in favor of equal suffrage. The strong climax presents a scene on election day after the suffragists are supposed to have been victorious. Incidentally there is a strong line of love and sacrifice running through the story. Mrs. Carrie Chapman Catt is a notable figure in the film.

Exempt Small Projectors

Gov. Whitman of New York has signed two bills introduced into the legislature relative to the use of miniature motion picture machines.

One of the measures provides that no permit, license or licensed operator shall be required for minature motion picture apparatus, using only an enclosed incandescent electric lamp and approved cellulose acetate or other slow burning film, and of such construction that films ordinarily used in full-sized commercial apparatus cannot be used therewith.

The other bill amends the general business law by exempting this class of apparatus and films from the provision of the law requiring the use of permanent and portable booths.

Earle Williams in New Serial

Another big serial is nearing completion. And this one gives promise of exceptional quality as well as quantity.

The Vitagraph company is producing this new one, which is to have thirteen parts. The popular Earle Williams is the star. Wally Van is directing the serial and is taking especial pains to see that the story is not only injected full of emotions and thrills but that it is unusually satisfactory in regard to logic of action and beauty of setting. Earle Williams has the part of a motor speedster and all-round hero in the play. His surrounding players are said to form an enviable constellation.

Director Richard Garrick secured a strike scene for the newest of the Gaumont Mutual Masterpicture, De Luxe Edition, "The Quality of Faith" that should occasion more than ordinary attention. In the making of it not only Garrick but his assistants and camera-man, were all but swallowed up in the enthusiasm of nearly 600 extra men. The sight of fourteen mounted police riding at high speed straight into the heart of a mass of men, clubbing to right and left, and the sturdy opposition of the strikers, combined in making a most unusual situation.

The New York Senate has passed the bill amending the penal law by prohibiting the employment of children under 16 years of age in the making of motion picture films, by posing or acting, except with the written consent of the mayor of the city or president of the board of trustees of the village where the exhibition takes place.

News of the Week as Shown in Films

Just a sample of preparedness at Fort Scott, California. Infantry at drill before a Selig-Tribune camera.

When the "bo'sun" pipes "Coal Ship" the boys get busy. Caught at Guantanamo Bay by a Pathe man.

Fifteen automobile ambulances for service in the battle fields of Russia, the gift of the American Red Cross. Pathe.

Uncle Sam is making new arms and legs for the crippled soldiers in Europe. British inspector at work. Universal.

How the Selig-Tribune gathers Chicago camera news for its semi-weekly. Editor Jack Wheeler with driver

Unloading supplies from the States of the U. S. A. field headquarters at Cascas Grande, Mexico. Mutual News.

Current Releases Reviewed

"Civilization's Child"

Triangle-Ince Drama with William H. Thompson Reviewed by Thomas C. Kennedy

IN A foreword C. Gardner Sullivan, the author of "Civilization's Child," states the purpose of his play, it being "to turn the spotlight on a phase of our flaunted twentieth century civilization." This foreword immediately suggested that we were to see a picture dealing with rather serious and somber things and later, when the little girl from the distant wilds of Russian entered into a world of civilization by the back streets and became enmeshed in a corruption from which she never was to free herself, we were glad for the

preparation which this first title inspired. Not that "Civilization's Child" is unduly depressing, but with a story of this kind we favor a word that will permit us to assume the proper attitude.

In this story, which depicts some of the disadvantages which trailed the advtantages brought by what is termed a higher civilization, Mr. Sullivan has constructed one that is rather impressive. Its developments is not along novel lines, but there are to be found certain effective touches such as one would expect only from a scenario writer of the experience and skill of Mr. Sullivan. As an instance take the bells hung in the towers of the various public buildings in the towns where Berna happens to be. They are civilization's bells, and their ringing at the time Berna receives a blow from the hand of civilization points the situations of the play.

The story is of a Russian girl, who, at the age of young womanhood is brought from the far country where her life has been spent in the pursuance of wild nature's desires, to the city of Kiev. Her first experience is a massacre. Her uncle and aunt are killed and Berna escapes to America, where she is taken in by a distant relative. A political boss lures her off and the next we see of her is as a habitue of a cheap cafe. She enables a young Russian violinist to reach the place his native talent warrants. He marries her out of gratitude, but later deserts her at the suggestion of the boss's daughter, who is in love with the polished young man. The boss presides at the divorce trial, for by his own influence he is a judge now, and he takes her baby away from her. For this act Berna, when released from prison, kills the boss. In the closing scene she is arrested for the act, but the strain is too much and she loses her reason.

William H. Thompson is featured as Boss McManus. In many respects the boss is a type suggestive of the motion picture studio more than real life. Mr. Thompson portrays the part well and he is interesting. Anna Lehr, Dorothy Dalton and Jack Standing play the other parts effectively. The picture was finely directed and nicely produced by Charles Giblyn, who has brought out the best that the story had to offer and made "Civilization's Child" an interesting picture.

"The Stroke of Twelve"

Eighth Two-Reel Episode of "The Iron Claw" Released April 17. Reviewed by George W. Graves

CONSIDERED in the light of either a link in the long chain of a serial, or as an individual offering, complete in interest of its own without a knowledge of previous events other than that contained in the opening subtitle, "The Stroke of Twelve," is a good bit of photodrama. Its story is interesting, well presented, and well acted by the principals, Pearl White, Creighton Hale and Sheldon Lewis. The note of mystery concerning the identity of The Laughing Mask is bound to keep fans guessing and to whet their appetites for the next installment, in order that they may further substantiate their deductions.

The most sensational scene in this chapter is the blowing up of the Golden mansion, a scene which required careful preparation and equally careful execution. The set, an interior one, shows the falling of walls, timbers, etc., in a confused tangle of wreckage.

Count Lugi Da Espares, really a confederate of Legar, is a guest in the home of Margery Golden. He wins the latter's confidence and even becomes engaged to her, much to the disgust of Dave, Golden's secretary. Dave's feelings towards the man are a mixture of jealousy and suspicion. When Da Espares persuades Margery to join him in a scheme to capture Legar, his real intention is to betray the girl into Legar's hands. Da Espares' plot is prevented from reaching a successful culmination by Dave, who loves Margery.

Margery's father gives a dinner dance in honor of her betrothal to the Count, at which Legar gains admittance and prepares to blow up the house. Just before the explosion, the mysterious "Laughing Mask" enters the festive hall and warns everyone to get out except Legar and the Count, whom he detains at the point of a gun. Legar effects a successful escape, but his henchman, the Count, meets his death in the explosion.

"The Strange Case of Mary Page"

Chapters Eleven, Twelve and Thirteen of the Essanay Serial. Reviewed by Genevieve Harris

THE mystery of the Mary Page serial begins to clear up as the plot is developed in these later episodes. The story is handled, as in the preceding installments, by devoting most of the two reels to the testimony of the witness on the stand, told by means of "visions," coming back to the familiar

courtroom scene. The closing scenes of each show the efforts of Langdon and his detective to discover the real criminal. There is a generous amount of action as the story nears its completion. The photography continues to be good, and the

acting of the cast, headed by Henry Walthall and Edna Mayo, is consistent throughout.

Episode eleven contains the testimony of Detective Sergeant Callahan, who states that the police for a time suspected Langdon himself of the murder of Pollock. Mary's adventures after the murder, when she was still suffering from loss of memory, are related. Langdon at last found her, and advised her to give herself up, that he would act as her lawyer. This speech, which the detective overheard, made him believe that Langdon himself was not guilty.

The testimony of Bennett, Pollock's friend, is contained in chapter twelve. He tells of a slumming tour in which he, Amy Lerue, Mary and Pollock formed the party. The important points of his story were the account of Mary's skill with a revolver, her threat to Pollock, who annoyed her, and Pollock's instructions to gunmen to "get" Langdon.

Chapter thirteen begins with the discovery that the gambler who is suspected, Jim Bates, has escaped. The theatrical manager is called to the stand and gives further information regarding Pollock's connection with the play starring Mary Page, and his reasons for backing it. The most interesting part of the installment deals with Langdon's success in locating Bates. The gambler's pals imprison Longdon and get Bates away, but the lawyer follows him and discovers him in a box car. The train begins to move before he has time to call for help, and the chapter ends with the lawyer and the gambler together in the box car of a rapidly moving train.

"A Stain in the Blood"

Signal Mutual Masterpicture Released April 27. Reviewed by Genevieve Harris

THE second five-reel "masterpicture" which the Signal Company has produced contains a great deal of excitement and has something of the melodramatic characteristic of the first play, "In the Web of the Grafters." The principal players in this drama are the same as in the first Signal—Edythe Sterling and Norbert Myles—and Murdock McQuarrie directed the play. He also plays a prominent role. The scenario was written by Robert A. Dillon. As an adventure story, it is interesting and the material well handled.

The opening scenes show the hold-up of an immigrant wagon by a band of Indians, the fight which the owners make, and their defeat. Two children, who have been sent on horseback for help to a settlement, are saved. The story deals with the later life of these two—Mary and Joe Thompson—who are played by Edythe Sterling and Norbert A. Myles. They are adopted by Bill Jenkins (MacQuarrie), and educated. But Joe possesses evil tendencies, and, unknown to his sister or foster father, is a robber. Injury which he receives while holding up a stage coach betrays him, but his sister aids him in escaping. Together they leave for another city, and the foster father, overcome by the disgrace, dies.

Joe is captured and sent to prison, and Mary goes to work in the city. She later marries a young inventor, but their happiness is short-lived, for her husband becomes infatuated with an actress. Then the fact that Mary and her brother had registered at a hotel under an assumed name as husband and wife in their escape, years before, is known by the actress, who uses this information against Mary, who is unable to prove that the man was her brother, since Joe has escaped from prison.

Mary attempts to steal the evidence from the attorney's safe, and encounters Joe, who is continuing his career of robbery. They are discovered by the attorney and Mary's husband, and in the struggle Mary is wounded. But with Joe's corroboration she is able to prove the falsity of the story against her, and there is a reconciliation. And Joe is to be helped to reform.

The play contains a number of thrilling situations, well photographed and well acted. Dorothy Nash plays the actress, Millard K. Wilson the husband. The play will interest those exhibitors whose patrons like a thrilling story with much action and who are not too critical of the finer points of a play.

"By Whose Hand?"

Equitable Production with Edna Wallace Hopper, Reviewed by Thomas C. Kennedy

JUST who is the guilty one in this mystery story by Channing Pollock and Rennold Wolf the spectator never learns, for the picture closes with the judge, who presides at the trial of David Sterling, charged with murder, addressing the audience and asking "in your opinion who is guilty of the

murder of Simon Baird?" That is a rather unique ending for a five-reel production. Were "By Whose Hand" an episode in a serial picture the ending would be less unique and more appropriate. As it is the ending is not entirely satisfactory.

In this mystery story the finger of suspicion points to at least four characters. The spectator is given no reason to suspect one above the other, so it is a task giving little promise of the delight which comes with solving a puzzle to try and arrive at a conclusion as to the person guilty of Simon Baird's murder. As none of the characters in the story are involved beyond the court's acquittal of Sterling, the spectator is more or less inclined to reply to the judge's question with the question "why ask me?", which is not the effect the ending should have.

In the court room the greater part of the story is enacted. This is done in cut backs to the time when Baird was a miner in Alaska and the partner of John Maitland. Mrs. Maitland, it transpires, was a dancer at one of the dance halls in which Alaska apparently abounds. Baird cruelly beat Maitland's servant, who still lives with the man he worked for in Alaska. The murdered man also wronged Maitland, stealing his gold, while the dancer was a victim of one of his nefarious schemes. In this way there is sufficient cause for the jury and the spectator to believe that some one of the three mentioned and Sterling, the inventor, is guilty.

The story unfolded in the court room is interesting. The scenes laid in Alaska have much color and realism. The snow blanketed ground, the dog teams which Baird and Maitland drive about, and appropriate settings all lend interest to these scenes. The play was directed by James Durkin.

Edna Wallace Hopper, Charles J. Ross, both of whom have built up enviable reputations on the speaking stage, and

Muriel Ostriche are the featured players. Three such well known names should prove a factor in attracting screen patrons to "By Whose Hand?" Miss Hopper is a pleasant Helen Maitland and Mr. Ross is splendid as her husband. Muriel Ostriche is cast as Helen, their daughter. In the supporting cast Nicholas Duneaw is the most prominent. His characterization as Kimba, the Eskimo servant, is thoroughly satisfactory, his performance being one of the most impressive in the picture.

"A Broken Genius"

Three-Reel "Flying A" Drama Released April 29. Reviewed by Genevieve Harris

A WIFE'S interference with her talented husband's career and the trouble which comes of it form the theme of an interestingly presented drama, which Thomas Ricketts directed from a scenario by N. P. Oakes. Edward Coxen, Lizette Thorn and George Field have the leading roles. Coxen plays the part of Karl Rittman, an artist, whose wife, Agnes (Miss Thorn), objects to his devotion to painting and is jealous of the models who pose for him.

George Field plays the villian, Jack Hemingway, who is in love with Agnes and tries to persuade her to elope with him. Believing that Karl has broken a promise he made to her, Agnes goes away with Hemingway. Karl, heartbroken, destroys his paintings, which were to mean fame and fortune, and for a time gives up his work. Later he learns that Jack Hemingway has been sent to the penitentiary for theft and that Agnes is supporting herself in another city. Karl goes to this city and one

day, as he is near Agnes' home, he sees Hemingway, in his prison garb, enter the house. He follows. Agnes tries to shield the convict, who has been struck by a bullet when escaping from the prison. At last things are straightened out, and Karl learns that Agnes never loved Hemingway and that the threatened elopement never took place because of Hemingway's arrest. And Karl also learns of the birth of Agnes' baby. There is a reconciliation, and Karl is willing to extend forgiveness to the convict, who, however, has succumbed to the bullet wound.

The story is clear and holds the interest. The plot is well handled, and the offering will be liked.

"Artie the Millionaire Kid"

V. L. S. E. Blue Ribbon Comedy with Ernest Truex Reviewed by Thomas C. Kennedy

AN AMERICAN youth of the type created by novelists and of proven popularity with the public, is Artie Hamilton, self confident. spirited and lacking nothing in nerve, the hero of Vitagraph's "Artie, The Millionaire Kid," which V. L. S. E. released on April 17. Ernest Truex makes Artie abundantly breezy and energetic. His acting is in the style very effective on the speaking stage, but before the camera some of his comedy business does not properly register and in some instances his actions are too fast, but taken as a whole one can speak only favorably of Truex's performance in this Blue Ribbon comedy.

The story, by William Courtenay, was produced by Harry Handworth and deals with Artie's romance with an attractive girl and his successful venture into the realm of high finance. His million dollar enterprise is fashioned after the methods of J. Rufus Wallingford, made famous by George Randolph Chester. The business deal is interesting, more interesting than many of the comedy incidents are amusing.

Dorothy Kelly plays opposite Ernest Truex and gives a pleasing appearance and delightful personality to Annabelle. Artie decides that he is going to marry Annabelle the first time he sees her. This is when he is traveling through the country as a book agent after his father, the railroad magnate, has ordered him out to make his own way in the world. It is Annabelle's attraction for him that makes Artie determined to remain in Byways.

He opens a real estate office, and knowing that his father's road is in need of a right of way through Uriah Updike's farm he sets out to get an option on the property. This he does by telling Updike that the railroad will not use his property and the syndicate Artie forms buys the land at a comparatively small sum. Then with the aid of a college chum, who masquerades as a woman, he tricks Updike into buying some other land; thus Artie makes good on his option with Updike's own money. After some more flights into the haze of high finance Artie sells his farm to his father for a million cash, and his marriage to Annabelle is sanctioned by her parents.

Albert Roccardi, as Updike, uses every opportunity to be amusing which comes his way, and John T. Kelly is good as Artie's dad. Etienne Girardot as the widow and William Dunn in the role of a detective are commendable in fruitless parts. The production and photography are praiseworthy.

"The Great Problem"

Bluebird Drama Featuring Violet Mersereau. Reviewed by Genevieve Harris

"THE GREAT PROBLEM" seems to refer, in the opening scenes of the play, to the proper method of punishing crime. With realistic scenes, the story begins as a sociological play. The theme changes later. "The Great Problem" is narrowed down to the question of what is to become of "Peggy," the heroine, a little pickpocket whom the reformer hero adopted as an experiment.

The opening scenes show the early life of Peggy Carson, her home, her parents and associates. Little Kittens Reicherts plays Peggy when a little child, and she plays the role very well, with feeling and intelligence. Strangely enough, the quiet little girl in the tenement home seems more "grown-up" than the later, vivacious ward of the reformer. Peggy's father, captured while stealing to aid his invalid wife, is sent to prison for a long term. The mother dies soon after and Peggy is cared for by an old friend of her father's who trains the child to be a pickpocket.

The rest of the story deals with Peggy when about eighteen years old. She is arrested as a thief, just in time to be the first prisoner brought to trial after a lawyer, George Devereaux, wagers that he can "reform" the next wrongdoer arrested and in two years make him a model citizen. Accordingly, Peggy becomes his ward, and the rest of the play is a comedy dealing with her various adventures while becoming educated.

The play depends on Miss Mersereau and her pranks to

make it entertaining, which she does. Her escapades, her encounters with the butler, with the governess, and with Devereaux' prim relatives, are all amusing. And of course Peggy and her guardian fall in love, but do not realize the fact until Peggy has come very near to marrying Devereaux' friend. When she finally realizes for whom she cares, Peggy runs away. At this time her father is released from prison, and he and his daughter and Dereveaux are brought together in reconciliation in several dramatic scenes at the close.

While the play is not to be taken too seriously, it forms an agreeable entertainment. Miss Mersereau plays an ingenue role in a delightful manner, and the character parts, especially the butler, as played by Howard Crampton, are well done. Rex Ingram directed the play. Lionel Adams is Devereaux. Others in the cast are Dan Hanlon and William J. Dyer.

The release date of the play is April 17.

"The Leopard's Bride"

Mutual Masterpicture from the David Horsley Studios Reviewed by Thomas C. Kennedy

WITH its settings suggesting the strange land in which it plays "The Leopard's Bride" presents the popular Margaret Gibson in the role of a Hindu girl. This part is a sympathetic one and Miss Gibson appeals as the daughter of a jungle trible who sacrifices herself to the happiness of the English officer she loves so deeply.

Though Miss Gibson is the featured player the most important part falls to William Clifford, who is cast as Captain Morey. As is the case with the other players in this

cast Mr. Clifford's acting is satisfactory. Brooklyn Keller, Nan Christy, Edward Gordon and Frederick Montague make up the balance of the cast.

The story, by Theodosia Harris, tells of a captain in the British service in India. Of the two suitors for her hand the wealthy Marjorie Lansdown favors Morey. His rival is Major Carr, who is Morey's superior officer. As a subtitle states, Carr is superior in military rank but Morey is his superior in honor. The Major seizes his opportunity to be rid of Morey. He sends the Captain to a post in the interior, where the climate is bad and only white men of robust constitution can live without falling a victim to the fever.

On arriving at the post Morey saves a little Hindu girl who is about to be sacrificed—burned at the stake in the performance of some Hindu religious ceremony. Needless to say she is his willing slave from that day on. The Major sees to it that Morey's letters to and from Marjorie are intercepted and destroyed. From worry and work Morey grows weak and falls a victim of the dreaded fever. Nadje, however, knows a cure for the disease and with constant care nurses her benegactor back to health.

After his recovery Morey marries Nadje. But later circumstances bring Marjorie and the Captain together again. Nadje then wanders off into the jungle, where she gives herself up to the ferocity of a leopard. The closing scene shows Morey and his sweetheart in each other's arms.

The Bostock animals, some two or three handsome leopards, which appear in this picture, are wonderfully trained and the scenes in which they appear are the most interesting in "The Leopard's Bride." The photography is clear but it could be much better.

"The Danger Line"

Essanay Three-Reel Play Released April 29. Reviewed by Genevieve Harris

A STORY of the theater, just the sort of thing which every stage-struck girl wishes would happen to her, forms the theme of this release. It is a pleasing offering, one which will be liked. It is nicely presented and in the main is convincing. Edward Arnold, very well cast as John Herriman, a popular

actor, and Elizabeth Burbridge as Rose Lane, the girl in the case, are the important people in the play.

Herriman meets Rose first when she appears in an amateur play at school, and he is impressed by her histrionic ability. Some time later, Rose is called home by the sudden death of her father. She learns that their fortune is gone and that she must support her mother and herself. Accordingly, she takes up stenography and her first position is in the office of Samuel Jermaine (Richard Cotton), a theatrical producer. There she meets again Herriman, the actor, and through him is given a small part in the play. She does well but incurs the jealousy of the leading woman, who is infatuated with Herriman. Things go from bad to worse until the night before the opening, when the leading lady, encouraged by the stage director who has annoyed Rose by his attentions, refuses to appear if Rose is not discharged. Herriman in turn refuses to appear if Rose *is* discharged. Rose, who had copied and studied the play, begs to play the leading role. The manager, Jermaine, allows her to, as one way out of the difficulty, and of course she wins a wonderful success as well as the heart of the leading man.

The play moves along rapidly and is presented in a light manner, with several comedy touches. most of them furnished by the acting of the stage property man who has a part in helping the lovers out of their difficulties.

There is one scene, short but important, which appears odd and untrue, the one in which the girl, called home by her father's death, first greets her mother. The mother, until the girl enters the room, is apparently absorbed in a magazine, and almost at once the daughter is deep in a magazine. The scene, as handled, might better have been omitted, a subtitle used instead. In other respects, though, the play is convincing and entertaining.

"The Love Mask"

A Lasky-Paramount Western Drama. Released April 13. Reviewed by George W. Graves.

CLEO RIDGLEY as a fearless, determined gold miner and Wallace Reid as her sheriff lover, play strikingly effective parts in this drama dealing with greed and treachery in the gold fields. Cleo Ridgely as Kate Kenner, a girl whose rich claim is seized by a band of dishonest ruffians, accomplishes a portrayal which necessitates a number of daring feats and much vigorous acting. The thieves have filed their claim and are within the law, but the girl, incensed at their dishonesty, determines to regain her gold irrespective of the demands of law, and this indomitable purpose characterizes Miss Ridgley's impersonation.

Wallace Reid is very well suited to and convincing in his part, which is no more prominent than the role entrusted to Earle Foxe, as the desperate but gallant bandit, "Silver

Spurs." So conspicuous, indeed, is the latter character, that we are led to believe that the girl is in love with him and not Dan Deering, the sheriff.

Determined to recover some of her stolen gold, Kate disguises herself as "Silver Spurs" and lies in wait for the stage that is carrying the gold to town. The bandit, also intent upon holding up the stage, meets with his diminutive likeness and retires in her favor. Kate, although successful in making a daring holdup, is outwitted by the man who has the gold in charge. "Silver Spurs" detains the sheriff and his posse, and thus gives Kate a chance to escape. He is wounded in this encounter, but the girl later comes to his aid.

At the "Red Dog" saloon the yellow metal is put in charge of the saloonkeeper. Again in the bandit's disguise, Kate holds the occupants of the saloon at bay and is about to make away with her cherished metal when Dan, who has followed the supposed bandit through the window, takes her completely by surprise. Overwhelmed at the identity of the robber he is torn between love and duty, finally deciding on the latter. A trial is held in the adjoining room. Dan has his hands full to prevent the angry mob from lynching the girl at once.

When the jury retires to the main room they discover that the real "Silver Spurs" has been there and made away with the whole loot. His sarcastic note is the means of acquitting Kate. Dan takes the girl in his arms, while the

men quickly exit, anxious to be on the trail of the elusive bandit.

The production of "The Love Mask" is of high quality, the interest in the development and outcome of its story is well sustained, and the picture is wholly enjoyable entertainment. The story was written by Cecil B. DeMille and Jeanie MacPherson.

"Master Shakespeare, Strolling Player"

Mutual Masterpicture. Released April 20. Reviewed by Thomas C. Kennedy

PRODUCED by the Thanhouser Company and dedicated to the Shakespeare tercentenary celebration, "Master Shakespeare, Strolling Player," is a modern romance in which England's bard plays an important part, first indirectly causing an engaged couple to part and then, just as indirectly, reuniting them. The story is by Philip Lonergan and Frederick Sullivan produced the picture, which, in the details of settings and costumes, is a credit to both director and the company's studio whence it came.

Florence La Badie is the featured player. She is the central character in a story prsenting a rather strange mixture of present day romance in which a recent outrage near the Mexican border figures and a shift of scene back to England in the days of "the good Queen Bess," Shakespeare and Bacon. These three and Miss La Badie become the moving spirits in a melodrama. Lord Bacon is the villain. The Elizabethan period is a visualization of a dream, certain phases of it being explained when the Colonel, in the last scene, tells his daughter that she has been delirious for some time.

The play is entertaining and Miss La Badie is rarely charming in every instance. Every scene in which she appears benefits by an assemblage of graces which cause one to look upon Miss La Badie as the prime factor in what pleasure "Master Shakespeare, Strolling Player," affords. She is Miss Grey, who, because of her belief that Bacon, and not

Shakespeare, wrote the dramatic masterpieces attributed to the latter, quarrels with her fiance, Lieutenant Stanton, an admirer of the bard of Avon.

The Lieutenant asks to be transferred to the service at the Mexican border. There he is severely wounded in a battle which his bravery wins for the Americans. Upon receiving word of this Miss Grey swoons. Then there is a picturized dream. She is the daughter of Earl of Pembroke and sought with means both fair and foul by Lord Bacon. The latter is jealous of Shakespeare and bribes one of the courtiers to accuse him of stealing Bacon's plays. Miss Grey regains consciousness to find herself an admirer of Shakespeare and reconciled with her soldier lover, who has also recovered.

Robert Vaughn is the courageous Lieutenant and he does well with his part. Robert Whittier as Lord Bacon and Lawrence Swinburne as Shakespeare are alive to their opportunities and give satisfactory performances.

"The Woman Who Did Not Care"

Three-Reel Selig Play Released April 24. Reviewed by Genevieve Harris

IN THIS case, "The Woman Who Did Not Care" conducted a column of society gossip in a newspaper, and the thing she did not care about was the effect of her various revelations on the good name of her friends. The play, written by Charles J. Buckley and produced by Frank Beal, deals with an unpleasant

phase of newspaper activities, the publishing of scandalous details, whether true or imagined, in the lives of people of the higher classes. In this case, the cruel statement proved to have far-reaching results, injuring most the writer of the article.

Eugenie Besserer handles very skillfully the role of Mrs. Boyd, secretly "Madame Gossip." She shows her as a woman at home in high social circles, apparently a friend of those she associates with, but really without any sincerity or warmth of feeling. And although Rose Carlson and Jack White are fond of her, she does not hesitate to publish in her column, when their engagement is announced, a story she has heard to the effect that Rose is an adopted child. The story is true, but Rose had never known of her parentage and is heartbroken. She breaks her engagement until she can learn more of her own history. In her sorrow, she sends for her friend, Mrs. Boyd. The Carltons tell her the story, showing her the clothes which Rose wore when they adopted her. Mrs. Boyd is overcome by emotion. Then she tells her own story.

Rose, whose happiness she had destroyed, is her own daughter, though she has just learned this. Years before, she and her husband had quarrelled, and later her husband had secured a divorce and the custody of the little girl. By sacrificing her own good name, Mrs. Boyd had regained the care of the child. Then she was injured in an accident and for a time was insane. What became of her child she never knew, and the result of her troubles was that she cared for no one, and was willing to earn her living even by ruining those who care for her.

At the end of her story, she has won the sympathy of her audience and the love of her new-found daughter. And later Rose is reconciled with Jack.

The story is clearly and interestingly told, and well photographed. Edith Johnson appears as Rose Carlson, Harry Mestayer as Jack White.

"At Piney Ridge"

Selig V. L. S. E. Drama Released May 1. Reviewed by Genevieve Harris

THIS Red Seal play is a picturization of the stage play by David K. Higgins. It was arranged for the screen by Gilson Willets and directed by William Robert Daly. Both deserve credit for the clear and interesting way in which the complicated story is presented. The material in the story is well handled in five reels.

As Cindy Lane, the unfortunate mountain girl, Fritzi Brunette has a role neither easy nor especially pleasant, but she plays most sincerely and skillfully. The most likeable character in the story is played by Leo Pierson, who as Jack Rose, the young farmer, gives a pleasing performance. The entire cast, however, does very good work, and each character stands out clearly portrayed. Edward J. Piel has the heavy role, Mark Brierson, who is responsible for all the trouble in the play. Al W. Filson is Zeb Lane, a mountaineer, the father of Cindy. Frank Clark is General Deering, a southern gentleman of wealth, and Vivian Reed is his daughter, Azalia. Lillian Hayward appears in an important role as Dagmar, an octoroon, whose confession later forms the "key" to the plot, and brings the guilty man to justice.

The threads of the plot link the home of Cindy Lane, at Piney Ridge, in the Tennessee Mountains, and the bank in the town below, and trouble in both cases is caused by Mark Brierson, who has taken funds from General Deering's bank and invested them unwisely, and who is refusing to keep his promise to marry Cindy Lane.

Mark Brierson plans to get out of his own trouble by marrying Azalia, the daughter of Deering, and he does not care what becomes of Cindy. His scheme does not progress as he wishes because of Azalia's interest in Jack Rose, a wealthy young farmer, who is the heaviest depositor in the bank. Danger threatens Jack from two sources. In the first place, Cindy's father suspects him of having ruined his daughter, since Cindy refuses to confess the name of her lover, and intends to kill him. And when Brierson learns of Azalia's love for Jack, he announces that Jack is of negro blood, being the son of Dagmar. Since Jack is a foundling, the story is not easy to disprove. In the end, Dagmar confesses that not Jack but Brierson is the one tainted with negro blood. Brierson's other sins are discovered, and in the end he is killed. Jack comes into an inheritance, saves the bank and, when his good name is cleared, married Azalia. And Cindy is consoled by a youthful mountaineer whom she had loved before her affair with Brierson.

The story is not a cheerful one, and, while the general outline of the plot is very clear, there are a number of minor events which are not explained. The background of the play, the mountain scenery, is beautiful, and the local color is convincingly presented. There are many beautiful pictures in the story, not the least of them the scenes containing several handsome saddle horses.

"A Social Highwayman"

World Film Corporation's Crook Story in Five Parts. Reviewed by Hugh Hoffman

THOSE who expect a lot for their money will surely get it in this whirlwind melodramatic offering, featuring Edwin August as a brilliant society sneak thief who is infinitely superior in intellect to the common run of sneak thieves, and for that matter superior in intellect to the society people among whom he moves.

Miss Ormi Hawley is also featured, but her opportunities are limited. The story was taken from a former Broadway stage success of the same name, but there have been numerous changes and very many additions to the original manuscript as first produced by Richard Mansfield. It is one of those detective plays that makes frequent excursions into the realm of the improbable; one of those plays for which the spectator should check his analytical inclinations at the doorway of the theater, and go in prepared to sit back and enjoy himself, letting probability go to the winds.

There is such a thing as a movie patron being too all-fired smart. It is unreasonable to expect that every photoplay must stand a microscopic test for probability, especially a detective story. Everybody knows that they are more or less improbable and frequently impossible. Often the more impossible they are, the better they are liked. After about the first reel of an impossible detective story the tired business man screws himself further down in his seat and says to himself, "Away with probability. Let's see what he is going to do next." And so it is with this production. It is so improbable and impossible that anyone will enjoy it in the wonderment of what will happen next.

There are trap doors, sliding mantels, secret elevators, lightning changes, clever escapes, and all the rest of the inexhaustible impossibilities that enter into such a story. The public admires all of these things in a detective story in proportion to the cleverness with which they are done. This production is unusually clever in the mechanical devices and quick-witted expedients

used by Mr. August in deceiving other people. The production was directed as well as played by Mr. August, and on that account he is entitled to the lion's share of credit for this entertaining and thrilling offering.

There is an attempt to bring in the element of pre-natal influence. The early part shows how the thief's mother, shortly before he was born, had stolen a necklace to keep herself and husband from starvation. This thieving propensity is supposed to have had its influence on the child that was born soon after. The father of the child is the son of an English nobleman and was disinherited for marrying an Italian peasant woman. Later the son is shown as a grown-up young man having inherited his grandfather's wealth, but hopelessly addicted to thieving, supposedly through inheritance from his mother.

As a grown-up young man, he is seen as a New York society man who gives receptions and robs his guests, until he is finally caught with the goods and is killed in a police raid on his mysterious dwelling place.

Photographically the production is of a very high standard. The stage settings are all elaborate, the acting is intelligent, and the direction is fast and full of life. For a story of this kind, it is one of the best, with a punch in every reel, and sometimes more.

"The Children in the House"

Triangle-Fine Arts Drama Has Pleasing Elements Reviewed by Thomas C. Kennedy

WITH a modern domestic drama, some fantastic scenes of striking pictorial beauty and a melodramatic climax in which the villains are pursued to their doom in a thrilling motor car chase, "The Children in the House" has a variety that undoubtedly will cause each picturegoer who sees it to

speak favorably of some portion of the offering even if the picture as a whole fails to create a pleasant and lasting impression.

"The Children in the House" is interesting. Times there are when one feels that the story is not moving but in these places there is something to engage the attention and hold it consistently. The story by Roy Somerville is rather well constructed and the direction of the Franklins (C. M. and S. A.) is admirable. The producers have drawn the play slightly beyond its natural length to the required five reels gracefully and pleasantly.

In the after thought of "The Children in the House" Norma Talmadge, who enacts the central character, assumes the most prominent place, and certainly this image is far from displeasing; in fact, it is wholly charming and something to be courted. Miss Talmadge brings much grace and appeal to Cora, the neglected wife of a caddish young man whose father is rich. Cora was in love with another, but Arthur won her by means that were not entirely honorable. Cora remains true to her husband, though his affair with a dancer is causing considerable talk.

On the evening when Arthur is aiding some crooks in robbing his father's bank, Cora for the first time gives way to her natural impulse to elope with Brown, her first love. But her two children who, frightened, at the storm that is raging, call their mother, which awakens both Cora and Charles to their duty. The next day the robbery is discovered and because Charles, who is the cashier, cannot give an account of his whereabouts at a certain hour the night before he is arrested. Cora is about to tell the truth to save her loyal friend when word is received of the capture of the crooks and the accidental death of Arthur.

The settings and the photography are in every sense attractive. The picturization of Brown's story of his lost love to the children and in the terms of a fairy tale is particularly pretty. William Hinckley plays opposite Miss Talmadge, while Eugene Pallette is cast as Arthur, her husband. Jewel Carmen is successful as Jane, the dancer, a character which she makes vastly attractive. The players mentioned have the important parts and they all deserve praise. The actors in the supporting cast prove adequate.

"Molly Make-Believe"

Marguerite Clark in Famous Players-Paramount Romance. Reviewed by Thomas C. Kennedy

WITH the dainty Marguerite Clark to lead one on, the road to the land of airy romance is smooth and the journey easily made, which is the necessary thing if grownups are to enjoy "Molly Make-Believe," the Famous Players' picturization of Eleanor Hallowell Abbott's widely known stories. The children, who, since they make up such a large part of the picture loving public, are entitled to the producer's consideration, will find in "Molly Make-Believe" all that they could desire from a photoplay, and, too, it will prove a beneficial entertainment.

On the other hand it is not venturing far to say that adults will be as pleased with this latest Marguerite Clark picture as they were with her former appearances. The role is a sympathetic one and it is more so for the manner of her characterization. The story tells of a little girl and her brother who decide to make their own way when it becomes known that their grandmother is poor and little able to support them.

Molly and her little brother make off one night. The circumstances which make their trip to the city take on a rather serious aspect for them turn out to be opportunities. Molly makes the acquaintance of a wealthy chap. There is a strong mutual attraction and later, when Molly is conducting a business of her own, Stanton and Molly are caught up in an interesting romance. Molly has discovered that there are many hungry hearts who are willing to pay for sympathy, so she establishes a letter-writing business.

Stanton becomes one of her subscribers. With a broken leg to confine him to his room and a fiancee too indifferent to even write an occasional note from the South, where she is busily seeking her own pleasure, Stanton's one pleasure is the notes he receives from "Molly Make-Believe." She is to him an imaginary sweetheart, for he has never seen her, or at least he thinks he has not. One day, however, he sees Molly, then Cornelia's breaking off of her engagement to him and his marriage to Molly quickly follow.

There is in this picture a wealth of charming incidents and as Marguerite Clark as Molly is quite as delightful as she ever was. "Molly Make-Believe" is good entertainment. The production is pretty and the photography highly satisfactory. Mahlon Hamilton heads an effective supporting cast, which includes Master Dick Gray, Helen Dahl, Gertrude Norman, J. W. Johnston and Edwin Mordant.

The Pollard Picture Play Company, which left New York about March 15 for California to stage "The Pearl of Paradise," with Margarita Fischer, Harry Pollard and several others, was lost for several days during a severe storm on the coast, according to news received by George W. Lederer.

The magnificent schooner "Ida A," which they had chartered to take the company to the Santa Cruz islands, was so badly battered by the storm that several of the company were injured; an iron drum which was lashed on deck, on being released by the wind, severely hurt two members of the company.

Anxiety prevailed on the coast when news of their being lost was heard, the newspapers joined in the search, all seacraft were on the lookout for signs of the missing party, and M. R. McKinstry of the company, who remained in San Diego, tried to charter every boat on the coast in his anxiety to locate the lost ones.

Sifted From the Studios

ATLANTIC COAST NOTES

Nat C. Goodwin has begun work on the third of the series of photoplays for the Mirror Films, Inc. **Lawrence Marston** is directing the play, written by **Adrian Johnson.** The supporting cast includes **Zola Telmzart,** lately in "The Yellow Ticket," **Henry Carvill, Eugenie Elba, Anita Booth, Mabel Wright, Richard Neill, Charles Moore** and **Robert Entwhistle.**

Pathe's Gold Rooster feature for May 16 is a screen version of "The Girl With the Green Eyes," by **Clyde Fitch. Katherine Kaelred** and **Julian L'Estrange,** well known on the speaking stage, are featured.

The first of the Pathe "Who's Guilty" series will be released May 8.

Augustus Thomas' latest stage play, "Rio Grande," is to be filmed by the Raver Film Corporation, using as many of the original cast as will be available.

Arline Pretty and members of the Vitagraph Company have returned from San Antonio, Texas, where scenes for the new Vitagraph serial, "The Secret Kingdom," were taken.

Joseph Kaufman, director for the Lubin Company during the past three years, his last production being "Dollars and the Woman," has joined the Famous Players Company. His first play will be an adaptation of **E. Phillips Oppenheim's** story, "The. Great Gamble," starring **Pauline Frederick.**

Preparations are being made at the Gaumont studios in Flushing for the reception of the players now at the Jacksonville plant. Those who will soon come north are **Gertrude McCoy, Iva Shepard, Alexander Gaden, Marguerite Courtot** and several other stars, all engaged since the opening of the Jacksonville studio.

Sydney Mason plays the part of a florist's assistant in "Feathertop," starring **Marguerite Courtot,** who appears as the florist's daughter. **Gerald Griffin, Charles Graham** and **Mathilde Baring** have important roles.

Viola Dana, the little Metro star, is an expert boxer. She can also walk on her hands. In fact, she is an all around athlete, as well as an emotional artist.

Pierre Le May, leading man with Mme. **Petrova** in "Playing With Fire," was the guest of honor at a dinner recently given him by thirty Wall street brokers with whom he was associated until he turned to motion pictures.

In "Armadale," the newest Gaumont three reeler, **Iva Shepard** appears first as a girl of twelve, then as a woman of thirty. The play is a screen version of Wilkie Collins' novel.

"Big Jim Garrity," the five part Pathe Gold Rooster release for April 18, shows **Robert Edeson** for the first time in a Pathe picture. **Eleanor Woodruff, Carl Harbaugh** and **Lyster Chambers** are in the suporting cast.

Edward Jose, the Pathe director, received a musical education at the Conservatory of Paris, and later made a concert tour of Europe. He apeared on the speaking stage for many years with Mme. Sarah Bernhardt. After that he became a manager.

Billie Burke's dressing room in the George Kleine studios is described as a "riot of roses," rose color predominating in the furnishings.

Huntley Gordon, leading man at the Bay Shore Vitagraph studios, is Canadian by birth and began his stage career with a Canadian stock company.

More than 1,200 portraits of **Charles Chaplin** have been forwarded to newspapers throughout the country since his connection with the Mutual Corporation. Fifty pictures were sent to London publications, twelve to other parts of the British isles, and four to Australian papers.

L. J. Gasnier, president and general manager of the Astra Film Corporation, spent several weeks in Havana, Cuba, recently, in connection with the production of a new serial for Pathe.

It is reported that **Richard Garrick,** who has tendered his resignation to the Gaumont people, will shortly begin work in Jacksonville on a $150,000 studio.

Babe Hardy is much in demand as a singer at Jacksonville entertainments. He has a tenor voice.

Gustav Frieling, a New York attorney, has been engaged by **Director William Nigh** for the role of the district attorney in "Bettsy's Glory," in which **Mr. Nigh** and **Marguerite Snow** are starred.

Pearl White denies the report that she is to marry **Frank Moran,** the heavyweight pugilist.

The comedy element has been developed consistently in "Feathertop," Gaumont five-reel release of April 17.

Lucille Taft has a dog which the mayor of Jacksonville gave her.

Members of the Jacksonville Gaumont studios gave a picnic and fishing party on April 15, complimentary to **Richard Garrick,** who recently resigned as supervising director.

James Levering, who played the part of the father in "The Dead Alive," is again the father of **Marguerite Courtot,** the star, in the Gaumont production of "Feathertop."

Mme. Petrova, after completing "The Scarlet Woman," sailed with a group of friends for a short vacation in Bermuda. While there she expects to write the scenario for her next production.

Mabel Taliaferro plays the role of a boy in "The Snowbird," a five-reel Metro play. **Edwin Carewe,** who directs the production, has a prominent role.

Lionel Barrymore sat for a regular photograph for the first time in five years, at the Rolfe-Metro studios recently.

Virginia Pearson has begun work under **Director Keenan Buel** on her second Fox film, in the role of a society woman with a passion of gambling. **Albert Swanson, John Dillon, Ida Darling** and **Harry Leone** are in the cast.

Theda Bara photoplay to follow "The Eternal Sapho" is said to be of a new type. **Bert Bracken** is directing the play. The cast includes **Claire Whitney, William H. Tooker, Stanhope Wheatcroft, Stuart Holmes, Ben Deeley** and **Joe Burke.**

Police Commissioner Woods,. his fiancee, **Miss Hamilton,** and various members of his official family were guests of the Mutual Corporation at a private showing of "The Traffic Cop," a Thanhouser-Mutual Masterpicture.

Lawrence Swinburne, who plays the role of Shakespeare in the forthcoming Thanhouser-Mutual Masterpicture, "Master Shakespeare, Strolling Player," spent much time studying portraits of the poet in the Museum of Art, in order to perfect his make-up.

The "Better Babies" Paramount Pictographs will be used as a feature of the Better Babies Week in New York City, May 6 to 13. In this movement, Paramount is co-operating with **Miss Julia Lathrop** of the Children's Bureau, and with the Woman's Home Companion.

The production of "Romeo and Juliet,"

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked	
American Film Co., Inc....	87	93	
Biograph Company	40	54	
Famous Players Film Co...	73	115	
General Film Corp.....	40	49	
Mutual Film Corp., pref....	43½	48	
Mutual Film Corp., com....	43½	48	
No. Am. Film Corp., pref...	95	110	
New York M. P. Corp.....	43	48	
Thanhouser Film Corp.....	4	5	*
Triangle Film Corp.....	1½	2½	*
Universal Film Mfg. Co....205		..	
World Film Corp.....	1	1½	*

*Par $5.00.

North American Film Corporation: Is reported to be earning at the rate of approximately $2,600 per week, and new business, it is stated, is coming in on a schedule of about $4,000 per week. The balance of the preferred stock, it is expected, will be retired in about seven weeks, after which everything goes to the common stock.

States Film Corporation—the distributing company for the series. "The Girl and the Game," produced by the Signal Film Corporation—has secured bookings, according to the best available reports, of about $400,000.

Vogue Films Incorporated: In the new comedian—Ben Turpin—Vogue Films Incorporated has secured the only actor in whom Charlie Chaplin is said to have expressed interest from a competitive standpoint. Vogue prints are big money-makers and the company will—if present earnings are continued—show one of the most satisfactory earning sheets of all the film manufacturing companies for 1916.

in which **Francis X. Bushman** and **Beverly Bayne** will be starred, is announced as the most pretentious feature ever offered on the Metro program.

In chapters one and two of the new George Kleine motion picture novel, "Gloria's Romance," **Billie Burke** wears a Lucile frock, some dainty pajamas, a $275 negligee, a suit of boy's clothes, the garb of a Seminole Indian squaw and another Lucile gown.

Pauline Barry, who lately joined the Fox players, is a musician of more than ordinary ability.

Robert Clugston is now with the Gaumont Company.

Gertrude McCoy jumps from a burning ocean liner in "The Isle of Love."

Charles H. Travis has been on the stage thirty-seven years.

James Levering of the Gaumont Company was born in England.

Stephen Grattan is to appear in a Fox photoplay under the direction of **Will S. Davis.**

"The Escapades of Estelle" is the title of **Harry Palmer's** animated cartoon of April 19. It is on the same reel with interesting views of the Continental Divide and Cripple Creek, Colo., in the Gaumont "See America First" series.

Earl O. Schenck appears as the wireless operator of an ocean liner in "The Isle of Love." When the ship burns, he rescues the heroine, **Gertrude McCoy.** The picture will be released May 15.

Fuller Mellish, the English actor who appeared with **James K. Hackett** in his Broadway production of "The Merry Wives of Windsor," and other Shakespearean plays, will again appear in William Fox plays, under the direction of **Will S. Davis.**

Irving Weil, for a number of years in the editorial department of the *New York Evening Journal,* is now on the staff of Pathe, in the serial department.

Madge Orlamond, who plays character roles with the Gaumont forces, has a dining room located in a large touring car, which in good weather is placed alongside the outdoor stage.

Einar Linder, who plays opposite **Theda Bara** in "The Eternal Sapho," played Don Jose in the William Fox production of "Carmen."

Wilmuth Merkyl, who plays the part of Stephen Bond in "Blazing Love," starring **Virginia Pearson,** appeared in the role of the Spanish poet in "A Celebrated Scandal," in the Fox production with **Betty Nansen.**

A. Gandolfi, who photographed "A Man of Sorrow," the Fox production starring **William Farnum,** was one of the camera men to take motion pictures from an aeroplane.

Henry Kolker, who heads the cast supporting **Billie Burke** in "Gloria's Romance," has played in stock companies in cities throughout the country. He has been starred out tour in many popular plays.

David Powell, who has an important role in "Gloria's Romance," appeared for three years in support of **Sir Herbert Beerbohm Tree** at His Majesty's theater in London.

John Barrymore is starred in "The Red Widow," a screen adaptation of the comedy by **Channing Pollock** and **Rennold Wolf,** released on the Paramount program April 20.

PACIFIC COAST NOTES

William Garwood, who recently went east, is expected back at the western Universal studios soon.

Anna Little plays the role of a school teacher in "Unlucky Luke," a three-reel "Mustang" drama. **Frank Borzage,** who directed it, plays the title role, with **Jack Richardson** as "heavy."

George Periolat has a dual role in "The Counterfeit Earl," directed by **Carl Le Vinoss** for the American Company.

Mary Charleson.

"Your work in "Passers By" simply stole the picture—I've watched you for three years and it's the best thing without a doubt you ever did."

This tribute, by long distance, from one of the foremost directors on two continents started another happy day for Mary Charleson. It came as an addition to hundreds of compliments, all directed at her magnificent portrayal of Margaret Summers in the C. Haddon Chambers play.

Vivian Rich, Louise Lester, Marie Van Tassel, Alfred Vosburg and **Al Fordyce** appear in the cast.

Lizette Thorn appears as a society girl who becomes a social worker in "The End of the Rainbow," a three-act American drama. **Edward Coxen** is leading man. **Leona Hutton, George Field, Jack Farrell, Hazel West, Joseph Beaudry** and **George Ahearn** are in the cast.

"The Return," a "Mustang" drama featuring **Art Acord** and **Nita Davis,** contains a number of scenes on a large California bee ranch.

A number of scenes were staged at the Leper Colony at Manaos, Brazil, by **John Ince,** for "The Struggle." The company also secured many beautiful tropical settings for other scenes.

After an extended tour of Australia, **Jessie Arnold** has joined the stock company at Universal City.

Alice Morton Otten, who played the Indian girl in the prologue to the film play, "Ramona," is in the cast of "The Eye of God," which the **Smalleys** are producing at Universal City.

William Worthington is producing for the Universal Company a two-reel story of studio life entitled, "A Movie Romance." **Pliny Horn** wrote the story. **Herbert Rawlinson** is the star.

"The Other Half," written by **W. B. Pearson,** is a story of the underworld which **Jacques Jaccard** directed for the Universal Company. **Roberta Wilson** and **Raymond G. Nye** have the leading roles.

Jay Belasco, who played the bashful lover in "Tangled Hearts," has an important role in "The Full Cup," the new **Ida May Park** play featuring **Louise Lovely** and **Lon Chaney.**

Margaret Whistler, character actress at Universal City, has many talents. She is an expert at make-up, an artistic dress designer, an architect, and, because of her travels abroad, an authority on foreign sets.

Louise Lovely, starred in the Bluebird play, "Tangled Hearts," when fourteen years old, played the role of "Camille" in Australia, her native land.

Georgia French, the eight-year-old Universal actress, surprised **Director De Grasse** and members of the cast by her acting in the role of "Enid Hammond's" child in the Bluebird play, "Tangled Hearts."

"The Hare and the Tortoise," a strong drama which **Director Frank Beal** is filming at the Selig studios, was written by Anthony McGuire.

The basic idea for "The Grip of Evil," the new Balboa series, was supplied by La Monte Waldron, a New York newspaper man. **Douglas Bronston** is preparing the scenario. There will be fourteen two-reel episodes, each complete in itself.

Jackie Saunders, in the gowns she will wear in "The Grip of Evil," the series in which she is featured, will appear in the Pathe Weekly for fourteen weeks in advance of the production's first release.

Rena Rodgers, leading woman in Vogue-Mutual comedies, is mourning the loss of "Nips," her pet Pomeranian, which was killed by an automobile.

Ben Turpin, late of Essanay, will soon appear in his first Vogue-Mutual release. **Jack Dillon** is directing.

Ed Sedgwick is another newcomer to the Vogue-Mutual studios. He is one of the biggest men in screen comedies, standing well over six feet and weighing in proportion.

Rube Miller, while recovering from injuries which prevented his working in pictures, has completed the direction of "The Love Pills," a Vogue-Mutual comedy.

"Chinatown Villians," which **Jack Dil-**

lon directed at the Vogue-Mutual studios, contains much clever trick photography.

Marie Walcamp has been transferred from the direction of **Henry McRae** to that of the **Smalleys.** She played feminine lead in "John Needham's Double," featuring **Tyrone Power.**

Flora Parker De Haven is featured in "The Madcap," which **William Dowlan** directed from a story by **George Gibbs,** adapted by **Leonora Ainsworth. Vera Doria** and **Richard Sterling** are in the cast.

"The Eye of God," written by **Lois Weber,** is said to be a powerful psychological drama. **Tyrone Power** plays the lead, with **Miss Weber** opposite him. **Phillips Smalley** directed the film, which is in five reels.

Jack Nellson, who appeared in the support of **George Beban** in "The Alien," is also in the cast of "Pasquale," featuring Beban.

Al W. Filson, Selig character man, was once a member of the vaudeville team of **Filson** and **Errol** and used **George M. Cohan's** first playlet as a popular vehicle.

A set so large that the camera had to be placed two hundred feet away to get all the construction into the picture was built at the Balboa studios for "Sultana," in which **Ruth Roland** and **William Conklin** will appear.

Norman Luke, now with the Balboa players, was once a bank clerk.

Edgar Keller and **Philo Goodfriend** are co-directing a one-reel novelty picture. The idea was furnished by Mr. Kellar, who is an artist of note.

Henry King has returned from his vacation, which was spent at Arrowhead Springs.

In "The Man Who Forgot," **Anna Little** and **Frank Borzage** play a husband and wife whose paths diverge, and who are brought together by an old miner.

Several wolves and a lamb appear in one scene for a feature which **Ed J. Le Saint** is directing, with **Stella Razeto** as the star. The wolves proved easier to manage than the lamb, who wanted to examine the camera.

Dwight Whiting, manager of the Rolin Film Company, and **W. H. Doane,** his secretary, went to Tia Juana, Mexico, recently to make arrangements for taking comedy pictures in and around the gambling halls and the race track. The company of players will go south soon.

Balboa players staged a cabaret entertainment at the annual banquet of the Long Beach, Cal., Chamber of Commerce, under the direction of **Norman Manning.** A burlesque entitled "How the Movies are Made" was the most ambitious offering.

Howard Hickman is acting the heavy lead opposite **Dorothy Dalton** in a feature personally directed by **Thomas H. Ince.**

The costumes and sets being used in the one-reel novelty being produced by **Edgar Kellar** and **Philo Goodfellow** at the Vitagraph studios are said to be of unusual beauty and novelty.

Nona Thomas is not only a clever actress. She is an excellent housekeeper, sews well and devotes part of her time to music and voice culture.

Charles Ray has a prominent role in the picture which will star **Louise. Glaum** in a "vampire" role.

The Rolin Film players, who produce the "Phunphilms" for the Pathe release, have moved from Edendale into their new studio in Hollywood. For one week they were without a studio and produced a comedy, written for the occasion, in an old barn and back yard.

W. A. S. Douglas, director of production for Pathe, is at the Balboa studios in Long Beach, supervising the production of a release for the Pathe program.

Recent productions at the Lubin studios in California under the direction of **Captain Wilbert Melville** include "The Return of James Jerome," "The Scarlet Chastity," "One of the Pack," and "Playthings of the Gods."

Jackie Saunders, Balboa-Pathé.

Jackie Saunders is to be featured for the first time in a serial, "The Grip of Evil," which the Balboa Company will produce for Pathe. The stories, which will appear as fourteen complete two-reel episodes, were planned by **La Monte Waldron,** a New York newspaper man. Miss Saunders will wear some very striking gowns in the series.

For the Signal production of "Whispering Smith," **Director J. P. McGowan** required eleven actors each at least six feet tall and weighing between 190 and 230 pounds. McGowan himself is one of the eleven.

Many of the funny incidents in **Charles Chaplin's** first Mutual release, "The Floorwalker," occur in connection with a moving stairway, built for the big department store scene.

Gladys Brockwell, who came from New York to be leading woman with the **Raoul Walsh** company, is enjoying her western experiences in California and Arizona in the production of Fox pictures.

Bebe Daniels, who supports **Harold Lloyd** in the Pathe "Lonesome Luke" comedies, is just sixteen years old. She made her first appearance on the stage when ten months old, appearing in a road production of "Jane" under her father's management.

Cleo Madison is finishing a two-reel story, "The Emissary," at the Universal studios. She directed the drama and played the leading role.

"The Highest Bidder," a five-reel "Flying A" feature, has been completed by the **William F. Russell** company. The company spent one week in the mountains filming exteriors.

Except **William F. Russell's** company, which will continue to produce four and five-reel features, the "Flying A" companies at Santa Barbara are returning to one and two-reel pictures.

Ashton Dearholt is to play the leading juvenile role in the American Film Company's seven-reel picture featuring **Audrey Munson,** the exposition model. **Rea Berger** will direct the play.

Anna Luther is enjoying her present role in a Keystone comedy, which gives her a chance to appear at the studio and elsewhere in man's attire.

Lena Baskette, the little dancer, has a new Buick roadster.

Louise Lester's short stories, published at various times under a nom de plume, have been collected into one volume, entitled "Life's Heres and Theres," and presented to Miss Lester by a number of her friends.

Art Acord is the star, **William Bertram** the director, and **Karl R. Koolidge** the author of "A Life at Stake," a two-reel western drama with plenty of action. **Nita Davis** plays the feminine lead.

Members of the **Rolin** company, who expect to go to Mexico to film a comedy, are brushing up on their Spanish.

The great annual run of the Pacific salmon from the sea to shallow headwaters of Alaskan rivers will be photographed as a feature of the Lubin production of "The Silver Hoard," **Rex Beach's** novel.

Helen Holmes is mourning the death of her father, a well-known railroad official, for a number of years traffic manager of the Chicago and Eastern Illinois R. R. Mr. Holmes died suddenly at his home in Chicago.

Charlie Murray, at the Keystone studios, has been featured in three releases in seven weeks.

"Casey at the Bat," **Ernest L. Thayer's** poem, which **De Wolf Hopper** made famous, is to be produced on the screen. **William E. Wing** has woven it into a human interest story.

To add to the realism of the American serial, "The Secret of the Submarine," the actors playing foreign characters will speak in the national language of the character portrayed. **Hylda Hollis** and **Harry Edmondson,** who appear as Russians, have lived in Petrograd and can speak Russian, while **William Tedmarsh,** as the Japanese, learned that language when in the Orient.

Jackie Saunders, before entering pictures, posed for such artists as **Harrison**

Fisher, Clarence Underwood and **Howard Chandler Christy.**

Alice Neice, now with the Vogue Film Company in Los Angeles, was formerly known as "The Alaskan Prima Donna," and appeared in Nome, Fairbanks, Dawson City, and other cities of Alaska.

The **Horkheimer Brothers,** in conjunction with exhibitors showing "Little Mary Sunshine," are promoting, in many cities, free entertainments for the children in orphan asylums, many of whom have never seen a picture show.

Hal Cooley, who usually plays a juvenile role in photoplays, appears as a man near middle age in "The Courtesan," an American feature.

Helene Rosson of the American Company is denying rumors recently printed in Santa Barbara papers that she is engaged to an actor in that company.

Otis Turner directed "Son of the Immortals," from **Ruth Ann Baldwin's** version of **Louis Tracy's** novel. **J. Warren Kerrigan** plays the title role.

Elliott J. Clawson, who has been writing feature plays for the Morosco Company, has joined the Universal City scenario staff.

"The Land of Make-Believe," a fairy story with a clever plot, filmed at Universal City with **Robert Leonard** and **Ella Hall** in the leading roles, contains an especially beautiful night scene.

Hobart Bosworth and company, with **Director Lloyd Carleton,** went to San Diego for exteriors for "The Way of the World," a film version of the play by **Clyde Fitch.**

Margaret Mayburn is now leading woman with **Henry McRae's** Universal 101 Bison Company, now making railroad pictures. **Miss Mayburn,** who is a sister of **Grace Cunard,** formerly played under the name of **"Mina Cunard."**

Captain R. Forde, director of the employment bureau at the Lasky studios in Hollywood, will in the future engage principals as well as extras, thus relieving **Director-General Cecil De Mille.**

Rollin S. Sturgeon has a vest pocket kodak and spends Sundays taking snapshots of his friends.

George Holt is to play the master criminal in the **Cleveland Moffett** detective story which **Rollin S. Sturgeon** will produce.

"God's Country and the Woman" is scheduled for release May fist. It has already been booked for Clune's Auditorium in Los Angeles.

Corinne Griffith plays two parts, mother and daughter, in a one-reel comedy which **William Wolbert** finished recently. **Jack Mower** has an important role. **William E. Wing** wrote the story.

Nell Clark Keller designed and superintended the making of all costumes in the novelty picture now being produced at the Vitagraph studios by **Edgar Keller,** the artist. **Carmen Phillips** plays the part of a dancer. **Webster Campbell, Corrinne Griffith, Florence Vidor, Claire Toner** and **Al G. Blake** are also in the cast.

Arthur Moon impersonates a woman in the Vogue comedy, "Slipping It Over on Father," released April 23.

Edythe Sterling, now leading lady with the Signal (Mutual) Company, has played stellar roles in 101 Bison and Big U pictures.

Marguerite Nichols, now with the American Company, has been in pictures for two years. She has been on the legitimate stage since she was a little child.

Louise Lester has insured her wardrobe for American Mutual productions for $30,000.

Dorothy Bernard plays two roles in "A Man of Sorrow," in which **William Farnum** is starred.

"Peggy," a clever canine player, has an important part in "A Man of Sorrow."

Dorothy Bernard's early ambition was to be a sculptor.

William Hart will next appear in "The Primal Lure," a story of the Canadian northwest, adapted by **J. G. Hawks** from a novel by **Vingie E. Roe. Margery Wilson** plays the heroine, the daughter of a French settler.

Having completed **Lois Weber's** drama, "The Eye of God," the **Smalleys** have begun the production of their next Universal feature, "Shoes," from a story by **Stella M. Herron. Mary McConald** will be featured.

Vola Smith, leading lady for the last two years for the Biograph company, has signed up at Universal City to play a "vampire" lead in Carter de Haven's company. Miss Smith is nineteen years old and an exceptionally pretty girl. This "vampire" lead will be the first of that variety Miss Smith has ever attempted. It will mean the smoking of her first cigarette and the wearing of her first snake-like gown, for both of which events she is in daily practice.

Ashton Dearholt has made application for entry in the July 4th auto races. Mr. Dearholt holds an enviable speed record as autoist as well as that of juvenile lead for the American Film Company.

William Christy Cabanne, on completing the **Douglas Fairbanks** picture, "The Bouncer," was allowed by the Fine Arts management to retain Mr. Fairbanks as lead in his company. Just what the new Fairbanks vehicle will be has not been decided.

A series of western and underworld stories is being arranged for **Harry Carey** by the Universal company, in which pictures he is to be starred. A special release is being arranged for "The Three Godfathers," the five-reel **Peter B. Kyne** story, in which Mr. Carey is said to have given a wonderful performance.

Hugh Russell finds that the climate of southern California, in contrast to that of Australia, is first aid to the making for unwelcome weight. As a result of this knowledge, he finds it is quite necessary to walk three miles every morning.

Nell Shipman comes to the Vitagraph studio every morning in relays. The trip from the big home she has taken in Alhambra to the Vitagraph Hollywood studio is exactly one of an hour and forty minutes. She leaves her home as 6:50 each morning in an auto, which takes her to the interurban car line, at the terminal of which in Los Angeles she is met by **Marjorie Cole** in her Dodge car. Miss Cole then delivers Miss Shipman in safety and on time, one-half hour later, at the studio.

Adelaide Woods is one of the distinctive Biograph types who was set at liberty last week when that company disbanded. Immediately the Morosco company sent for her with the offer of a big part in the feature picture now being arranged for at that studio, and which will be directed by **William V. Taylor.** Miss Woods is the rare type of young woman who possesses white hair and a youthful face. She is a Californian and has been pronounced one of the most beautiful women in the California colony.

Albert Russell is another new name that has just been added to the Universal pay roll. Mr. Russell is to co-direct with **Billy Mason** in the latter's comedy series, in which Mr. Mason is to play lead. Mr. Russell is experienced in the directing line, having assisted and co-directed at the Biograph company for the past two and one-half years.

"Smiling" Billy Mason was given a company of his own at Universal City and immediately requested **Albert Russell** as co-director. Mr. Mason will write his own pictures and play the lead in them; these will be a series of "Billy" adventures, the first several having to do with his baseball career.

Arthur Shirley has finished his work as Vassar, the lead in Thomas E. Dixon's "The Fall of a Nation," and has motored up to Bear Lake for a vacation of a week or two.

William Russell is now a director and author as well as an actor. His first venture, "The Secret Mating," will be released soon as an American Mutual Masterpicture. Russell played the leading role, supported by Harry Keenan and Leona Hutton.

"Bill" Russell has been promoted.

Who said "common" folks don't like Grand Opera? Witness New York crowds going after the Essanay-Chaplin "Carmen."—Broadway Theater.

CHICAGO GOSSIP

"Sherlock Holmes," featuring **William Gillette,** will be released by the Essanay company in seven reels.

The Essanay company has begun production on a new set of **George Ade** fables.

Edna Mayo is learning to play golf.

E. H. Calvert is spending several weeks at French Lick Springs.

John Cossar, who appears as the prosecuting attorney in "The Strange Case of Mary Page," has an important role in "The Little Shepherd of Bargain Row."

Will Machin, who is playing the role of Captain Lige Brandt in the Selig production of "The Crisis," was a lieutenant in the British army during the Boer war.

Richard Travers and **John Junior** had a narrow escape from injury in an automobile accident during the filming of "The Little Shepherd of Bargain Row."

Sallie Fisher, who is starred in the Essanay production of "The Little Shepherd of Bargain Row," was born on a ranch in Wyoming. She is well known for her work in musical comedy.

SOUTHERN NOTES

By William Noble

The Liberty theater at McAlester, Okla., was closed and dismantled April 1. Former Manager John A. Steinson has accepted a traveling position with the V. L. S. E. with headquarters at Dallas, Texas.

Douglas Steinson has accepted the managership of the Queen theater at Sulphur, Okla.

The Yale-Majestic theater at McAlester, Okla., was reopened April 10 after having been dark for past month for remodelling. The seating capacity has been increased to 800.

P. W. Hutchinson has leased the Republic theater from T. V. Cashen at Jacksonville, Fla., and will run pictures exclusively.

Geo. B. Falligant is building a new $7,000 moving picture theater at Benito, Texas.

C. E. Boyett has purchased the interest of J. C. Stevens in the Dixie theater at Brownwood, Texas. Mr. Stevens will manage the Bell Airdome at Austin, Texas.

Nat Barach, formerly traveling representative for the Fox exchange at Dallas, Texas, is now special representative of the World Film Corporation with headquarters at Atlanta, Ga.

Thomas S. Wilcox is building a new $5,000 moving picture theater at Chattanooga, Tenn.

Winter and Block are remodeling the Royal theater at Chattanooga, Tenn. The Victoria theater, at Nashville, Tenn., is being remodeled.

Peter Fabacher has taken over the Dixie theater at New Orleans, La. Mr. Fabacher also operates the Wonderland theater.

The Yale Theater Company will build a motion picture theater at Yale, Okla., in near future.

The Cozy theater at Shawnee, Okla., is to be remodeled and enlarged.

The Palace theater at Hobart, Okla., was burned recently; loss, $5,000.

J. H. Harlow is having a studio fitted up for the Dixie Film Co. in South Jacksonville, Fla.

L. W. Brophy announces that he will build a modern picture house at Fort Smith, Ark., in near future.

W. E. Cookscy, proprietor of the Pastime theater, was assassinated March 25 after leaving for home after night performance.

The De Luxe theater was opened at Bristow, Okla., April 1 with 500 seating capacity. Both pictures and vaudeville will be run.

BRITISH TRADE GOSSIP

Lord Selborne, president of the Board of Agriculture, stated in a speech recently his belief that the introduction of motion pictures had been an excellent social improvement in villages and small towns, since heretofore a lack of amusement has been an important factor in driving the young people to the cities.

Vesta Tilley is to appear in motion pictures in "The Girl Who Loves a Soldier" for the Samuelson Film Manufacturing Company.

A. Prins, of the X. L. Film Company's headquarters, has joined the colors.

"Lady Windermere's Fan" is to be the first of the plays of Oscar Wilde to be produced on the screen. Irene Rooke will play the leading role, for the Ideal Company.

"The Miracle of Life" was greatly liked by the people of Cardiff and it will be shown again in that city.

The owner of a theater in Southport loans umbrellas to his patrons on rainy days, requiring a small deposit when the patron is a stranger.

The Lasky production of "The Chorus Lady" is being well received.

The Trans-Atlantic Company's new serial. "Graft," is attracting attention.

DANCER WITH LUBIN

Mlle. Garda Polotskova, the beautiful dramatic dancer and talented actress, will appear in the important role of the Russian dancer in Daniel Carson Goodman's "Love's Toll" which is shortly to

Grada Polotskova—Lubin.

be released by Lubin through V. L. S. E. This will be the first appearance of Mlle. Polotskova on the screen and her unusual type of beauty and unique talents are certain to win for her a niche of her own among photo-drama celebrities.

"Split Reel" News for Theater Men

A POCKET program of current and coming attractions is a valuable thing for any theater and this idea is well carried out by the Novelty Theater of Malone, New York. The front page carries a cut of the house with a crowd entering and the line: "Don't throw this away. Shove it into your pocket for reference." A good feature about the program is the urge to patrons to write in criticisms of the house, program or of photoplays, companies or players in general, giving preferences and so on. An advertisement is carried on the back of the four-page folder, which is a bit larger than postal card size.

The five reel feature "The Heart of New York," which deals with the troubles of a working girl in a new way, and therefore has had a jolly time with the censor moguls of New York has been finally passed and the rights for Greater New York, northern New Jersey and New York state have been purchased by B. S. Moss. He will first exhibit the film at the Prospect Theater, New York City. For his string of theaters and the eastern territory mentioned above Mr. Moss has also purchased "The Birth of Character," another "virile" drama. "One Day," "Three Weeks" and "The Salamander" are also controlled in his territory by Mr. Moss.

A unique little pink programlet is issued at the front of each week by the Edisonia Theater, Union, South Carolina. It's about vest pocket size, which makes it all the handier as a reminder to the patron who can so easily keep it in a pocket without inconvenience.

Herman Fichtenberg has taken a ten-year lease on the William Kline property, 614 Canal street, New Orleans, La., and will begin work on the erection of an up-to-date motion picture house in the near future. The Globe, which will be the name of the new house, will have a seating capacity of 800, and will be in line with the finest picture houses in the South. It is planned to have the theater ready for opening by the first of October.

Work is to begin at once on Joe Ryan's new motion picture theater and apartment building, which is to be erected on the west side of Egan avenue, Madison, S. D. The building is to be a two-story brick structure, 25 feet frontage and 136 feet deep. The theater will have a seating capacity of 450, and will be operated by Mr. Ryan. If no delay is experienced in getting materials the building will be ready for occupancy about the middle of June.

To convince exhibitors of Eastern Canada of the merits of Blue Bird films the Toronto office of that concern is conducting an extensive advertising campaign. The Montreal Blue Bird office is now in charge of James Orkney.

It is possible that in the future the Ontario Board of Censors will pass upon display posters and other advertising matter for a film at the same time that it reviews the picture. This will come as a result of a complaint made by the police against W. J. Holstein, a Toronto exhibitor, for displaying a poster which had not been "inspected." The police lost because the by-law designated no official "inspector."

When the Triangle Film Corporation's lease on the Knickerbocker theater in New York expires the first of September, the Charles Frohman estate and Klaw and Erlanger will get the house again for a term of five years. The lease has been signed.

A new picture theater—one story and balcony—will be built on lower Eighth avenue, New York, at a cost of $18,000. The builder, Thomas Dimond, has leased the house already to the Greenwich Movie Company.

For the purpose of obtaining better pictures, the Brooklyn Association of Motion Picture Exhibitors, has been urging its members to increase the roll of the organization. New members are being admitted daily.

A program typical of the average theater of Philadelphia is the following, which ran at the Princess last week:

Florence Reed in "Woman's Law," was shown on Monday. Tuesday, "The Devil, the Servant and the Man." Wednesday, the Triangle feature, "Peggy," featuring Billie Burke. Thursday, "The Girl and the Game," continued, and other good subjects. Friday, "The Greater Wrong" and Saturday John Mason in "The Reapers."

Toronto is to have a million-dollar hippodrome, according to the Canadian Universal *Bulletin*. The big theater is to be built by the Empire Amusement Company, with H. H. Williams, a broker and real estate dealer of Toronto at the head of the enterprise.

Here is an exhibitor who publishes a miniature serial story to give to patrons to advertise the Universal serial "The Master Key," which he is running. He gets out a small booklet containing a short story of each episode so that people can follow the whole story through with greater interest. This scheme was originated by Manager Morrison of the Meaford Theater, Meaford, Ontario.

The Clark Amusement Company, Louisville, Ky., which was recently incorporated, has taken over the Oleon Theater, Thirteenth and Walnut streets, and will reopen the theater as a picture house, catering exclusively to the colored population of the city. The company also has the Ruby Theater, another colored picture house on Walnut street, under their management.

The old Superba Theater, Atlanta, Ga., which was formerly used as a vaudeville house, but which has been in darkness for some time, has been reopened by Alpha Fowler. The new proprietor has completely renovated and refurnished the house, and has changed the name to The Alpha. Straight picture programs are being given.

"If the following parties have time to read this they can claim two passes to the Ideal this week: Mrs. M. C., 736 Raymond street," etc.

The above is taken from the weekly program issued by the Ideal Theater of Akron, Ohio. Five other names followed the one given. Another good feature of the Ideal program is that it prints the casts of the plays. Many people are much interested in the persons who play the different parts.

Six donkey carts, all passing down the leading streets and advertising on large boards the display of Metro pictures, were used last week by four picture houses of Dublin, Ireland. The houses showing the films were the Bohemian, the Carlton, the Grafton Street and Grand, and further point was given to the novel outside show by a full column of advertisements in the leading Dublin papers, all extolling the attractions of the above famous brand of productions.

More than thirty plays which are to be seen at the Doric Theater of Detroit are listed on the back of the gay green program issued weekly by Manager Frank L. Hanson. This gives the patron some good things to look forward to and keeps his mind turned toward the Doric.

Rochester, N. Y., has joined the censorship crowd and until the mayor can appoint a permanent official, the comsioner of safety is cutting film.

H. & H., Chicago, reports good business from W. H. Lawrence in Illinois territory.

I. Van Ronkel has taken larger quarters on the third floor at 109 North Dearborn street, Chicago, to take care of the Bluebird business of which he has charge in that territory.

C. R. Miller and I. R. Parnass have been engaged to sell Bluebird features in Chicago territory.

Have you ever thought of furnishing your patrons with umbrellas? Well, an English exhibitor has. Manager H. J. Sherlock of the Picturedrome, of Southport, England, originated the scheme and has worked it out successfully. During bad weather the rain-shedders are lent to regular patrons free of charge and without security. From strangers a deposit of about 75 cents is required.

The Chalk Beeson Theater, Dodge City, Kan., Beeson Brothers, owners, has just been completed. The theater is a modern fireproof structure, 75x70 feet, and has a seating capacity of about 1,200. The building cost something like $40,000.

George E. Thomassey is planning to build a two-story motion picture theater building at Burgettstown, Pa. The building will be of brick, 25x90 feet, and will be modern in every respect.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makers, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-17	A Cry for Help	Biograph	1,000
D	4-17	The Strange Case of Mary Page, No. 13	Essanay	2,000
D	4-17	Social Pirates No. 4	Kalem	2,000
C	4-17	Frocks and Frills	Lubin	1,000
D	4-17	The Three Wise Men	Selig	3,000
T	4-17	Selig-Tribune No. 31	Selig	1,000
E	4-17	Life and Training in the U. S. N.	Vitagraph	1,000

Tuesday.

D	4 18	The Elder Brother	Essanay	2,000
C	4-18	Ham and Preparedness	Kalem	1,000
D	4-18	One of the Pack	Lubin	2,000

Wednesday.

D	4-19	The Larrimore Case	Biograph	3,000
C	4-19	Canimated News Pictorial No. 9: Scenic	Essanay	1,000
C	4-19	Their Taking Ways	Kalem	1,000

Thursday.

D	4-20	The Heart's Tribute	Lubin	3,000
T	4-20	Selig-Tribune No. 32	Selig	1,000
C	4-20	All For a Girl	Vim	1,000

Friday.

C	4-21	A Double Barreled Courtship	Kalem	1,000
D	4-21	The Spell of the Knife	Knickerbocker	3,000
C	4-21	Hired and Fired	Vim	1,000
C	4-21	His Lucky Day	Vitagraph	1,000

Saturday.

D	4-22	Her Naked Soul	Essanay	3,000
D	4-22	The Governor's Special	Kalem	1,000
C	4-22	Millionaire Billy	Lubin	1,000
C	4-22	Too Many Chefs	Selig	1,000
C	4-22	A Caliph of the New Bagdad	Vitagraph	3,000

Monday.

D	4-24	The Blind Princess and the Poet	Biograph	1,000
D	4-24	The Strange Case of Mary Page No. 14	Essanay	2,000
D	4-24	The Social Pirates No. 5	Kalem	2,000
C	4-24	Germs and Microbes	Lubin	1,000
D	4-24	The Woman Who Did Not Care	Selig	3,000
T	4-24	Selig-Tribune No. 33	Selig	1,000
D	4-24	The Rookie	Vitagraph	1,000

Tuesday.

D	4-25	Celeste	Biograph	2,000
D	4-25	The Little Samaritan	Essanay	2,000
	4-25	Title Not Reported	Kalem	

Wednesday.

C	4-26	The Spring Chicken	Biograph	3,000
C	4-26	Vernon Howe Bailey's Sketch Book of Boston; Scenic	Essanay	1,000
C	4-26	Counting Out the Count	Kalem	1,000

Thursday.

D	4-27	Playthings of the Gods	Lubin	3,000
T	4-27	Selig-Tribune No. 34	Selig	1,000
C	4-27	What's Sauce for the Goose	Vim	1,000

Friday.

C	4-28	A Lucky Mistake	Kalem	1,000
D	4-28	The Broken Promise	Knickerbocker	3,000
C	4-28	The Rivals	Vim	1,000
C	4-28	Terry's Tea Party	Vitagraph	3,000

Saturday.

D	4-29	The Danger Line	Essanay	3,000
D	4-29	The Trail of Danger	Kalem	1,000
C	4-29	Love and Bullets	Lubin	1,000
D	4-29	Badgered	Selig	1,000
D	4-29	The Man Hunt	Vitagraph	1,000

V. L. S. E. Program

	4-13	Hearst-Vitagraph No. 30	Vitagraph	1,000
	4-17	Hearst-Vitagraph No. 31	Vitagraph	1,000
	4-20	Hearst-Vitagraph No. 32	Vitagraph	1,000
	4-24	Jack Series—Goes Into Business	Vitagraph	1,000
	4-24	The Law Decides	Vitagraph	5,000
	4-24	Hearst-Vitagraph No. 33	Vitagraph	1,000
	4-27	Hearst-Vitagraph No. 34	Vitagraph	1,000
	5-1	At Piney Ridge	Selig	5,000

Mutual Program

Monday.

D	4-17	His Masterpiece	American	2,000
C	4-17	The Sailor's Smiling Spirit	Falstaff	1,000

Tuesday.

D	4-18	The Girl From Chicago	Thanhouser	2,000
C	4-18	Counterfeit Love	Vogue	1,000

Wednesday.

T	4-19	Mutual Weekly No. 68	Mutual	1,000
C	4-19	Number, Please?	Beauty	1,000
S	4-19	See America First No. 32	Gaumont	700
C	4-19	Kartoon Komics No. 32	Gaumont	300

Thursday.

D	4-20	A Man's Sins	Thanhouser	3,000

Friday.

D	4-21	Title Not Reported	Mustang	
C	4-21	The Conquering Hero	Cub	1,000

Saturday.

D	4-22	Realization	American	3,000
C	4-32	Simple Simon's Schooling	Falstaff	1,000

Sunday.

C	4-23	The Bookworm's Blessed Blunders	Beauty	1,000
C	4-23	Slipping It Over On Father	Vogue	1,000

Monday.

D	4-24	The Counterfeit Earl	American	2,000
C	4-24	Dad's Darling Daughters	Falstaff	1,000

Tuesday.

D	4-25	A Man of Honor	Thanhouser	2,000
C	4-25	The Island That Never Was	Vogue	1,000

Wednesday.

T	4-26	Mutual Weekly No. 69	Mutual	1,000
C	4-26	Bugs and Bugles	Beauty	1,000
S	4-26	See America First No. 33	Gaumont	700
C	4-26	Kartoon Komics No. 33	Gaumont	300

Thursday.

D	4-27	A Broken Genius	American	3,000

Friday.

D	4-28	Unlucky Luke	Mustang	2,000
C	4-28	The Traitor	Cub	1,000

Saturday.

D	4-29	The Carriage of Death	Thanhouser	3,000
C	4-29	Willing Wendy to Willie	Falstaff	1,000

Sunday.

C	4-30	Two Beds and No Sleep	Beauty	1,000
C	4-30	Bungling Bill, Doctor	Vogue	1,000
CHANGE				
D	4-21	The Return	Mustang	2,000

Universal Program

Monday.

D	4-17	Photo Badger Game (Graft No. 19)	Universal	2,000
C	4-17	His Neighbor's Wife	Nestor	1,000

Tuesday.

D	4-18	The Best Man's Bride	Gold Seal	2,000
	4-18	No Release This Week	Rex	
C	4-18	Love Laughs at Dyspepsia	Imp	1,000

Wednesday.

D	4-19	Royal Love	Victor	3,000
C	4-19	A Meeting for a Cheating	L-Ko	1,000
T	4-19	Animated Weekly No. 16	Universal	1,000

Thursday.

D	4-20	The Gambler	Laemmle	1,000
C	4-20	Oh! What a Whopper	Big U	2,000
C	4-20	The Toyland Villain	Powers	500
E	4-20	A Trip to Honolulu	Powers	500

Friday.

D	4-21	The Haunted Bell	Imp	2,000
D	4-21	A Strange Confession	Victor	1,000
C	4-21	Eddie's Night Out	Nestor	1,000

Saturday.

D	4-22	The Passing of Hell's Crown	Bison	2,000
	4-22	No Release This Week	Powers	
C	4-22	Just Yet, But Not Quite	Joker	1,000

Sunday.

D	4-23	His World of Darkness	Rex	3,000
C	4-23	Little Billy's School Days	L-Ko	1,000

Monday.

C	4-24	His Wooden Leg	Nestor	1,000
D	4-24	Graft No. 20	Universal	2,000

Tuesday.

D	4-25	The Other Half	Gold Seal	2,000
C	4-25	The Unexpected	Rex	1,000
C	4-25	Billy's War Brides	Imp	1,000

Wednesday.

D	4-26	Lonesome House	Big U	1,000
C	4-26	Bill's Narrow Escape	L-Ko	1,000
T	4-26	Animated Weekly No. 17	Universal	1,000

Thursday.

D	4-27	Miss Blossom	Laemmle	2,000
D	4-27	Chicken Hearted Jim	Rex	1,000
C	4-27	Such is Life in China, a Hy Mayer Travelogue	Powers	1,000

Friday.

D	4-28	Why Mrs. Kenworth Lied	Imp	3,000
	4-28	No Release This Week	Victor	
C	4-28	The Newlyweds' Mixup	Nestor	1,000

Saturday.

D	4-29	The Torrent of Vengeance	Bison	2,000
C	4-29	A Family Avair	Powers	1,000
C	4-29	A Jitney Driver's Romance	Joker	1,000

Sunday.

C	4-30	Their Anniversary	Rex	1,000
D	4-30	Through Flames to Love	Imp	2,000
	4-30	No Release This Week	L-Ko	

Miscellaneous Features

Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
A Fool's Paradise	Ivan Film	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000

Bluebird Photo-Plays, Inc.

Jan. 31	Secret Love		6,000
Feb. 7	Undine		5,000
Feb. 14	Hop, the Devil's Brew		5,000
Feb. 21	The Wrong Door		5,000
Feh. 28	The Grip of Jealousy		5,000
Mar. 6	Rupert of Hentzau		5,000
Mar. 12	The Strength of the Weak		5,000
Mar. 19	Yaqui		5,000
Mar. 26	The Flirt		5,000
Apr. 2	Tangled Hearts		5,000
Apr. 9	John Needham's Douhle		5,000
4-16	The Great Problem		5,000
4-24	The Gay Lord Waring		5,000

Fox Film Corporation

Released Week of

Jan. 23	The Serpent		5,000
Jan. 30	The Ruling Passion		5,000
Feb. 6	Merely Mary Ann		5,000
Feb. 13	Fighting Blood		5,000
Feb. 20	The Fool's Revenge		5,000
Feb. 27	The Spider and the Fly		5,000
Mar. 6	The Marble Heart		5,000
Mar. 13	Gold and the Woman		5,000
Apr. 24	The Man of Sorrow		5,000
Mar. 27	A Wife's Sacrifice		5,000
Apr. 3	Blue Blood and Red		5,000
Apr. 10	Slander		5,000

Kleine-Edison

Released week of

Feh. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feh. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

Feb. 28	The Soul Market	Metro	5,000
Mar. 6	The Blindness of Love	Metro	5,000
Mar. 15	The Count of Ten	Metro	1,000
Mar. 27	The Wall Between	Metro	5,000
Apr. 3	The Kiss of Hate	Metro	5,000
Apr. 10	The Half Million Bribe	Metro	5,000
4-17	Playing With Fire	Metro	5,000
4-24	The Come-Back	Metro	5,000

Mutual Master-Pictures.

Released week of

Mar. 16	The Bird of Prey	Thauhouser	5,000
Mar. 18	Overalls	American	5,000
Mar. 20	My Partner		5,000
Mar. 23	The Bruiser	American	5,000
Mar. 25	The Hidden Law	Centaur	5,000
Mar. 27	The Love Liar	Centaur	5,000
Mar. 27	Revelation	American	5,000
Mar. 27	The Net	Thanhouser	5,000
Apr. 3	The Haunted Manor	Gaumont	5,000
Apr. 3	The Traffic Cop	Thanhouser	5,000
Apr. 10	April	American	5,000
Apr. 13	The Leopard's Bride	Gaumont	5,000
4-17	Feathertop	Gaumont	5,000
4-20	Master Shakespeare, Strolling Player	Thanhouser	5,000
4-24	The Conscience of John David	Centaur	5,000
4-27	The Stain in the Blood	Signal	5,000

Paramount Features.

Released week of

Apr. 10	Bilibid, the "Sing Sing" of the Philippines	Paramount-Burton Holmes	1,000
Apr. 10	Molly Makes Believe	Famous Players	5,000
Apr. 13	The Love Mask	Lasky	5,000
Apr. 13	The Stone Age Roost-Robber	Paramount-Bray	1,000
Apr. 17	The Pasig River (The Filipino Thames)	Paramount-Burton Holmes	1,000
4-17	The Eternal Grind	Famous Players	5,000
4-20	The Innocent Lie	Famous Players	5,000
4-20	Inbad the Sailor Takes Gas	Paramount-Bray	1,000
4-24	The Heart of Nora Flynn	Lasky	5,000
4-27	The Moment Before	Famous Players	5,000
4-24	The Lowlands of Luzon	Paramount-Burton Holmes	1,000

Pathe.

Released Week of

4-24	The Iron Claw No. 9	Pathe	2,000
4-24	Pathe News No. 34	Pathe	1,000
4-24	Pathe News No. 35	Pathe	1,000
4-24	Them Was the Happy Days!	Pathe	1,000
4-24	Dross and Diamonds	Pathe	2,000
4-24	How Birds Feed Their Young	Pathe	500
4-24	The Towns of Tunis (Northern Africa)	Pathe	500

Red Feather Production

Released Week of

Mar. 6	The Target		5,000
Mar. 13	The Pool of Flame		5,000
Mar. 20	Drugged Waters		5,000
Mar. 27	Autumn		5,000
Apr. 3	Two Men of Sandy Bar		5,000
Apr. 10	Brigadier Gerard		5,000
4-17	Her Bitter Cup		5,000
4-24	Thrown to the Lions		5,000

Triangle Film Corporation.

Released week of

Apr. 2	The Habit of Happiness; Douglas Fairbanks	Fine Arts	5,000
Apr. 2	The Bathhouse Blunder	Triangle Keystone	2,000
Apr. 2	Waifs; Jane Grey	Triangle-Kay-Bee	5,000
Apr. 2	His Wife's Mistake; Roscoe Arbuckle	Triangle-Keystone	2,000
Apr. 9	Little Meena's Romance; Dorothy Gish and Owen Moore	Fine Arts	5,000
Apr. 9	The Aryan; William S. Hart	Triangle-Kay-Bee	5,000
4-9	A Dash of Courage	Keystone-Triangle	2,000
4-16	Sold for Marriage	Fine Arts-Triangle	5,000
4-16	The Stepping Stone	Kay-Bee-Triangle	5,000

World Features.

Released week of

Mar. 27	The Hand of Peril	Paragon	5,000
Mar. 27	The Struggle	Equitable	5,000
Mar. 20	The Supreme Sacrifice	Brady	5,000
4-3	Then I'll Come Back to You	Equitable	5,000
4-3	The Reapers	Triumph	5,000
Apr. 10	The Feast of Life	Paragon	5,000
4-17	The Social Highwayman	Shubert	5,000
4-17	By Whose Hand?	Equitable	5,000
4-24	The Closed Road	Paragon	5,000
4-24	The Chain Invisible	Paragon	5,000

Brief Stories of the Week's Film Releases

General Program

The Blind Princess and the Poet—Biograph—April 24.—Featuring Blanche Sweet, Florence LaBadie, Charles H. West and Francis Grandin. A wise man declares that the first kiss of unselfish love will restore her sight to the blind princess. John Selfish, Duke of Worldly-Wise, and many another, including Lords Gold, Folly and Presumption, put their fortunes to the test, but fail. A poor poet, who loves the princess, kisses her eyes, and she sees. He, hastening away, fearful that his love is really selfish, is waylaid by soldiers of the furious duke, who is about to kill him when the king comes on the scene and rescues the bestower of the miraculous kiss.

Germs and Microbes—Lubin—April 24.—Featuring Davy Don. Colonel Otto, whose one fear is the dread of germs and microbes, refuses to give his son any more money and Harold gets an idea and proceeds to put his plan into execution by sending his father a germ letter, putting insect powder in the letter, which when opened flies over the person reading same. Otto receives the letter, which tells him to send $5,000 to the old cave rock and in return get a serum which is the only thing that will cure him. Harold gets the money and with his friends he proceeds to the cafe for a good time. Otto finds his son having a good time spending his money and takes it back.

The Woman Who Did Not Care—(Three Reels)—Selig—April 24.—Featuring Eugenie Besserer. A full review appears on another page of this issue.

Mr. Jack Goes Into Business—Vitagraph—April 24.—Featuring Frank Daniels. This, Mr. Jack's first attemtp to enter the theatrical field, ends disastrously. He opens a theatrical agency for ladies only. Wifey catches him rehearsing with his patrons and after reading the riot act forces him to close up the office, and against his will.

The Rookie—Vitagraph—April 24.—Featuring Evart Overton, Dorothy Kelly featured. Jim Rooney, a recruit on the police force, is anxious for action. He gets his chance and while fighting with a murderer who tries to escape, remembers his captain's words to "get" the man you are after. He succeeds in fastening handcuffs on him but dies from his efforts.

Celeste—(Two Reels)—Biograph—April 25.—Featuring Vola Smith, Jack Mulhall and Charles Perley. The artist's wife and baby leave for a trip abroad and are shipwrecked. He believes them lost, but the baby is washed up on shore and adopted by a fisherman. Grown to womanhood, she is loved by a tourist who visits the fishing village. Her fisherman lover, in a fit of jealousy, attacks the tourist. Both fall over a cliff and are thought to have been killed. But the tourist later meets the artist, who believes that he identifies the fisher girl as his daughter. Searching for Celeste, they find her eventually as an artist's model.

The Little Samaritan—(Two Reels)—Essanay—April 25.—Featuring Joyce Fair and Thomas Commerford. Joyce, while in the park one day, gives five dollars which she received from her father as a birthday present, to an old man. Her mother reprimands her for doing this, saying that old men steal little girls. Joyce goes the next day to the park to see if this is true and finding her old friend and invites him to come to her home. When he does she secretes him in the attic and he tells her of how years before he had left his little girl with friends and when he returned all trace of her had been lost. Joyce's parents return from the opera and discover her in the attic with the old man. The old man recognizes Mrs. Farley as his long lost daughter, much to the delight of all.

The Spring Chicken—(Three Reels)—Biograph—April 26.—Squab? No! Broiler? No! Those terms were all right when applied to any other Jane under twenty years of age; but She was the only one of her kind—"The Spring Chicken"—and because she was the sweetest, cutest, most distracting of her sex she could wipe her little boots on any male citizen south of Broadway and Forty-second. You know the play—or, if you don't, you ought to. Here it is in three reels of delicious comedy, with Gertrude Bambrick, Tom McEvoy, those Morris boys and a galaxy of pretty girls, all raising Ned.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Vernon Howe Bailey's Sketch Book of Rome—Essanay—April 26.—The ancient glory of Rome is exceptionally well pictured in these motion drawings from the pen of this noted sketch artist. The Vatican from all its impressive angles has been caught by the photographic eye of the artist. The ruins of the Coliseum are vividly pictured also in this split reel feature, which shares the thousand feet equally with film of the beauties of western America.

Playthings of the Gods—(Three Reels)—Lubin—April 27.—Featuring Allan Forrest, Ruth Saville and Cecil Van Auker. When Earl Raymond marries Claire Travers, his model, his father disowns him. Earl gives under the strain of privation and Claire goes to Mr. Raymond for help, unknown to her husband. She meets Mrs. Raymond, who gives her some money, and Raymond coming in and finding the money with Claire accuses her of stealing it and has her arrested. Earl comes to his father's in search of his wife and Raymond tells Earl that she came for money and getting it went away. Claire is released and immediately goes to the home of the Raymonds and enters through an open window of a room and gets a glimpse of a man leaving. Earl entering the room finds Raymond dead and Claire holding a bloody paper-cutter in her hand. At the trial Claire proclaims her innocence, stating that she saw a man there and suddenly she sees in the audince the face of the man she saw in the drawing room. He proves to be Carlson, Raymond's secretary, who killed Raymond in self-defense.

The Broken Promise—(Three Reels)—Knickerbocker—April 28.—Featuring Ann Drew, Geo. Larkin and Joyce Moore. Aleda Shannon goes on the stage and is disowned by her father. Roland Felder, with whom she is in love, is threatened with disinheritance by his father if he marries an actress. Edith, Aleda's sister, who loves Roland, gives him the wrong address to Aleda and as time passes they drift apart. Later Aleda returns home weary of the stage and longing to see Roland. She promises him to quit the stage and marry him, but in order to save her father from ruin she secretly returns to the stage, where Roland's father recognizes her. Roland, when told of this, goes to the theater and Aleda shows him why she is there, and he reclaims her with diviner love. They return home and Roland's father is convinced that he was mistaken about Aleda returning to the stage.

Terry's Tea Party—Vitagraph—April 28.—John T. Kelly, Hughey Mack, Kate Price, Jewell Hunt and Doc Donohue featured. George McManus, the famous newspaper cartoonist, tells of the trouble father has in getting out to his "cronies" in the corner saloon. He finally manages to get there and incidentally makes mother think him a hero. The cast includes John T. Kelly, Hughey Mack, Kate Price, Jewell Hunt, Doc Donohue, and Lawrence Semon.

The Danger Line—(Three Reels)—Essanay—April 29.—Featuring Elizabeth Furbridge and Edward Arnold. A longer review appears on another page of this issue.

Love and Bullets—Lubin—April 29.—Louisa Gunn's father insists upon selecting a husband for her himself. He gives her two to choose from, one Hector Timid, a gentle, nervous, absent-minded man, and the other Wiseman, whose only requirement for a wife was that she must be a home body. In an interview with Mr. Timid she developed a disposition so irascible and catty that he would not have married her for words and to Mr. Wiseman she showed inclinations so fast and sporty that he too balked. And finally after much excitement Louise is granted permission to marry the man of her own choice.

Badgered—Selig—April 29.—Featuring Harry Mestayer and Grace Darmond. Paul Robertson, newly elected to the legislature, is in love with Vera Jackson. George Prentiss, a grafting political boss and who has been instrumental in causing Robertson's election, schemes to reclaim Empres Valley by diverting water from the Folsom tract, and demands that Robertson support this reclamation measure. Robertson refuses to do this and Prentiss and his henchmen set about to force Robertson into submission. They induce Fanny Stokes to aid them in their attempt to compromise Robertson. They arrange to make

Scenes from the Mutual dramas, "The Carriage of Death," "A Man of Honor," and "A Broken Genius."

New Vitagraph ticklers: Left to right: "Escapades of Mr. Jack," "The Rookie," and "Terry's Tea Party."

it appear that Robertson has met the woman at a hotel and they summon some reporters to be there at a certain time. Prentiss and Colonel Jackson and the reporters appear in the hotel and call Robertson. He appears and with him is Vera. They tell the callers they were secretly married that morning and thus it is that Jackson and Prentiss find that their scheme has been circumvented.

The Man Hunt—(Three Reels)—Vitagraph—April 29.—Featuring James Morrison. The theme deals with the Fourteenth Regiment, which leaves for the front at seven next morning, and whose captain has been missing for three days. His friend, the assistant secretary of war, finds him in a drunken condition. He has been tricked and is being detained by enemies, who have discovered his weakness. After many thrilling experiences he is returned to the head of his company and saved from further disgrace by the young secretary.

Hearst-Selig No. 29—April 10.—One million dollars damage to property comes as a result of floods which inundate large sections of Flint, Mich.; University of California athletes defeat eight picked men from Southern California in dual meet here, Berkeley, Calif.; Ernest Schiller, who single handed captured the British steamer "Matoppo" and her crew of fifty-six men, New York, N. Y.; "Alexander the Great," the "Phillies'" premier pitcher, makes special aeroplane flight for the Selig-Tribune, St. Petersburg, Fla.; Bulgarian prisoners arrive at the railway station at Salonika, Greece, and are quickly put to work loading flour. Turkish prisoners fill bags with dirt which is used principally in the trenches as a protection against infantry fire.

Selig-Tribune No. 30—April 13.—Reinforcements are rushed to aid of the English troops in Doiran, Greece, to meet the new offensive movement of the Germans; two thousands babies participate in novel street parade here in celebration of the opening of Harlem Carnival week, New York, N. Y.; University of California oarsmen meet Mills College girls in gruelling race for the coast championship, Lake Merritt, Cal.; Battery A, of the 6th Field Artillery, gives a snappy exhibition for the Selig-Tribune cameraman, Douglas, Ariz.; four thousand children orphaned by Mexican revolutions are taken in special train to Hermosillo at the expense of General Calles, Military Governor of Sonora, Cananea, Mexico; Senator Warren G. Harding of Ohio, who has been chosen temporary chairman of the National Republican Convention which meets in Chicago, June 7, to nominate a Republican candidate for President, Chicago, Ill.

Mutual Program

The Bookworm's Blessed Blunders—Beauty—April 23.—Featuring Orral Humphrey and Lucille Ward. Ignatius, a confirmed bookworm, is the proprietor of a second-hand book store. One evening en route home and reading, he absently wanders into the house next door. He seats himself at the table and starts to eat. The spinster Cully, thinking that he is courting her, sets out a feed in front of him. He goes on eating and reading until he chances to look up and sees her and it is the beginning of a romance between them. Ignatius is too poor to get married, and as he is counting his savings a customer enters and Ignatius absently slips a dollar bill in the book. Several customers receive the same treatment and the customers discovering the bills hasten back to buy more books. His bookstore does a big business and is soon sold out. He calls on the spinster and tells her his good fortune and later they are married.

The Counterfeit Earl—(Two Reels)—American—April 24.—Featuring Vivian Rich, George Periolat and Alfred Vosburg. Earl Twombley comes to America on a business trip and Mrs. Bronson sees an opportunity to arrange a match between her daughter Lucy, who is in love with Ralph Cullom. The earl employs one of the hotel valets and "The Banjo Eyed Kid," a well-known crook, kidnaps the earl's valet and takes this job himself. At a house party the Kid disguises himself as the Earl and gets into numerous dramatic situations in his endeavors to keep out of sight of the real Earl and continue his thefts. Many complications ensue, but finally the Kid is captured and Mrs. Bronson learns that the Earl is already engaged to marry a girl in London and she willingly gives her consent to the marriage of Ralph and her daughter.

Dad's Darling Daughters—Falstaff—April 24.—With Riley Chamberlain and Walter Hiers. Father's five daughters marry and leave him in a bad fix, for the man is naturally lazy. One by one he visits his various sons-in-law, but they all treat him with an equal amount of contempt. Finally, being leap year, Father is proposed to by a widow who owns a delicatessen store. He gladly accepts and vows to blot out of memory his cruel sons-in-law.

A Man of Honor—(Two Reels)—Thanhouser—April 25.—A young athletic man has a love affair with a banker's daughter, but it finally comes out that he is a pugilist in the prize ring. The girl is shocked at first when she learns this, and the young man thinks his romance is shattered. Both the banker and his daughter realize, however, that his motive for entering the ring was to make quick money to support the mother and sister dependent upon him. The banker favors the young man, but puts his honesty to a severe test before he gives his consent to the marriage. Then, after the boxer has refused fifty thousand dollars and a promise of happiness, preferring to be strictly honorable in a bout, he finds that the banker has been testing him. Thus all ends happily.

Willing Wendy to Willie—Falstaff—April 29.—Featuring Francis Keyes and Jay C. Yorke. The rich man of the village hates anybody who gets the best of him and therefore his desire to revenge himself upon Willie who has beaten him in a horse deal, and Wendy, an ambitious widow who has had him sued for breach of promise. He works sweet revenge upon these two by pretending to be dead, and willing his money to them provided they marry. This they do merely for the money. Then the rich man returns and has the laugh on his victims.

The Traitor—Cub—April 28.—Featuring George Ovey. For sufficient reasons Jerry is suspected of being wrong in the head and is taken to a phrenologist. The latter happens to be a military spy who is wanted. He hypnotizes Jerry, makes him change clothes with him and then puts incriminating papers in his pocket. Soon after Jerry's capture as the spy, however, he makes a sensational escape in an aeroplane. He accidentally runs across the spy head examiner and marches him to the police station. Jerry thinks to receive pardon from the police because of his capture, but he is disappointed.

A Broken Genius—(Three Reels)—American—April 29.—A full review appears on another page of this issue.

The Carriage of Death—(Three Reels)—Thanhouser—April 29.—With Marion Swayne, Bert Delaney and Gladys Dore. A desperate bandit with his men kidnaps a wealthy signor's daughter, intending to hold her for ransom. His niece, however, has overheard the plot and has tried to prevent the carriage in which the signor's daughter is riding from passing by the kidnapers, only to be taken captive with the rich girl. The niece has also summoned her peasant lover, and he is the means of extricating the girls from their perilous position and forcing the bandit into the trap of death he has prepared the wealthy girl should she try to escape. The signor arrives in time to receive his daughter safe and sound and reward the brave peasant lovers with one thousand lire.

See America First—No. 32—Gaumont—April 19.—Cripple Creek, Colorado, trade center of the world-famous Cripple Creek gold mining district, is shown in this number of "See America First," together with a trip across the picturesque Continental Divide. On the same reel is:

Comic Cartoons—A little comedy furnished by Harry Palmer's laughable animated cartoons.

The Conquering Hero—Cub—April 21. Featuring George Ovey. The first part of this film shows how Jerry steals away Hank's sweetheart and has all things his way in his love making. The last part deals with the lanky Hank's persecutions of Jerry, who proves to be death-proof after being thrown off a high building and otherwise maltreated. But Jerry comes out on top after all, betraying Hank into the hands of the cops and escaping into the wild stretches of the park.

Universal Program

Universal Animated Weekly No. 16—April 19.—Girl "cops" guard smaller school children from traffic perils, New York City, N. Y.; John Philip Sousa, noted bandmaster, heads march of stage stars as Hippodrome celebrates 11th anniversary, New York City, N. Y.; Porter H. Adams and Army observer try out latest model of biplane, Los Angeles, Cal.; gasoline replaces horses in hauling guns over mountains to target practice, Columbia River Gorge, Oregon; quick flashes of up-to-the-minute news as army penetrates into Mexico; big sea-going tug has unique launching, Norfolk Navy Yard, Va.; cartoons by Hy. Mayer.

Feature Programs

Blue Bird

The Great Problem—(Five Reels)—Bluebird—April 17.—Featuring Violet Mersereau. A longer review appears on another page of this issue.

Fox

A Man of Sorrow—(Five Reels)—William Fox—April 24.—William Farnum is starred in this dramatic story of tangled lives. Dorothy Bernard, Willard Louis, Mary Ruby, Fred Huntley, Harry DuRoy, Henry J. Herbert, William Burress, H. A. Borrows, Thelma Burns, William Scott, Robert Wayne, Mildred Halsey and Jacob Abrams support Mr. Farnum and the picture was made under the direction of Oscar C. Apfel.

Mutual Special

The Leopard's Bride—(Five Reels)—Horsley—Mutual Masterpicture—April 15.—A story of India with Margaret Gibson in the role of a Hindu girl. Reviewed elsewhere in this issue.

Master Shakespeare, Strolling Player—(Five Reels)—Thanhouser—Mutual Masterpicture—April 20.—Florence LaBadie is the featured player in this modern romance by Phil Lonergan and produced by Frederick Sullivan. Reviewed elsewhere in this issue.

A Stain in the Blood—(Five Reels)—Signal—April 27.—A longer review appears on another page of this issue.

Paramount

Molly Make-Believe—(Five Reels)—Famous Players—April 10.—A film adaptation of Eleanor Hallowel Abbot's story with Marguerite Clark in the name part. Reviewed elsewhere in this issue.

The Love Mask—(Five Parts)—Lasky—April 13.—Featuring Wallace Reid and Cleo

Lubin dramas. Left to right: "None So Blind," "The Candle," and "The Wheat and the Chaff."

Ridgley. Kate Kenner, working alone in the gold fields, strikes a lode of gold which will make her rich. While she is at the assayers, however, a band of dishonest miners, who have seen her make the discovery, jump her claim and file it legally before the girl can do so. Determined to get the gold out of which she was cheated, Kate disguises as "Silver Spurs," a notorious bandit of the vicinity, and holds up the stage that is carrying the metal to town. She is outwitted, however, in this attempt. The real bandit comes to her rescue and she in turn does him a favor. Later Kate tries to recover her stolen gold at a saloon but is captured by her lover, the sheriff, who thinks she is "Silver Spurs." The story ends after the bandit steals all the gold himself and leaves a note exonerating Kate.

Pathe

Pathe News No. 30—April 12.—Animated map illustrating the rapid advance made by the American troops; Uncle Sam's Atlantic fleet steams majestically out of the bay in battle line formation, Guantanamo Bay, Cuba; clouds of dense smoke fill the atmosphere when six oil tanks explode and destroy a two hundred foot pier and three barges, Bayonne, N. J.; friends bid godspeed to David R. Francis, the newly appointed Ambassador to Russia, as he sails to take up the arduous duties of his post, New York, N. Y.; great Institute of Technology, famous for its scientific training, is now adopting same methods of drilling its students for National Preparedness, Boston, Mass.; fifteen automobile ambulances, destined for early service on the battlefields of Russia, form the gift of the American Hospital Unit of the Red Cross Association, New York, N. Y.; on account of the scarcity of horses in Benton City, Wash., the farmers turn to oil-burning caterpillar engines for plowing.

Pathe News No. 31—April 15.—Marines of the 4th U. S. Regiment guarding the Mexican border, demonstrate the serviceability of elephants for desert warfare as vantage points for machine guns, San Diego, Cal.; Ex-President Roosevelt attends a meeting of Harvard's Overseers, of which he is a member, Boston, Mass.; gorgeous costumes are seen in the Faculty Glade when the University of California stages a Parthenia Masque, Oakland, Cal.; a convoy of transport wagons, enroute to General Pershing's advanced base, rests up for the night, Gibson's ranch, Mexico; twenty Apache Indians who were in the party that trailed Geronimo in 1886, are employed to act as scouts in Mexico, Columbus, N. M.

The Stroke of Twelve—(Two Reels)—Eighth Episode of "The Iron Claw"—April 17.—Featuring Pearl White, Creighton Hale and Sheldon Lewis. In this episode Margery Golden is saved by Davy from being roped in by Legar's confederate. Later Legar plans to blow up the Golden mansion but the Laughing Mask gives a warning. Da Espares, the confederate of Legar, is killed, while Legar escapes.

Lady Killers—Pathe—Starlight—April 19.—Featuring James Aubrey. A "ladies only" hotel and a bomb figure conspicuously in the mishaps of Heinie and Louie as recorded in this film. After part of the hotel has been blown up by an accidental explosion, Heinie, who is enjoying life with a lady tenant, becomes unconcerned about his partner's share of the fun and drops him out of the window. Landing on the heads of two sleuths, Louie puts them on the track of Heinie as the bomb-thrower. The clouds darken for both the pals until the genuine bomb-thrower is produced and led into confinement.

Siberia, the Vast Unknown—(Split Reel)—Pathe—April 22.—In the fifth installment of this picture we see the Siberian natives trading their furs with the Russian dealers, points of interest along the path of journey of both parties and the trading town of Pentilayka, where many interesting things happen. On the same reel is another scenic entitled:

Glimpses of San Francisco.—Showing much of architectural, scenic and historic interest in this great metropolis of the West.

Red Feather

Thrown to the Lions—(Five Reels)—Red Feather—April 24.—Mary Fuller is starred in this production which pictures the experiences of a girl who with a friend sets out to win her way by singing in a cafe for a living. She is made the victim of a fake marriage by a political boss and is saved by her comedian friend, Billy Weed. The District Attorney falls in love with her, but breaks the engagement on the eve of their wedding. The comedian proves himself her true friend again, and finally she gives her love to him. Joseph W. Girard, Finita De Sopia, Clifford Gray and Augustus Phillips complete the cast.

Triangle Program

His Last Laugh—(Two Reels)—Triangle-Keystone—April 9.—This comedy shows Harry McCoy as an impoverished nobleman who plays a piano at a cabaret show. By virtue of his title and a dash of bravery he comes nigh to winning an American heiress, but it happens that his famous ancestor possessed a sense of humor and the buried treasure is a disappointment.

Civilization's Child—(Five Reels)—Triangle-Ince—April 23.—A modern drama by C. Gardner Sullivan which features William H. Thompson as a New York ward politician. Reviewed elsewhere in this issue.

The Children in the House—(Five Reels)—Triangle—Fine Arts—April 30.—Norma Talmadge is featured in this story by Roy Somerville and produced by C. M. and S. A. Franklin. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 29—April 11.—Private owners of San Diego, Cal., compel the United States Army Aviation Corps to seek new flying field and deprive aero department of its only aviation ground; Colonel Roosevelt and General Leonard Wood are enthusiastically received at the flower show in Grand Central Palace, New York, N. Y.; roadway difficulties are easily overcome by a giant tractor that goes through mud and over hills without effort, Harrisburg, Pa.; largest gold dredger in the world is launched and begins its job of earning two thousand dollars a day delving for precious metal beneath the river beds of the northwest, Hammonton, Cal.; chickens are vaccinated at the State Farm at Davis, Cal., to prevent the spread of diphtheria and chicken pox among the feathered inhabitants of the farm; five million gallons of water are wasted in one day in the overflow of a monster torrent at the Cornell dam when the melted snow of Croton watershed sweeps into the pent-up lakes, Croton, N. Y.

The Law Decides—(Seven Reels)—Vitagraph—April 24.—The story tells of the plotting of Mrs. Wharton to arrange a union between her daughter, Beatrice, and her stepson, John, who is already married and has a son. In Lorenz, a former suitor of Florence's, she finds a handy tool and through their plotting they succeed in making John believe that his wife loves Lorenz. He divorces her and to shield her honor she marries Lorenz. Later John is about to marry Beatrice when he learns that his stepmother was the cause of his separation from his wife. Lorenz kills himself when he learans that John knows all, thus releasing Florence, who may now marry the man she has never ceased to love. Harry Morey and Dorothy Kelly featured.

At Piney Ridge—(Five Reels)—Selig—May 1.—Featuring Fritzi Brunette and Leo Pierson. A longer review appears on another page of this issue.

World

By Whose Hand?—(Five Reels)—Equitable—April 17.—Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche are the stars in this rather unusual mystery story by Channing Pollock and Rennold Wolf. Reviewed elsewhere in this issue.

Mrs. Louis Holley is contemplating the erection of a large theater building on Lameuse and Jackson streets, Gulfport, Miss.

Brand new Triangle-Keystones. On either side, "The Other Man." In the middle, one of the dashes in "A Dash of Courage"

Live News Notes For Theater Men

The Columbia Amusement Company has taken over the Empire Theater, Danville, Va., and will open it as a feature house, showing Paramount films. The Empire has a seating capacity of 300.

A circuit of moving picture theaters has been opened by Lester Armentrout, of Forest Grove, Ore. The houses are located at Banks, Cornelius and Gaston. Pathe film service is being used.

F. F. Latta, who has control of all the moving picture theaters in Austin, Minn., is planning to build a $40,000 opera house.

Frank L. Schaffer, manager of the Theater De Luxe, Los Angeles, is getting out an attractive weekly program which also includes a schedule of future features. Paramount and Triangle pictures dominate the programs. A Wurlitzer Hope-Jones unit orchestra has been installed.

An exhibitor in London states that he has attracted a good deal of favorable attention to his house by means of the following verse:

TO-NIGHT'S THE NIGHT.

When you're tired of business worry,
Get your hat and quickly hurry
To that restful spot where all is gay and bright;
Where the wife and kiddies greet you,
Saying softly when they meet you:
"Will you take us to the pictures, dad, to-night?"

Our programme of propriety
Will banish all anxiety,
And all the show is strictly up to date;
So, as wholesome recreation
Is the mind's chief elevation,
Bring them all along at once, and
DON'T BE LATE.

Hickson & Whitener, proprietors of the Hippodrome Theater, Miami, Fla., are preparing plans for the erection of a large, modern theater on Twelfth street, same city. The theater is to be erected especially for a picture house, but a stage is to be installed so that the house could be used for vaudeville or the spoken drama.

The Empire Theater Co., of Cincinnati, controlled by Henry Levy and Jesse Meis, last week added the Park Theater on the North Side, to their holdings. They now have under their direction three motion picture houses in Cincinnati. Last week's deal is said to involve $50,000.

The Catherine Theater, Detroit, Mich., is being remodeled and enlarged, and will be ready for opening by July 1. The theater, when the new improvements are completed, will have a seating capacity of 800. The theater is owned and operated by the Lincoln Amusement Company.

The Criterion Theater, Union Springs, Ala., has been taken over by the Greer Brothers of Marion, Ala., and will be under the management of J. V. Greer. The Greer Brothers also have the Bonita Theater at Marion and the Palace at Dawson, Ga., under their management.

Harry M. Crandall, a pioneer among motion picture exhibitors of Washington, D. C., and who has made a distinct success in his ventures, is expanding again. He has purchased the Avenue Grand Theater, paying $55,000 for it. The Avenue Grand will make the third link in the chain of Crandall theaters in Washington. He is now operating Crandall's Theater and Crandall's Appolo Theater.

The Avenue Grand Theater is now under lease to Harrison Davis, of Pittsburg, but the lease will expire this month. Associated with Crandall in the Avenue Grand enterprise is Joseph P. Morgan.

The H. & H. branch of the Mutual report their bookings unusually big. Silas Marner, the seven-reeler, is taking a good hold with the exhibitors, and wherever shown is drawing big crowds. It recently had a week's run at the Strand, and played to capacity.

J. H. Neis of Ohio, Ill., was a Chicago visitor last week. Mr. Neis has the Star Theater in Ohio.

John Koletis of Moline, Ill., with houses in the latter city and also in Rock Island and La Salle, Ill., was in Chicago last week arranging for some special bookings. He uses the Universal service exclusively in all his houses.

The Auditorium Theater, Ninth and Holmes streets, Kansas City, Mo., has been leased by George Brant. The new proprietor has inaugurated a straight picture policy.

Chester Edwards has purchased the interest of his partner, Herbert Yudkin, in the Park View Theater, 91 Watson avenue, Newark, N. J., and is now sole owner.

J. E. Rogers is at the head of a company that is planning to erect a theater, with a seating capacity of 1,000, at Mill and Escobar streets, Martinez, Cal.

Alton Crosby has accepted plans submitted for his new theater building at Willmar, Minn., and work will begin in a few days.

Ellis Lyon has purchased a motion picture theater at Canby, Minn., and will take possession of same at an early date.

The Lyceum Theater, Virginia, Minn., has been purchased by E. Springer, who will open it at an early date.

L. L. Clark, of Sioux Falls, is to open a moving picture house at Worthington, Minn., in the near future.

The Grand Theater, Escanaba, Mich., has been opened by C. C. Bowers as a picture and vaudeville theater.

F. M. Hickman and Wm. Volkman are operating a motion picture show in the city hall, Brownton, Minn.

The Fun Theater, Buhl, Minn., has been taken over by Gus Anderson. E. J. Speagel was the former manager.

A. Ginsburg, of Atlanta, is planning the erection of an up-to-date motion picture theater in La Grange, Ga.

The Imperial Theater has been opened at 10th and Broadway, Oakland, Cal., as a moving picture house.

L. L. Clark is contemplating the erection of a new moving picture house at Worthington, Minn.

SOME NEW THEATERS

California

The Moral Feature Film company, of Los Angeles, is making negotiations through J. W. Crutcher, to locate permanently in La Jolla.

Contract has been awarded to L. H. Ross of San Francisco for the erection of a moving picture theater to seat 600 on the Dugan property in Redwood City. It will cost $14,000, and will be the most modern and finest equipped picture house on the peninsula. A beautiful marquee will adorn the front of the building.

The Lyric Photoplay company of

New Mutual Comedies. Left to right: "Two Beds and No Sleep," "Willis and Willie," and "Dad's Darling Daughters."

Beginning at the left these Lubin comedies are: "Father's Night Off," "Jenkin's Jump" and "The Buckshot Feud."

Stockton has been permitted by the state corporation department to sell 15,000 shares of par $1 per share, to net the company not less than 85c per share. The proceeds will be used to equip a theater about to be built and which the company proposes to lease. B. R. Davis states that if the stock is issued work will commence on a theater in Modesto in about a month. Other theaters are planned for Lodi and other towns of the valley.

The Helio Photoplay Company has taken a building permit for a motion picture laboratory and studio, totaling in cost $10,000, to be erected east of East street in the Eichelberger tract on Weber avenue, Stockton.

Georgia

Smith, Ewing & Rankin have leased for J. R. Smith to the Triangle Film corporation the east half of the second floor of the fireproof film building which Mr. Smith will erect at the northwest corner of Walton and Bartow streets, Atlanta.

The Fox Film corporation will occupy the new motion picture film plant which Edgar Dunlap will erect in Atlanta. The building will be two stories.

The Bovita theater in Columbus has been purchased by Gartrell Holsenback of Atlanta.

Illinois

The proprietors of the Grand theater in Sterling are making extensive alterations to their playhouse. The outside lobby will be extended back several feet and an entire new front will be installed. The alterations will not interfere with the showing of pictures.

Work will be immediately started on the remodeling of the Star theater in Quincy. The stage will be made into a garden effect and an indirect lighting system will be put into use. A new front is to be installed making the theater very attractive.

Moline's new picture theater which has been under construction since last fall has been opened. The new theater is situated on Fourth avenue between First and Second streets, and is fireproof, being constructed of steel and brick. Two machines will be in operation and a Wurlitzer automatic orchestra furnishes the music. It seats 630 people and is owned by George Diehl.

The Danville Theater Managers' association was recently formed by the managers of the local playhouses and the following are its officers: President—Nate Erber, Fischer theater; vice-president—Dave Maurice, Lyric theater; secretary-treasurer—I. C. Davidson. Other local managers included in the new association are George Keesner, of the Habit theater; George Potter, of the Majestic; Otto Jarodski, of the Colonial, and Harry Kraft, of the Olympic.

The Family theater in Moline, which has been dark for several weeks, has been leased from the Industrial Home association by Albert and Otto Zabel and Henry Felderman under the firm of Felderman and Zabel. The theater will show a high class program of pictures.

Indiana

Extensive improvements are being made in the Gennett theater in Richmond, hereafter to be known as the Washington. It is being entirely modernized and transformed into a photoplay house. The doors will be open to the public in about three months. Charles Kinsel will have charge.

A movement for a motion picture hour for children has been started in Indianapolis by the Women's Research Club.

Iowa

The new American theater, near Third and Ripley streets, Davenport, opened to the public April 9. The interior of the building has been elaborately finished and it presents an attractive appearance. First runs of leading films will be shown. H. S. Rosenholtz is resident manager.

It has been announced that Maynard R. Tournier, manager of the Star theater, Mason City, has purchased the interest of F. Humphrey in that playhouse. The theater is now owned by Mr. Tournier and Mr. Millington. It is also stated that extensive remodeling of the front of the building is to be done in the near future.

H. Smutney is erecting a picture show on West Main street, Vail.

Fire in the picture show at Manson did about $600 damage.

The American theater in Corydon recently purchased by E. E. Orris has been sold to G. M. Anspach and D. Wilson of Bussey, who have taken charge.

Kansas

The airdome in Radley is being improved. A steel machine booth will be installed and a number of seats will be added.

Kentucky

A modern picture theater will be erected at Middlesboro by Brown & Sons, who now own and operate two picture shows there. A lot has been purchased on Cumberland avenue in the business center of the town. A $15,000 building will be put up.

Massachusetts

Mayor Rockwood of Cambridge has decreed that there shall be no more Sunday moving pictures in Cambridge.

Michigan

The Arcade theater in Charlotte, which has been in the hands of the carpenters, painters and decorators for the past ten days, has been reopened. The new front of the theater is of white stucco with highly ornate designs of mouldings and carvings. The woodwork is finished in imitation mahogany and contrasts vividly with the white background. The former flights of steps inside the entrances have been replaced by inclines and the aisles and seats so arranged that the capacity of the theater has been increased about one-third. The new operators' room is built entirely of hollow tile and is absolutely fire proof. A system of fans and ventilating ports make the ventilating system perfect the year around. C. C. Newman, the manager, has invested heavily in improvements and is endeavoring to give his patrons the best there is.

The Orpheum theater at Ionia has been purchased by Mr. and Mrs. A. W. Marcussen of Big Rapids.

Minnesota

Roy E. Dunn has sold his interest in the Bijou theater in Barnesville to William Lakie & Son.

Friedman Film Corporation, Duluth. Capital, $50,000. To make and produce and develop films of every kind and description, etc. Incorporators, E. A. Roberts, E. S. Forsell, John W. Newkon, all of Duluth.

The Callicott Amusement Enterprise has purchased the Princess theater in St. Peter from H. J. La Due. M. A. Callicott will be resident manager.

The Pastime theater in Ivanhoe is closed.

Mississippi.

The Air Dome theater in Hazelhurst opened April 3.

Missouri

Films—U. S. A. Film company, St. Louis; capital, $15,000; incorporated by Gerald B. Harney, Ernest P. Lasche, Edward Ward and others.

Work has been started on the studio and amphitheater of the Fairmount Feature Film company at Fairmount park, Kansas City. Carpenters started the remodeling of the club house into a work shop for local film stars.

Montana

The Regent theater in Billings has been reopened.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

JEAN SOTHERN WITH INTERNATIONAL

Vol. XV CHICAGO, MAY 6, 1916 No. 19

It has touched the high water mark in bookings—it has won the unqualified praise of the reviewer's — it is playing to full houses all over the land

and it is directed by

EDWARD JOSÉ

It takes a success to make a success and MR. JOSÉ has yet to make a poor picture!

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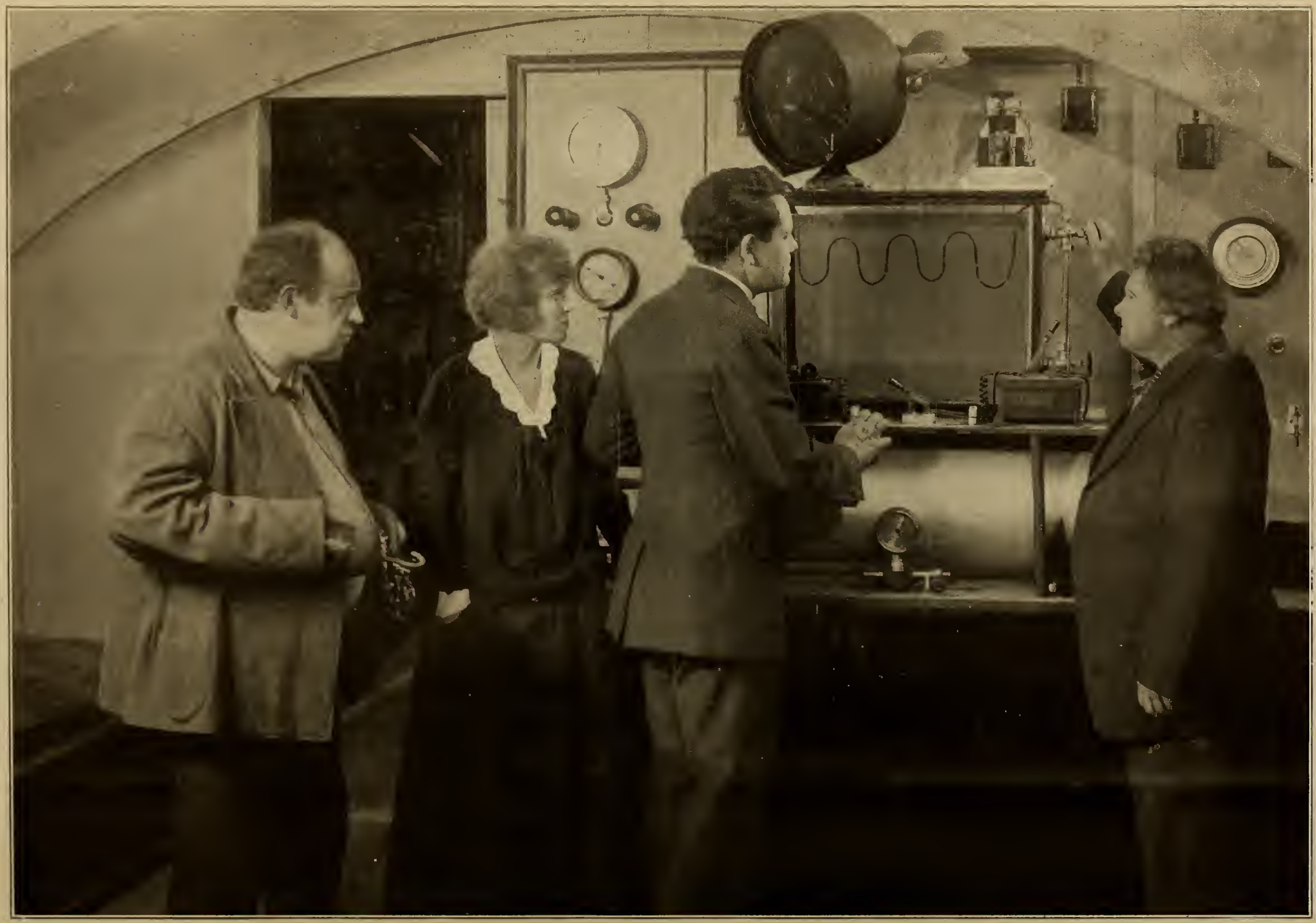


One of the gripping situations in the first chapter of "The Secret of the Submarine." American-Mutual.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, MAY 6, 1916 No. 19

Film Expositions In Harmony

BOARD OF TRADE AND EXHIBITORS' LEAGUE TO CO-OPERATE

ALTHOUGH there will be two motion picture expositions in New York, May 1 to 14, one at the Grand Central Palace and the other at Madison Square Garden, there will not be two dissenting factions. After a controversy, lasting a number of weeks, complete co-operation has been restored between the Motion Picture Board of Trade and the Motion Picture Exhibitors' League of America. Instead of two big film carnivals held one after the other, each of a week's duration, there will be one carnival lasting for two weeks.

This amicable settlement was reached last Thursday night and was the outcome of an address by Commodore J. Stuart Blackton, in behalf of the Board of Trade, to the Brooklyn Exhibitors' League. Through Commodore Blackton the Board of Trade presented a proposition to the League. This was accepted with but one alteration. Lee Ochs, president of the State Branch of the Exhibitors' League, ratified the proposition of the Board of Trade acting for the national body, and sent the following letter to Commodore Blackton:

We have your communications and after due deliberation, we are satisfied that it is the intention of your body to co-operate with the Motion Picture Exhibitors' League of America, and therefore, we accept your proposition with thanks, and we will forthwith recommend that the Motion Picture Exhibitors' League of America give its hearty approval and support to the Exposition held by the Motion Picture Board of Trade of America, Inc., at the Madison Square Garden, May 6 to 14, inclusive.

With the acceptance of your offer, we feel that all misunderstandings are swept away and that henceforth it will be the duty of both of our bodies to co-operate in every possible manner for the best interests of the entire industry.

Yours very truly,
LEE A. OCHS.

By the terms of the new agreement the National Exhibitors' League is to receive 50 per cent of the net profits of the Board of Trade Exposition at Madison Square Garden, and in return is to co-operate with the board in making the affair a success. The exhibitors are to hold their own exposition at the Grand Central Palace, in which the board as a unit and as individuals will take a large part. Moreover, the Exhibitors' League has agreed to turn over half the receipts of the Chicago Exposition, to be held early in July, to the Board of Trade, in return for which the board will co-operate in running the affair.

The Exhibitors' League is rejoicing in its victory and through its president, Lee A. Ochs, made the following statement after the letter of acceptance had been sent to Commodore Blackton:

"The exhibitors have won a sweeping victory for full and complete recognition and are now in a mood for full co-operation in fair return for the Board of Trade's agreement as individuals to unreservedly support the Grand Central Palace show.

"Harmony is our middle name when we are convinced we are being treated fairly. It is not our desire to take advantage of any manufacturer or in fact any other element of the industry. We feel that at the Chicago Exposition the meeting should be one big get together affair where all branches of the industry should unite on a harmonious and effective program of cooperation. This is the time we must get together and work together and the present victory of the exhibitors is regarded by them as a genuine evidence of good faith.

"We feel that the manufacturers will find that a broad, friendly policy of personal and business recognition of the exhibitors will spell better results, continued harmony and real unity on all matters vital to the industry.

"The stand-off policy is a thing of the past if real results are to be obtained.

"We shall ask all exhibitors to attend the Garden Show which follows ours. Our best wishes go with this endorsement."

Commodore Blackton is also rejoicing at the amicable settlement reached, and made the following statement:

I am sincerely gratified at the outcome of the controversy between the Motion Picture Exhibitors' League of America and the Board of Trade. It never should have existed. There was no occasion for it. A little frank discussion betwen the parties to it would, in my judgment, have avoided it. Now that it is over, I am sincerely pleased.

It means this:

That the motion picture industry has reached such proportions, and the interest in it so tremendously keen, that, in order to give the public the proper conception of its magnitude, standing and artistic possibilities, it will be necessary to secure the two biggest showing places in the United States to hold the exposition, which will bring these factors home to the public.

Therefore, instead of one exposition in Madison Square Garden, there will be two, one in Grand Central Palace. Instead of one week of motion picture festivities and instruction there will be two weeks. The public will, for the first time, be given an opportunity to meet and talk with thousands of motion picture stars.

The combined problems of the two weeks' exposition will thoroughly cover all branches and activities of the motion picture industry. Instead of there being an exposition with only one, or at least

two, of the main branches of the industry represented, there can now be no doubt that all branches, including especially that tremendously important branch, the exhibitors, will be represented in this exposition.

In like manner, too, the profits accruing from the great show will be distributed equitably and fairly among all branches of the industry.

It means more than this, however. It means that the Chicago show in July in the big Auditorium in that city will be a real trade exposition equal in kind and character and size to the New York show if it had been held in either the Garden or the Palace, instead of in both.

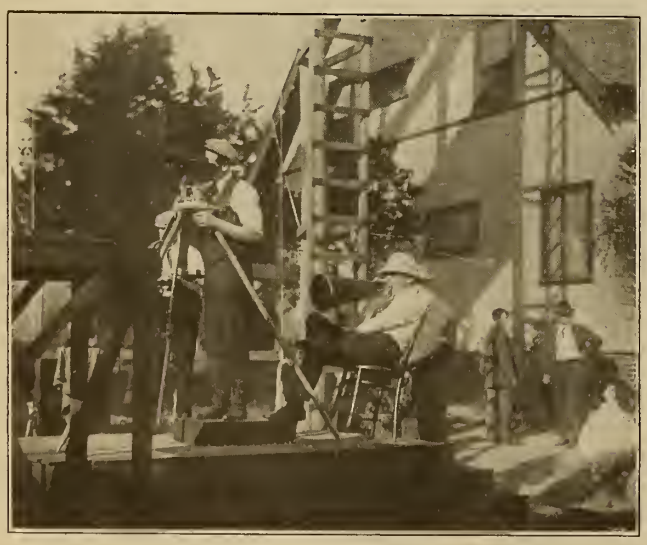
These are the material advantages resulting from the common sense, sane outcome of the misunderstanding. The more important results are the elimination of the suspicion that one branch of the industry is antagonistic to any other.

It will mean, too, the knitting together of all of the factors responsible for the tremendous advances made by the motion picture industry into one homogeneous effective fighting unit, equipped as never before for repelling the enemy from without and for solving its internal problems which are bound to arise from time to time in an industry of the magnitude and importance as has the motion picture of today. This is my firm belief. To do this is the primary purpose for which the Motion Picture Board of Trade was organized.

This purpose has animated the splendid work done by the Board of Trade to date. It will continue to animate our plans and purposes in the future, and it is a source of sincere gratification to know that, all the misunderstandings having been cleared away, we shall in the future have fighting with us, shoulder to shoulder, the great army of exhibitors throughout the country, and with united front we will move against the common enemy—whether that enemy be censorship or any other hostile and unjust legislation—we are bound to win.

The final decision and settlement was influenced by the fact that the profits from the joint exposition here and in Chicago, whether earned by the Board of Trade or the Exhibitors' League, will be used for an identical purpose—to fight political pre-publicity censorship of motion pictures.

All of the big producing companies have given their support to the Motion Picture Exhibitors' League. Among those to be represented by large exhibits are Triangle, Metro, Fox, Pathe, Vitagraph, Rolfe, Popular Plays and Players, Columbia, Mutual, Universal, Famous Players and more than one hundred others.



The "men behind" in the making of a big scene at the Fine Arts corner of Triangle. Director Allan Dwan is handling the crowds through the megaphone and Vic Fleming mans the camera.

It has been decided to donate a large percentage of each day's receipts to some charity and the program has been arranged as follows:

Monday, May 1, Jewish war sufferers; Tuesday—Allies' Red Cross Societies; Wednesday—German Red Cross Societies; Thursday—Orphans' Day; Friday—Surprise day and frolic night, with famous screen stars; Saturday—Motion Picture Actors' Fund.

Arrangements have been completed for the amateur scenario contest. This will be a most unique affair. A scenario will be chosen from those submitted by amateurs and a prize of $100 will be paid to the winner, with royalties on the film. Then a cast composed only of amateurs will be selected and the picture will be filmed in twelve instalments, one being put on in regular studio technique each afternoon and evening, then each night this work will be projected on the screen for the public's amusement.

The cast committee is composed of Billy Quirk, president of the Screen Club; E. T. Lincoln and Joseph W. Smiley. The scenario committee is Jacob Wilk, Hazen Conklin of the New York *World*, and Stephen Bush of the *Moving Picture World*. There will be a special room at the Grand Central Palace for candidates and the cast will be selected next Monday afternoon, between 2 and 5 o'clock.

Among the artists who will be present will be Francis X. Bushman, De Wolf Hopper, Beverly Bayne, Viola Dana, Marguerite Snow, Mabel Normand, Norma Talmadge, Mae Bush, Mae Marsh, Dorothy Gish, Lillian Gish, William Collier, Theda Bara, Dorothy Bernard, Stuart Holmes, Mary Fuller, King Baggot, Dorothy Phillips, Edna Hunter, Mary Pickford, Marguerite Clark, Valentine Grant, Hazel Dawn and Pauline Frederick.

Fox Invades Canada

The Fox Film Corporation has opened a new branch office at St. John, New Brunswick, and from there will cover the maritime provinces of Canada—Nova Scotia, New Brunswick and Prince Edward Island. This office is located in the British Bank of North American building and is in charge of C. M. Crawford, as branch manager.

William Fox service already has been inaugurated and at the introduction the Fox stars received an ovation. L. T. Rogers, in charge of the Canadian territory for the Fox organization, was present for the opening.

Within a few weeks additional branch offices will be opened in western Canadian cities, in British Columbia and the middle provinces.

Loew's Program

The features at Loew's New York Theater and Annex last week were: Monday, De Wolf Hopper in "Sunshine Dad" and the fourteenth episode of "The Strange Case of Mary Page"; Tuesday, House Peters in "The Closed Road" and the ninth episode of "The Iron Claw"; Warren Kerrigan in "The Gay Lord's Warning" and the first episode of "The Mysteries of Myra" on Wednesday; Thursday, William H. Thompson and Anna Lehr in "Civilization's Child"; Friday, George Walsh in "Blue Blood and Red"; Saturday, Bruce McRae in "The Chain Invisible"; Sunday, Harold Lockwood in "The Come Back."

Northwestern Convention Booming

EXHIBITORS' COMMITTEES APPOINTED FOR MINNEAPOLIS EXPOSITION

THE Motion Picture Exhibitors' Association of the Northwest, which has charge of the motion picture exposition to be held in Minneapolis May 2 to 5 inclusive, is making elaborate plans for the entertainment of its guests during those four days. It is planning to have many notable people of the film world present during this convention.

Henry B. Walthall and Edna Mayo, of the Essanay Company, who are now starring in "The Strange Case of Mary Page," have promised to be present and lead the grand march at the ball on the closing night of the exposition. A number of other Essanay stars will try to attend, and the Selig Company will also be represented by some of its leading players.

The Motion Picture Board of Trade of America will be represented by W. J. Sweeney, of Chicago, who will have a prominent part in all the affairs of the exposition and convention this year.

The Motion Picture Exhibitors' League of America will be represented by its president, Fred J. Herrington of Pittsburgh, who will speak on the opening day.

A well-known figure in the film industry who is coming to help the exhibitors and their friends celebrate, is Carl Laemmle, head of the Universal Film Company. Fred S. Meyer, manager of the Laemmle-Universal Exchange in Minneapolis, has arranged a schedule of entertainment for Mr. Laemmle that promises to keep that gentleman on the go during his visit.

The committee on entertainment is planning some entertainment feature for every night of the convention.

Following the regular program at the armory the opening night, a cabaret entertainment will be held at the West Hotel.

The midnight entertainment will be given at the New Palace Theater on the second night. Acts from all of the theaters and a number of local stunts will make up this program. The regular Palace orchestra will play. Rubens & Finkelstein, owners of several of the large downtown theaters in Minneapolis, kindly donated the use of the New Palace for the exhibitors' show.

The banquet on the third night will be held at the West Hotel. Thomas Furniss of Duluth, Minn., has been invited to act as toastmaster.

The grand ball on the closing night is to be an elaborate affair. Several of the film companies are planning special stunts for this occasion. Rossiter's regimental band-orchestra will provide the music.

Prominent Minneapolitans, Shriners, film people, newspaper men and the ten Minneapolis *Tribune* girls will have parts in the official convention movie.

The following committees have been appointed to handle the various details and entertainment features of the convention and exposition:

Tickets.

C. E. Van Duzee, chairman; James A. Keough, F. Thayer, Fred S. Meyer, A. A. Hixon.

C. E. Van Duzee, chairman; James A. Keough, Strand, Minneapolis; F. W. Thayer, Calhoun, Minneapolis; Fred S. Meyer, Universal, Minneapolis; A. A. Hixon, Metro, Minneapolis; Hill, Grandview, Minneapolis.

Midnight Entertainment.

Henry P. Greene, New Lake Theater, Minneapolis, chairman; Harry Billings, New Palace Theater, Minneapolis; L. V. Calvert, New Garrik Theater, Minneapolis; A. G. Bainbridge, Jr., Lyric Theater, Minneapolis; Andrew Campion, Unique Theater, Minneapolis; William Koch, New Grand Theater, Minneapolis; William Koenig, Jitney Theater, Minneapolis.

Grand Ball.

David Rodgers, Nicollet Theater, Minneapolis, chairman; Henry J. Hoy, New Lyndale Theater, Minneapolis; H. G. McLasky, Seventh Ward Theater, Minneapolis; Charles Ellsworth, Como Theater, St. Paul; Gus S. Greening, Empress Theater, St. Paul; Henry J. Breilin, Faust Theater, St. Paul; Charles Campbell, Blue Mouse Theater, St. Paul; Charles Marks, Cozy Theater, St. Paul; J. B. Reisman, Dale Theater, St. Paul; Sam Thompson, Feature Film Co., St. Paul; J. T. Van Meter, General Film Co., Minneapolis; Edward Westcott, Fox Features, Minneapolis; Bert Barnett, Jr., Paramount, Minneapolis; Benjamin Friedman, Friedman Films, Inc., Minneapolis; M. Gottlieb, Favorite Feature Films Corporation, Minneapolis; William A. Lochren, Northwest Weekly, Minneapolis; Clay E. Brehm, World, Minneapolis; W. H. Stafford, Mutual, Minneapolis; Otto N. Davies, Metro, Minneapolis; Ralph Bradford, Triangle, Minneapolis; S. A. Lewis, Rialto Theater Supply Co., Minneapolis.

Reception.

I. Ruben, New Palace Theater, Minneapolis, chairman; A. G. Bainbridge, Jr., Shubert Theater; Jas. Keough, Strand Theater, Minneapolis; Jos. Friedman, Strand Amusement Co.; Oliver A. Rowe, Blue Mouse Theater, St. Paul; Thomas Furniss, Lyric Theater, Duluth, Minn.; L. G. Rosener, Colonial Theater, Winona, Minn.; V. B. Valleau, Broadway Theater, Albert Lea, Minn.; J. E. Gould, Crystal Theater, Glencoe, Minn.; R. A. McLean, Virginia, Minn.; A. J. Kavanaugh, Grand Theater, Grand Forks, N. D.; J. M. Freeman, Opera House, Hillsboro, N. D.; J. W. McGuiness, Orpheum Theater, Williston, N. D.; W. E. Treat, Fargo, N. D.; C. W. Gates, Bijou Theater, Aberdeen, S. D.; A. C. Wallace, Watertown, S. D.; Geo. W. Miller, Unique Theater, Sisseton, S. D.; C. C. Baker, Strand Theater, Britton, S. D.; G. Sunderland, Orpheum Theater, Plentywood, Mont.; Myrtle Vinton, Bridger, Mont.; J. E. Doyle, Dreamland Theater, Dubuque, Iowa; A. D. O'Brien, Charles City, Iowa; R. J. Relf, Star Theater, Decorah, Iowa; Thos. Saxe, Saxe Amusement Co., Milwaukee, Wis.; Thos. Foster, Star Theater, Stanley, Wis.; J. F. McWilliams, Casino Theater, La Crosse, Wis.; C. T. Hiller, Unique Theater, Eau Claire, Wis.; H. T. Hartman, Mandan, N. D.; Mr. Nicholas, Haynic Theater, Fairmont, Minn.; Mr. Johnson, Family Theater, Red Wing, Minn.; C. W. Sawin, V. L. S. E., Minneapolis; Harry Rathner, Supreme Features, Minneapolis; Otto Raths, Raths-Seavolt Co., St. Paul; J. F. Cubberley, Zenith Feature Film Co., Duluth; Harry Rowe, National Film Co., Minneapolis; J. E. Moor, Independent Film Corporation, Minneapolis; R. L. Lunt, Amusements, Minneapolis; Bert Barnett, Sr., Paramount, Minneapolis; J. H. Margoles, Blue Bird Photo Plays, Inc., Minneapolis; J. Joe Finberg, Theater Equipment Co., Minneapolis; A. R. Nelson, Independent Film Corporation, Minneapolis; John Elliott, Elliott-Sherman Co., Minneapolis; Mike Conhaim, Supreme Features, Minneapolis.

There is no room for doubt in the minds of those who have come at all in touch with these live wire workers for the exposition but that the big show will be an overwhelming success, and will set a mark which will be difficult for succeeding expositions to out-rival.

ANOTHER FILM MERGER

Reported That Lasky, Famous Players, Fine Arts, Kay Bee and Keystone Are to Combine—No Denials Issued

Although they claim there is no secret about it, no one connected with what promises to be a most interesting combination in the film world cares to be quoted as making a definite statement at this time.

Evidently "silence means consent" in this case as to the proposed merger of the Jesse L. Lasky Feature Play Company, the Famous Players Film Company, the Fine Arts, the Kay Bee and the Keystone into one corporation.

The capitalization mentioned was in the neighborhood of $25,000,000. Neither Mr. Lasky nor Mr. Aitken would make any definite statement as to the truth concerning this new organization, saying that the official announcement would probably come from New York.

It is reported that two New York bankers backing the proposition have been inspecting the various plants in California, and have returned to New York with Samuel Goldfish of Lasky and Adolph Zukor of Famous Players.

It is understood that the contract between Morosco-Pallas and Paramount expires next fall, and probably will not be renewed. If this is true it will leave only Famous and Lasky of Paramount to merge with the Triangle. Mr. Lasky is quoted as saying both Famous and Lasky would retain their present well-known trademarks.

EXHIBITORS SIGN TRIANGLE

Loew and Proctor Circuits Sign With New York Branch—Latter Will Use Triangle in Eleven Theaters

The Triangle Film Corporation reports that its New York branch has just ended a record-breaking week for the increase of its service in the distribution of the picture features of Griffith, Ince and Sennett. Alfred Weiss, district manager, and S. Eckman, Jr., manager of the New York branch, were the collaborators. Each obtained five additional theaters on circuits which have already tested the drawing powers of Triangle. Weiss got five on the Marcus Loew chain and Eckman gets credit for increasing the Proctor-Triangle theaters to eleven.

Loew will put the new service into his Broadway house, the New York, at Forty-fifth street; also the Eighty-sixth street, Circle and Murray Hill theaters; the Lexington Avenue, New Rochelle; and the Globe in Boston. Proctor, who has been using Triangle at the Fifth Avenue, Twenty-third street and One Hundred and Twenty-fifth street theaters in New York, and in his houses in Plainfield and Elizabeth, N. J., adds two theaters in Troy, the New and the Griswold, the Leland in Albany and the Proctors of Mt. Vernon and Yonkers.

Fox, Keith and Poli have been using Triangle for several months. Mr. Eckman is now serving 300 theaters from the New York exchange, and plans a great spring drive that will increase this number to half a thousand at least.

PHOTO COPYRIGHT BY GEORGE KLEINE.

Part of the Kleine company making "Gloria's Romance" at Palm Beach, Florida. At left, standing, is William T. Carleton. Seated in center, Henry Kolker, who plays opposite Billie Burke, and Jule Power. In background, left to right, Mr. Lindemayer, cameraman, Mr. Kane, assistant director, the prop boy, Director Walter Edwin, Johnson, a cameraman and his assistant, and William Rochelle.

Signal to Film "Judith"

Director General J. P. McGowan, of the Signal Film Corporation, has just closed negotiations with Alice McGowan for the film rights to her popular novel, "Judith of the Cumberlands."

Critics regard this story of the "South" as one of the best-fitted pieces of contemporary fiction thus far offered for screen production.

Although the scenario has not yet been prepared, it is understood that Miss Helen Holmes will be cast in the title role, with the direction in charge of J. P. McGowan.

Filming of this story will follow the completion of "Whispering Smith," which is now under way.

Equitable Releases Fife Play

Shannon Fife's newest play, "The Shadow of a Doubt," is to be released shortly by the Equitable Company, featuring Carlyle Blackwell. Wray Physioc directed the picture, which Blackwell declares is the best in which he has appeared thus far with Equitable. It is a story with an entirely new twist, and the fact that 12,000 feet were used in producing the picture is ample proof that it possesses plenty of meat.

Many Kleine Changes

Preparations for the handling of the big Billie Burke serial were responsible for a number of important changes in George Kleine's marketing organization last week.

W. C. Condell, formerly a traveling salesman out of the Kansas City office, was promoted to the management of the Dallas, Texas, office, vice E. J. Moskowitz.

Furman Leaves Pathe

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., New York City, announces that R. T. Furman, who has been connected with that company for the past twelve months, has severed his connection.

New York's Rialto Opens

PREMIERE OF AMERICA'S FINEST PHOTOPLAY THEATER

ON FRIDAY, April 21, a new electric sign elbowed its way into public interest on Broadway. Just above the door of a brand new theater in Times Square a swirling ball of light whirled skyrockets of color towards the roof which they neatly evaded by a graceful curve and dropped the letters R-I-A-L-T-O.

It was the theater's formal opening and the crowd hovering between the lobby and the street indicated that others than the invited knew that S. L. Rothapfel was making more motion picture history. The Rialto has taken a long time to get on its feet. More than one who saw the mass of rock out of which its foundation is hewed had more hope than confidence that it would eventually get there. And now that it has, nothing short of an earthquake could jar this structure which has consumed more time in erection than many towns.

The house is the property of the Rialto Theater Corporation, which in turn owes its birth to Crawford Livingston, Felix Kahn and S. L. Rothapfel. The latter's official title in the corporation is vice-president and managing director. His principal duty is being the soul of the theater. He is a familiar personage to MOTOGRAPHY readers through his "First Aid to Theater Men."

One of the Rialto's interior vistas.

The beautiful stageless stage and the Rialto's symphony orchestra.

None of you exhibitors are too far from Broadway to be interested in its newest theater. To say that it is beautiful and wonderful would not be original. Everyone will tell you that. Rothapfel no doubt had all the money he needed at his command in fitting up this theater, but that it not what has made it "The Temple of the Motion Picture." Luxurious furnishings cost money, but the Rialto represents more than just that.

Everything in it contributes to either the physical or optical comfort of the patron. Rothapfel renders "service beyond the film." I take a chance on hearing from a certain releasing concern on a charge of theft, for that phrase is their slogan, but it is the one handy line which describes Roxie's method of entertainment. The picture itself is important. It is what the people come to the theater to see, but there are other things which in the Rialto are treated with equal respect. The music and the efficient politeness of the attendants are most noticeable of these; other details, such as surroundings, seats, programs, lounging rooms and tasteful decorations, are in perfect accord with the more prominent features of the house and leave with one the pleasing impression of having been in a theater without discord.

In the Rialto Rothapfel has joined the best of the past with a little of the future. Where the stage would ordinarily be located there is a permanent decoration in the form of a colonade. Its marble stairs afford an effective spot for soloists, while one panel of the colonade contains the screen. Concealed about here somewhere is the mechanism of the largest organ ever installed in a theater.

Instead of confining his lighting effects to the pro-

scenium arch, Rothapfel has carried them into the audience. Most any color effect may be obtained from the light combinations which, due to the wonderful installation and its large number of dimming units, blend so gradually as to be almost unnoticeable.

For the opening better pictures than "The Good Bad Man" and "The Other Man," could scarcely be chosen. The former features Douglas Fairbanks in a western play that even westerners should take to. Fairbanks dispenses fun and thrills with equal success, and falls in love with demure Bessie Love in a way to satisfy the most particular romance critics. It is said that once during the picture Fairbanks was seen to touch a stirrup in mounting his horse, but this is popularly contradicted. His particular pleasure is to leave the ground on a run and land in the saddle out of the blue sky. Roscoe Arbuckle got the final laugh and applause in "The Other Man."

The Rialto is its own best recommendation and advertising medium. The theater is one which makes people feel glad that they have come, and look forward to the change of program for another visit. In addition to the multiple-reel pictures, an overture, the Rialto Topical Digest, a travel picture and several solos held places on the program.

Among those who were present at the opening were:

L. W. Atwater, S. W. Baruch, O. F. Battaglia, Martin Beck, David Belasco, Julius Bernstein, Jas. Buchanan Brady, Joe Brandt, G. S. Brewster, Geo. H. Broadhurst, Henry J. Brock, H. Brockmeyer, J. E. Brulatour, Briton N. Busch, Mr. and Mrs. Campbell, Abraham Carlos, H. L. Clark, Irvin Cobb, R. H. Cochrane, H. J. Cohen, F. Ray Comstock, John Cort, Wm. J. Crawford, Inspector John Daly, Richard Delafield, Lynde Denig, Charles Edison, A. L. Erlanger, B. Fernandez, Thos. W. Lamb, Harrison Fisher, Edward Fox Lyell, Wm. Fox, Daniel Frohman, Arnold Genthe, Morris Gest, E. K. Gillett, Peter W. Gillin, Jack Gleason, Wm. Holcomb, J. H. Hallberg, A. Hamburger, Arthur Hammerstein, A. H. Harding, David Horsley, Col. and Mrs. E. M. House, Mr. and Mrs. H. Morgenthau, Mr. and Mrs. Cleveland Dodge, Mr. and Mrs. J. S. Blackton, Mr. and Mrs. J. W. Binder, Carl Anderson, Josephine Gomez, Crawford Livingston, Jas. P. McGovern, Jack Cohen, Geo. K. Henken, Mr. and Mrs. E. Thanhouser, Lawrence L. Weber, A. Weinberg, Thos J. Wiley, Mrs. Mary Winik, Clara Kimball Young, Mr. and Mrs. Adolph Zukor, Wm. M. Seabury, Wm. L. Sherry, J. J. Shubert, Lee Shubert, F. W. Singhi, E. P. Smaney, F. W. Smith, Russell B. Smith, Will C. Smith, J. M. Solomon, Samuel Spedon, Lieut. Geo. W. Stevenson, S. Strauss, E. Lonergan, Felix Kahn, A. H. Woods, Dr. D. C. Goodman, Chas. Kessel, F. E. Thompson, Adam Kessel, J. V. Ritchey, Roscoe Arbuckle, O. C. Oes, C. F. Brown, W. Seligsburg, Mr. Richardson, Chas. Abrams, E. R. Anderson, C. R. Baird, C. O. Baumann, E. V. Brewster, Katherine F. Carter, Emile Chautard, Harry Cochrane, Chas. R. Condon, Schuyler Colfax, Mr. and Mrs. E. M. Dalley, Miss Yaha DeWolfe, Robert Edeson, Thomas A. Edison, The Misses Frohman, Dorothy Green, John G. Hegeman, Dr. James P. Hunt, Al. Kaufman, Paul A. Keith, John Kliegal, Mr. Phillip Lonergan, Albert Lowe, Joshua Lowe, Sigmund Lubin, Chester Lucas, Dudley Field Malone, Mitchell H. Mark, L. C. McChesney, L. W. McChesney, J. P. McGovern, Thos. F. McMahan, Hy Meyer, Edw. Palmer, Mr. and Mrs. Walter Haskell, Fred Hawley, Paul Henkle, Aaron Hoffman, Walter W. Irwin, Edward S. Ives, Louis B. Jennings, Owen Johnson, Walter L. Johnson, Felix Kahn, J. W. Kennedy, Marc Klaw, Sam Knopf, Phil. Lang, Leon Langsfeldt, Asst. Dist. Atty. Lazarus, Arthur Leslie, Marcus Loew, M. R. Lowenthal, Elisabeth Marbury, Campbell McCulloch, Marc McDermott, Bruce McRae, Edgar Mels, Jas. J. Montague, Geo. Mooser, E. V. Morrison, Robt. W. Morris, Mr. and Mrs. Lee Morrison, Edwin Moscary, B. S. Moss, Jas. Murphy, Hon. Ashton Parker, Claude Paten, Carl H. Pierce, Edw. F. Porter, Nicholas Power, F. F. Proctor, Margaret Prussing, Mr. Ramsey, H. F. Randall, Frances Randolph, Jos. L. Rhinock, Roy Aitken, E. V. P. Ritter, G. T. Rowland, L. J. Rubinstein, Col. Ruppert, J. C. Graham, W. W. Hodkinson, Kenneth Hodkinson, Pawley Raymond, John S. Sherman, Miss B. Marsden Joseph Engel, Arthur Friend, Nathan H. Friend R. A. Rowland, Mr. and Mrs. J. Starbuck, Thos. W. Lamb, Chas. R. Crane, C. C. Burr, Harry Pappe, Mary Pickford, Owen Moore, A. Washington Pezet, F. F. Proctor, Jr., J. P. Regan, Arthur Woods, Florenz Ziegfield, Tarleton Winchester, C. R. Seclye, J. Wilsenlezer, Joseph Pincus.

The three illustrations presented with this article give but a poor idea of the magnificence of the Rialto and the beauty of its appointments. Its dedication to pictures surely marks an epoch in the history of film presentation and the evolution of the "nickel" theater.

CLEVELAND HOUSES TO CLOSE?

Northeastern Ohio Exhibitors' League Discusses Plans for Photoplay Famine in July and August to Freshen Picture Interest

It is possible that Cleveland will be a city without motion pictures for a month this summer, according to plans of the executive board of the Northeastern Ohio Motion Picture Exhibitors' League. The board drafted a plan last week to have all motion picture theaters there closed from July 11 to August 7. It will now be submitted to individual exhibitors for approval.

According to C. A. Megown, special representative of the League, the closing is expected to stimulate interest in motion pictures on the theory that the public, temporarily deprived of picture theaters, will display increased interest when the picture houses reopen.

Chain of Triangle Houses

With the public opening of the new Rialto theater in New York by S. L. Rothapfel, the Triangle Film Corporation now points to twelve theaters along Broadway which use Griffith-Ince-Sennett picture plays either exclusively or on their big feature nights.

Proctor and Marcus Loew have recently increased the number of houses on their circuits using Triangle to include the Fifth Avenue, New York and Circle theaters. The Knickerbocker, Eighty-first Street, Schuyler, Riverside, Broadway Photoplay, Nemo, Claremont and Audubon have been showing this service for several months.

All these houses are in the territory bounded by Twenty-eighth street on the south and 167th street on the north. Twelve theaters in this single thoroughfare within a distance of approximately seven miles has inspired the slogan: "There is a Triangle theater near you." This concise statement now appears in all display advertising placed by Triangle in its widespread newspaper campaign.

The view from any angle of the Rialto auditorium is impressive.

International Presents New Ideas

OFFERS OUT-OF-THE-ORDINARY RELEASES

AN innovation in plot and theme has been introduced in "The Mysteries of Myra," one of the first releases of the International Film Service, Inc.

From the main title of Myra to the end of the second episode startling psychic revelations are presented with such rapidity that the layman will be stricken with awe.

Hereward Carrington and Charles W. Goddard collaborated in the writing of the play. Carrington is undoubtedly one of the greatest living exponents of psychic phenomena. But Leo and Theo Wharton, producers and directors of this feature series, are not far behind him. It has been stated that the Whartons spent six months making a study of mental suggestion and thought transmission. A special showing of this film was given and 1,487 exhibitors, trade press reviewers and newspaper men attended. The verdict of all was that "The Mysteries of Myra" was the most revolutionary step ever made in serial production.

J. K. Burger, manager International Exchanges.

"The Exploits of Elaine" was the first serial which had a scientific appeal and its success led to the making of this second scientific series.

"The Mysteries of Myra" is evoking a repetition of this former interest because it has struck a scientific note hitherto untouched. The basic theme of this splendid continuous feature is the science of psychology and psychics. A more perfect example of science possibilities cannot be found. This different and yet absorbingly interesting subject has been handled in such a way as to make it a real contribution to the motion picture art.

Without the semblance of a doubt, the psychic investigator in "The Mysteries of Myra" will equal, if not surpass, any scientific detective heretofore appearing.

In this play the motif throughout is such that much depends upon methods of intuitive expression. The star must be capable of portraying the emotions of one subject to the compelling influences of a superior will. She must have grace, poise and a personality which will actually reach out from the screen, take possession of the people and make them instinctively and irresistibly respond to each impulse and thrill with every emotion which the star experiences.

This requires more than screen technique, more than acting, it requires real mental expression.

A few people possess this subtle power, but the selection is indeed a question for the scientist and psychologist to decide. Consequently Hereward Carrington, the man who wrote the original story, was called upon. Mr. Carrington's position in his field is well defined. He has written extensively on the subject of psychology and psychics. As an investigator, he won fame by his exposure of Palladino.

Mr. Carrington used various psychological tests upon the various candidates and finally selected Miss Jean Sothern.

In addition to her extraordinary mental powers, Miss Sothern's past work proved her qualifications to assume this task. She will be remembered as the little blind girl in the screen version of "The Two Orphans." In this picture her work rivalled that of her co-star, the now famous Theda Bara. Miss Sothern gave up her stage career, where she was beginning to make a distinct impression, realizing the greater opportunities which lay before her in motion pictures.

Thrilling War Pictures Released

With the British troops in France; with the French in France; eight months with the Serbians before and during the Teuton drive; with the Italians in the Isonzo Valley; photographing the Greek Army returning from Salonica; official photographer with the French and British at Salonica; are some of the thrilling experiences of Ariel L. Varges, of the International Film Service, Inc., whose startling motion pictures of Zeppelin and aeroplane raids upon Salonica are being released together with other striking pictures made with the Allied armies at the Balkan base.

Mr. Varges was allowed unusual liberty in photographing these war pictures and every effort was made to help him in securing the most thrilling pictures possible. He was given passes to the front freely, and consequently he was enabled to secure some very unusual and intensely interesting pictures.

J. K. Burger, the Hearst exchange manager, is very well pleased with the enthusiastic reception given the initial International releases, "The Mysteries of Myra" and "Has It Ever Happened to You?" That these releases were highly appreciated is demonstrated by the fact that out of 1,487 witnessing the films 703 contracts were actually closed. Commenting on this Mr. Burger says:

"All of which only proves that we have correctly felt the pulse of the public. How? Through our newspapers, authors, editors, dramatists, and cartoonists, who are the best in the country. It means that twenty million people daily, reading the Hearst newspapers, and other publications, can at last see what they read, visualized on the screen. We are presenting drama and comedy, which is interesting, constructive, and worthy of public review. We are catering to a large percentage of the public through our newspapers today, and our highest ambition is to do even more constructive work through moving pictures."

Victor Moore, comedian of the Jesse L. Lasky Feature Play Company, will appear as a clown in his next photoplay on the Paramount program.

EXHIBITORS MEET

Discuss Northwestern Motion Picture Exposition and Exhibitors' Convention to Be Held at Twin Cities in May

By far the most spirited and enthusiastic meeting ever held there was the session of motion picture exhibitors of the Twin Cities which met in the ball room of the West Hotel in Minneapolis. James Gilosky, president of the Motion Picture Exhibitors' Association of the Northwest, presided. Mr. Gilosky emphasized the importance of the motion picture industry and urged the exhibitors to co-operate in any movement tending to bring the public into closer touch with it.

The coming convention at Minneapolis in May was discussed and many plans laid to make it the biggest and most notable ever held. All promised their heartiest co-operation to make this exposition a success. The Minneapolis exhibitors are planning to hold another meeting at the West Hotel to discuss further the plans for the exposition.

The speakers at the meeting were James E. Keough, D. C. McClellan, Dave Rodgers, Treasurer Van Duzee, W. A. Steffes, Harry Green, Henry P. Greene, Thomas Hamlin, publisher of *Amusements;* J. B. Reisman, Charlie Ellsworth and others.

President Gilosky invited the Minneapolis exhibitors to meet in St. Paul with the exhibitors of that city and a number attended this session in the afternoon.

I. B. Crissman, representing the National Carbon Company of Cleveland, was present at the meeting, and he is again congratulating himself on being the first to sign a contract for a big display at the May exposition. Mr. Crissman says his company is planning to make an elaborate display. Our valued contemporary, *Amusements,* publishes a warning to all exhibitors in the northwest against a new concern which it is rumored is going to locate in the Twin Cities and peddle films at fifty cents a reel.

It is said this concern bought a few carloads of film, which has gone the rounds of practically every picture house in the country, and changed the titles and sub-titles so that the exhibitor would not know he had played the subject before, and is offering them at this bargain price. If this is done it is quite possible that there may be some exhibitors who may not think enough of their regular patrons and proceed to book this "junk" at such alluring prices. The name of the concern which will attempt to create chaos in the northwest is not positively known, but it is known that any concern which attempts to rent film at such a price must have some sort of nigger in the woodpile.

The Friedman Film Corporation, successor to the Western Kriterion Film Company of Minneapolis, will move into its new quarters at 300-302 Film Exchange building, 16-18 North street, Minneapolis, the first of May, and will be at home at that time to all the exhibitors and their friends who expect to attend the convention.

The Kimball & Cobb Film Manufacturing Company, Minneapolis has been chosen as the official moving picture photographers for the convention. This company will make 2,000 feet of film during the exposition, and the two-reel picture, the name of which will be announced later, will be offered to the exhibitors of the Northwest for bookings immediately after the convention.

A studio will be erected at the armory, and the Kimball & Cobb cameramen will make pictures there afternoons and nights throughout the convention. Scenes for the two-reeler will be taken at the armory and about the city.

Alice Rinaldo with Horsley

Alice Rinaldo, who was engaged by the David Horsley company to appear only in one picture, "The Love Liar," portrayed the characters in that play in such a forceful and striking manner that Mr. Horsley has retained her as a member of his company and Miss Rinaldo will take one of the leading roles, that of the worldly woman of the vampire type, in the new Crane Wilbur release, "The Conscience of John David."

Detroit Exhibitors Elect President

A. J. Kleist of Pontiac has been elected to the office of president of the Detroit Exhibitors' League.

Mr. Kleist was appointed by the league to fill the place left vacant by the resignation of Herman Speyer, who, having disposed of the ownership of the Eagle theater, can no longer claim membership in the Exhibitors' organization.

Two of the delightfully spooky scenes from the new International drama "The Mysteries of Myra."

Big Four Releases Eight Reeler

FOUR OTHER LARGE PRODUCTIONS ON FIRE

WITH "The Battle Cry of Peace" still playing to crowded houses; "The Ne'er-Do-Well" creating a monumental success; and "Salvation Joan" establishing box office records, the V. L. S. E. this week releases another big eight-reel feature, "God's Country and the Woman," presented by the Vitagraph Company.

The next big special production which will be released May 15, is the Essanay film version of "Sherlock Holmes," in seven reels, with William Gillette in the part which he has made famous on the stage.

Work on "The Crisis," an adaptation of Winston Churchill's novel, is proceeding rapidly at the Selig studios. The same cast which appears in "The Ne'er-Do-Well" will be seen in this play.

A powerful and original drama entitled, "The Combat," is fast assuming shape under the hands of Director Ralph Ince. This picture is scheduled for nine reels, and is expected to prove a greater sensation than any of the big Vitagraph productions yet exploited. The settings are of the most elaborate nature, and a thoroughly unique and thrilling plot maintains its interest from start to finish.

The Lubin Company is rounding out its extensive preparations for the filming of the three Rex Beach novels, "The Barrier," "The Iron Trail," and "The Silver Horde." All of Mr. Beach's stories are noted for their rapid action and wealth of stirring incidents, and those mentioned above are particularly well suited for camera purposes.

These notable additions to the V. L. S. E. program are "special" only in their exceptional drawing qualities. They all will be offered in strict accordance with the Big Four's popular policy of basing the rental price of every picture on its box office value.

During the past week, there was distributed by the Board of Directors of the V. L. S. E. to its employees, twenty per cent of the net profits of that organization, in accordance with the plan established almost at the inception of the Big Four, for the purpose of stimulating the maximum interest in the company's service to its exhibitors. This is the third time within a period of nine months, that such a division has been made.

The efficiency developed by the Big Four sales and office forces in their labors for the company's customers, has more than proven the wisdom of the plan, the V. L. S. E. directors believe. It has demonstrated that when an employee realizes that his individual exertions in behalf of his employers bring about a corresponding increase in his own earnings, he will spare no time or pains to achieve results.

The prospect of substantial monetary recognition depending upon the showing each makes in his territory, combined with the knowledge that he is actually working for his own interests, tends to stimulate the average employee to a degree far beyond the usual.

All the employees of the twenty-three V. L. S. E. exchanges throughout the country who have been with the organization for a period of three months, shared in the recent disbursement.

J. Karnes, of the Lyric Theater, Blacksburg, Va., proved himself equal to an emergency in the handling of "The Battle Cry of Peace" exhibition. His patrons demanded this Vitagraph film but Mr. Kearn could not afford to show it at his popular prices. He therefore made a canvass of his patrons and secured the names of 150 who would pay one dollar a piece to see the film. This made the showing possible but he also desired appropriate music. A second canvass resulted in 150 more who were willing to sign for one dollar apiece so the exhibit was made in proper shape.

Reports from the V. L. S. E. exchanges in Canada indicate that these two features, "The Christian" and "The Ne'er-Do-Well," recently released, are finding a ready market in that country. The success in Canada of these two productions furnishes clear evidence that the clean photoplay, alive with action, and presenting stories replete with human interest, is the best drawing magnet from the box office standpoint.

V.L.S.E. Pictures Outdraw Burlesque

Russell B. Jones, manager of the Jackson Theater, Kirkland, Washington, is a type of the American showman who never fails to adapt himself to popular taste. Kirkland is a town of the boom description, which came into being suddenly, languished for a period, and then revived. Mr. Jones decided that burlesque and melodrama, such as had been the usual offering at the Jackson, would not pay, and turned the place into a moving picture house, exhibiting high-class screen attractions.

It was with the Selig-V. L. S. E. feature, "The Rosary," that Mr. Jones started his picture campaign. It played for a week to packed houses.

Irwin Visits V.L.S.E. Exchanges

Walter W. Irwin, general manager of the V. L. S. E., has just returned to New York, following a series of "flying trips" to the Big Four branch offices, in the middle west and eastern territory. These included visits to Boston, Philadelphia, Pittsburgh, Chicago and Minneapolis exchanges.

The tour was for the purpose of getting in touch personally with conditions in each territory, and to meet the many new recruits to the Big Four organization, which its constant expansion during the past few

The vivacious Vitagraphess, Corinne Griffith, in her new King-Eight with "Nigger," the hobo dog who adopted her last winter.

months has made necessary. The trip will be supplemented by visits to other offices, until the V. L. S. E.'s complete circuit has been completed.

Mr. Irwin met a number of prominent exhibitors during his tour, and at Minneapolis a gathering composed of leading members of the Northwestern Exhibitor's League called upon him, and complimented him upon the steady success attained by his company's policies during the past few months.

In every section, the Big Four's general manager found things humming at top speed, with exhibitors generally enthusiastic in their advocacy of the V. L. S. E. program and principles.

Essanay-Chaplin "Carmen" Breaks Records

When announcement was made of Charley Chaplin's debut as star of a four-reel burlesque of "Carmen," under the Essanay-V. L. S. E. banner, it was generally felt and predicted that the feature would prove a tremendous success. Several months having elapsed since Chaplin had been seen in a new picture, his legion admirers were naturally expected to gather in full force to welcome the eccentric comedian extraordinary of the screen world.

Yet even the most optimistic believer in the drawing power of a Chaplin film would not have ventured to prophesy the utterly unprecedented reception which was given the "Carmen" fantasy at the Broadway Theater last week. At the opening performance Sunday it was not merely a packed house that greeted the flitting form of the inimitable Charlie—it was a mad mob of enthusiasts tightly jammed together, with lines extending out into the street and down Broadway for several blocks. And the same crowds continued night after night.

VOGUE ADD BIG GUNS

Ben Terpin, "Big Ed" Sedgwick and Number of Other Notable Funsters Join the Humor Works of Vogue Films, Inc.

Ben Terpin, formerly with the Essanay, and who has appeared in a number of "Chaplin" pictures, has been signed up by Vogue Films, Inc., to add his comic ability to the already formidable forces of this organization. Mr. Terpin will appear in forthcoming Vogue comedies under the direction of Jack Dillon—along with Paddy McQuire, Rena Rogers, Arthur Moon and Louise Owen.

"Big Ed" Sedgwick, formerly of Universal and Lubin, has also joined the Vogue forces, and will lend his "bulk of fun" to the Vogue comedy production, under Jack Dillon's direction. Sedgwick will be remembered by picture fans as the fat boy who played in comedies with Vic Potel. Sedgwick is a graduate of the legitimate stage, having played several years in vaudeville with his sisters, Eileen and Josie.

Paddy McQuire is making a big hit as "Bungling Bill"—and the series is growing into strong popularity. The stories from the versatile, original mind of Robert A. Dillon are giving the public a new kind of comedies under the Vogue brand, and the assemblage of well-known comedians, far-famed for their laugh making abilities, assure Vogue Films, Inc. of a long life and a prosperous one.

Rube Miller, directing the second Vogue Company, with Madge Kirby, Arthur Tavares and Alice Neice in the principal roles, has been laid up with a case of bloodpoisoning resulting from a wound received in his foot while producing "Out for the Count," a Vogue comedy to be released May 2. Production of his comedies has suffered only a slight delay on account of his inability, as the industrious Rube has been wheeled about the stage in a wheel-chair. continuing the production of his laugh-makers.

EXHIBITORS REORGANIZE

San Francisco League Holds Meeting and Again Takes Over Quarters. Pay-in-Advance Plan and Other Matters Considered

Formal reorganization has been effected by the Motion Picture Exhibitors' League of San Francisco and the offices formerly occupied by the body in the Mechanics' Bank Building will again be taken over. The organization had been temporarily ineffective following the national convention held here last summer, but now that many matters of importance have come up the need of co-operation has been felt and the activities of the league have been resumed.

Among the problems of material importance now under consideration is the pay-in-advance plan. The fight against the new censorship ordinance proposed here is being waged actively also.

It is planned to admit to membership in the new organization any exhibitors in the San Francisco territory instead of confining them to the city proper, as in the past. The former by-laws have been adopted with but slight changes, and affiliation will be maintained with the national organization.

On either side, glimpses into the striking "Mysteries of Myra," Wharton-International Film Service. In the center, Essanay's "Once a Thief."

Variety Marks New Vitagraphs

MANY UNUSUAL DRAMAS OFFERED

"GOD'S Country and the Woman," from the pen of James Oliver, is one of the photoplays of unusual excellence offered by the Vitagraph Company on its program for the week of April 24.

This play was filmed in California under the supervision of Rollin S. Sturgeon, and the beautiful views of the snowy expanses of woodlands, with dog teams rushing to and fro, help to make this a masterpiece. William Duncan as Philip Weyman, Nell Shipman as Josephine and George Holt as Arnold Lang have strong parts.

The story tells of the strict standard of morality in the North. Her mother having fallen into the clutches of Arnold Lang, a disreputable beast, during her father's absence, Josephine Adare steps bravely forward and shoulders the responsibility of claiming the child which is born as her own.

Harry I. Morey, Vitagraph.

Philip Weyman comes to the North to spend a year trapping and shooting, and falls in love with Josephine. In order to protect her own honor, she gets him to pose as her husband and the father of the child. He follows her and protects her, unaware of the true cause of her great sorrow, and knowing only that in helping her he is subjecting himself to great danger. The villain, who had betrayed her, kidnaps Josephine, and Philip pursues them. In the pitched battle which follows, the worthless scoundrel is slain by Josephine's faithful wolf hounds.

"Mr. Jack Hires a Stenographer," another of the Escapades of Mr. Jack, is another offering on this program which shows up to excellent advantage. An exceedingly funny and interesting story is woven around Mr. Jack engaging a "pippin" of a stenographer, getting himself into and out of a lot of trouble, and finally being forced by his better half to discharge the beauty. Alice Washburn and Betty Howe render valuable assistance to Frank Daniels, as Mr. Jack, in the enactment of this picture.

Another one-reel comedy released on the General Film program is "Jane's Husband," which depicts the troubles of a homely spinster in securing a husband. She finally succeeds in cornering a helpless tramp only to find him already married. Edith Storey is the principal funmaker under the direction of George D. Baker.

"Some Chicken," another single part comedy listed for Friday, was enacted by the western division of Vitagraphers, under the supervision of Dave Smith. A crowing rooster starts a feud between two pairs of lovers, but all ends happily when the offender is devoured at the wedding breakfast of the two couples. Mary Anderson and Webster Campbell play the leading parts and are supported by Anne Schaefer and Otto Lederer.

"The Resurrection of Hollis" is the title of the Broadway Star Feature for the week, which is scheduled for release on May 6. This is a three-part picture, written by George Strayer Maxwell and produced by Harry Davenport. The cast includes Walter McGrail, Belle Bruce and Arthur Cozine.

From the pen of Cyrus Townsend Brady comes another Vitagraph Blue Ribbon Feature announced for release May 8, entitled "Britton of the Seventh." This feature was filmed along the border line and the famous Seventh and Fourteenth Cavalries, now engaged in the man hunt in the wilds of Mexico, are seen in action. "Custer's Last Stand" is vividly pictured with regular United States troops and a number of Indians that were brought from the reservations in Oklahoma especially for this picture. The cast includes Charles Kent, Bobby Connelly, Eulalie Jensen, Harry Northrup and Ned Finley as General Custer.

The Vitagraph releases for the week of April 17 to 25 were "Artie, the Millionaire Kid," a five-part rollicking comedy of the Blue Ribbon Brand, featuring Ernest Truex and Dorothy Kelly. Mr. Truex and Miss Kelly are ably supported by John T. Kelly, Albert Roccardi, William R. Dunn and Etienne Girardot.

Frank Daniels in "Mr. Jack's Artistic Sense," another adventure of "The Escapades of Mr. Jack," is listed on the V. L. S. E. program for April 17. Rose Tapley is seen as Daniel's wife and Arthur Cozine plays the part of the son. C. J. Williams supervised the filming of this photoplay.

April 17 is also the day on which "Life and Training in the U. S. N.," will be ready for exhibition. It is a single reel subject depicting the life of Uncle Sam's "jack tars," from the recruit at the Newport training school to the highest officials in navy matters. Scenes at Annapolis and other well-known points are shown. It was taken by special permission and in cooperation with the United States Navy.

"His Lucky Day" is the title of the one-part comedy on April 21, in which Freddy gets arrested, but manages to escape and succeeds in locking up the constable. Both compromise and agree to be good friends when they earn a reward for an escaped lunatic and split "fifty-fifty." William Dangman plays the part of Freddy and is supported by William Lytell, Jr., George O'Donnell, Harry Mayor, Lucille Crane and Florence Natol. It was written by James A. Stiles and produced by Frank Currier.

"A Caliph of the New Bagdad," a three-part Broadway star feature by William Addison Lathrop, on the General Film Program for Saturday, April 22, presents Van Dyke Brooke, Leah Baird, Templar Saxe, Edward Elkas, Emmanuel A. Turner, Harry Fisher and Charles Edwards, is a picture telling of a romance in a boarding house and gives us an insight into the ways of the people of the "painted world." Besides

Vitagraph's Blue Ribbon "The Law Decides" is replete with sensational scenes of an unusual sort.

playing an important part in the production, Van Dyke Brooke also produced the photoplay.

"The Law Decides," is the title of a new Vitagraph Blue Ribbon Feature, scheduled for release May 1. This is a seven-reeler and is said to have all the dramatic situations common to its theme, love, marriage, divorce and distribution of a large estate. This play was both written and directed by Marguerite Bertsch in collaboration with Director William P. S. Earle. In the cast are Harry T. Morey, Dorothy Kelly, Donald Hall, Bobby Connelly, Louise Beaudet and Adele Kelly.

The Vitagraph Baseball Team, with no change in the line-up, are again ready for the 1916 campaign and issue a challenge to any of the producing companies who dispute their claim to the title. The Vitagraphers are ready to arrange their schedule and would like to hear from the other producing concerns regarding a game or a series of games.

Fifty students of the mechanical engineering department of the Case School of Applied Science in Cleveland, Ohio, headed by their professor, F. H. Vose, visited the Vitagraph studios in Brooklyn. A representative of the company guided the party through the plant and explained the process of picture making. The class is on a tour of all the important manufacturers of Greater New York.

The Hearst-Vitagraph camera is the lensograph of all things great, big and wonderful that are going on everywhere on earth. The Hearst-Vitagraph reel No. 26, just released, pictures the explosion of an arsenal at Fort De La Briche, France; a fire which swept through Paris, Tex., leaving thousands homeless; the work of Chicago High School Pupils; troops of the Allies rushing work on defenses in Salonika; United States cavalry leaving Fort Ethan Allen, Vt., for the Mexican Border; Colonel Fierro and his Caranzista soldiers en route to join the Villa hunt; and the New York and Paris fashion notes.

That the moving picture has won out with the church is substantiated by the fact that Rev. D. D. Irvine, of the Methodist Church, Bay Shore, L. I., presented a "motion picture service" at his church on Sunday, April 16. The Vitagraph have loaned two scenic films for the occasion. "Niagara in Winter Dress" and "Beautiful California"; and a pictorial Bible story entitled, "The Life of Daniel," together with a picturization of "The Battle Hymn of the Republic."

Film Funeral Almost a Real One

Edward Jose's "most embarrassing moment" occurred while he was producing Pathe's "The Iron Claw." This production calls for an elaborate staging of a funeral and Mr. Jose had taken his company, including Pearl White, Creighton Hale and Sheldon Lewis on Long Island to find a suitable location. His search led to a magnificent private estate and his request to use the grounds was met by the information that the owner was in the south and would not return for a week, but the caretaker was persuaded to allow the use of the grounds.

As the long procession of carriages, headed by the hearse, was winding down the driveway it blocked the progress of a big touring car which turned rapidly into the grounds. An elderly man jumped out, his eyes as big as saucers.

"What in —— is this?" he demanded.

The situation was explained to him. "Well," said the man, "I don't know that my word counts for anything here because I'm only the owner!"

Universal has now captured in films the climbing of the famous "Jungfrau," the highest mountain peak in Switzerland. Frederick Burlingham, a notable climber, made the pictures.

This familiar scene from Vitagraph's "Mr. Jack Hires a Stenographer," cannot fail to thrum the chord of human appeal.

William Duncan and Nell Shipman in "God's Country and the Woman," Vitagraph Blue Ribbon Feature.

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The Expositions Promise to Co-operate

WE NOTE with considerable pleasure that harmony has come suddenly out of discord in the exposition situation. A few words from man to man, and competition has been changed to co-operation. It would be easy, and almost excusable, to point a moral here that would apply to the improvement of humanity in general. We are content, however, to confine our sense of satisfaction to the immediate event.

We said last week we were glad there are to be two expositions. There seems to be no reason for changing that attitude. All the reasons we gave then for the advantage of a double-header exposition are strengthened now by the fact that the big shows will help, and not hinder, each other.

The amicable correspondence exchanged by leaders in the two exposition movements pertains solely to those passing events. We have no doubt, however, that its spirit will continue to rule the relations of the organizations, and that so long as all branches of our industry may not be wholly and sufficiently embraced in one association, the divisions may be merely technical, and not temperamental.

The functions of an exhibitors' organization cannot be successfully undertaken by an association of manufacturers or distributors, nor can the exhibitors hope to make their associations broad enough to serve the producing end of the trade as it demands. Therefore there must be different societies for the different parts of the industry, and since they are different, in membership, function and operation, there is no reason why they should interfere. Each has its own work, yet each can benefit by the co-operation and advice of the other. Each is entitled to the other's respect, confidence and help. That such an ideal condition will follow the mutual interchanges of the double exposition in New York next week is our hope and belief.

The Distributor and the Complete Show

SO LONG as there shall be competition in the making of motion picture programs—and we hope that will be always—that program which is most complete, which supplies all the elements of a well-balanced show all the time, will be the surest of survival.

The film distributing house is a dangerous place to encourage specialization. It might be reasoned that the people love comedy, and hence a distributor of comedies exclusively would always be assured of a place in the sun. But the people do not want comedy exclusively. They want it with their drama. They want a certain percentage of their sum total of entertainment to be comic, and no more. It would be entirely possible for one distributing company to supply all the comedy, and another all the drama, and so on. This is a free country, at least for the last few years, and the exhibitor who thinks his service is deficient in comedy can split the service between two or more distributors. For instance, he can, and does, take a dramatic feature from one house and a comic single reel "filler" from another. That is his privilege; but it is bad for both the feature distributor, who cannot supply the "filler," and for

the program distributor, who supplies the "filler" and nothing more. The two distributors are in competition on that exhibitor's screen; they are dividing a service that should go to one or the other. It would go to one if that one could supply all the elements necessary to make the show.

The feature distributor with a constant and consistent supply of single reel fillers has the best appeal for the exhibitor's business today. We do not know that this should be so, but evidently it is so.

And yet, even conceding the feature's hold, the program manufacturer, not the feature maker, is the indispensable factor in the game. The program maker can furnish a complete show; the feature man cannot. The exhibitor can go to the program man and get all he needs in his business. But if he goes first to the feature house, he must go to the program man anyway for a single reel or two.

So the program house is sure of business, such as it is; but it runs the risk of being less than a half loaf share. The feature house never gets all the business, but it frequently gets the biggest end of it. Therefore, the ideal distributing house will not specialize on either features or fillers, but will specialize and concentrate on facilities for supplying everything that may be needed for a complete show.

The manufacturers who supply the component parts of a program, operating through a single distributor, can specialize to their hearts' content. So long as the aggregate of their efforts gives all the variety there is, each may concentrate on his own particular and peculiar talent.

But the distributor who would monopolize the hearts of the exhibitors must aim to leave no room for a possible division of his trade. If some competing distributor takes away a customer now and then by fair competitive methods, all right; that is business. But it should be all or none.

When an exhibitor is forced to go to one distributor for one part of his show and to another distributor for the rest of it, there is too much lost motion and efficiency is low.

This is in no sense a criticism of any existing conditions. It is merely an outline of what appears to us, and to many exhibitors, the ideal provision for film service. Every distributor, we believe, should be prepared to supply the whole show for every exhibitor.

The Mortality of the Films

THE life of the best of photodramas being two years, on the word of Mr. Frohman, Charles E. Whittaker in Harper's Weekly says it is not art; it has no persistence. Of course his logic is inadequate. Art is art, though the painter destroy his canvas as soon as the paint is dry.

We may concede the evanescence of the film. Mr. Frohman was undoubtedly right, with a few exceptions. (The Fly Pest, for instance—it's five years old if it's a day, and we had an inquiry for it last week; but it is not a drama, and scarcely art.) The Birth of a Nation is getting old, by photoplay standards, and no doubt still has far to go before it dies. Maybe it will be immortal; our art has not lived long enough to demonstrate anything but mortality so far.

But Mr. Whittaker and those who agree with him, and possibly Mr. Frohman for that matter, should not forget that the vast majority of new literature dies in infancy also. Of our best sellers among novels the publishers in two years get out a fifty-cent edition and go after the country and hall room trade because the first run business is exhausted.

Only one literary "release" in a hundred thousand becomes immortal. All the rest die in their infancy. The motion picture producers have not yet given to the world fifty thousand photodramas, yet already there are glimmerings of immortality among them.

Of the short stories in literature not one in ten million can claim the right to live even the two years life of the average film story. Yet the film story is, as a rule, a parallel to the magazine short story. And it already outlives its most "artistic" prototype several hundred per cent.

The death rate among films is actually lower than it is among the supposedly more esthetic branches of art.

Play Features Submarines

AMERICAN-MUTUAL RELEASES BIG MYSTERY DRAMA

JUST at this time of an international crisis risen from complications in submarine warfare, a photo-drama dealing in a powerful and vivid manner with under-sea vessels and their mysteries is of keen interest to the public.

Realizing this fact the American company has for some months been engaged in the production of a chaptered photoplay which capitalizes this tremendous wave of interest and provides a uniquely thrilling mystery story. Its title is "The Secret of the Submarine." The real basis of the plot was found in this idea expressed by Thomas A. Edison; that it is possible to construct submarine vessels equipped with fish gill-like structures capable of absorbing direct from the water the oxygen necessary for the life of the crew.

"The Secret of the Submarine" not only works out this theory in mechanical detail, but clusters about it adventures which have never been rivaled for tense interest. The cast features the charming blonde, Juanita Hansen, the capable Thomas Chatterton, the clever character man William Tedmarsh and the captivating Hylda Hollis. Following are some personal things of interest concerning the play and its players:

To see Thomas Chatterton, the "Lieut. Jarvis Hope" in "The Secret of the Submarine" dive from a pier in order to rescue "Hook" Barnacle, no one would believe that it was practically the first time Mr. Chatterton has done "water stuff." The dive was a long one and the actor was weighted by his uniform and shoes, but there was no hesitation when the camera began turning, on the action.

William Tedmarsh, as Satsuma, the Japanese spy in "The Secret of the Submarine," actually took his life in his hands in order to put one of the most intense scenes ever filmed, into the first chapter of the new big feature.

A hard hearted scenario writer called for the actor to make his escape from a sinking submarine, after the conning tower was under water. Tedmarsh took his place in the submarine, the camera was set up in another boat and the signal given.

The submarine settled swiftly and Director Sargent shouted to Tedmarsh to make his escape. There was no movement aboard the submarine. Sargent called again and still there was no response. The submarine was now almost out of sight.

Just as the director and his assistants were beginning to believe an accident imminent, the trap in the almost "down" submarine was thrown quickly open and the head of Tedmarsh appeared. It could not have been timed better with scores of rehearsals. It is evident on the film that the spy actually comes from the submarine, showing beyond all peradventure that there was nothing of the fake order in the filming of the scene.

Character Work Explaincd by Tedmarsh

Perhaps no actor on the screen has made such tremendous strides in his chosen profession in such a brief space of time as has William Tedmarsh.

Mr. Tedmarsh created the role of Quabba, the hunch-back organ grinder in "The Diamond From the Sky," and competent critics declare his work to have marked an important advance in screen characterizations.

"Many persons imagine that make-up so called is an indifferent operation as long as the actor strikes somewhere near the character he is to portray," said Mr. Tedmarsh recently. "The fact is, that the actor playing character parts must do a vast amount of study not only of his character in the story but of the character outside the story. When I was cast to create the role of Quabba, an Italian hunch back, I went down to the Italian section in Los Angeles and remained a week. I mingled with the people I was to portray and watched their habits, their eccentricities, their joys and sorrows.

"I have been afforded unusual opportunities to study the Japanese people, a race I admire very much. There is a certain crafty expression which flits across the Oriental face that is very hard to reflect. I practiced for hours at a time before I could 'get' it and you who see 'The Secret of the Submarine,' may note whether I succeed in my interpretation of the role of Satsuma."

A "Submarine" Thriller

Bound to a post in the cellar of a bomb-maker's house when a bomb tossed within a few feet of her explodes, is one of the thrills recently "enjoyed" by Miss Juanita Hansen, who as Cleo Burke in "The

Three good examples of the powerfully striking scenes in the American-Mutual chaptered drama, "The Secret of the Submarine."

One of the uniquely thrilling scenes in the big American-Mutual mystery series, "The Secret of the Submarine." Bound, Juanita Hansen; masked, Lamar Johnstone; in doorway, Hylda Hollis.

Secret of the Submarine," is the object of continual machinations by a group of relentless conspirators.

Miss Hansen proves she is a regular "do or die" heroine, too, for Director Sargent is a fiend for realism and as a result the role of a leading woman in his company is not, by any stretch of the imagination, a "peaches and cream" existence.

When the scenes were being taken showing Miss Hansen, or rather Cleo Burke lured to the home of Stephansky, the bomb-maker, Lamar Johnstone playing the part of Gerald Morton, was very careful in "handling" Miss Hansen.

"Hey," shouted Director Sargent, "what's the idea of this Waldorf greeting? Let's get in on the action—like this."

And he proceeded to show his idea of capturing a dear sweet thing and binding her away in a cellar for future reference. Miss Hansen thereafter, was properly dragged up to a trap door, her limbs bound and then tumbled down stairs with about as much consideration as is ordinarily accorded a bag of coal by luggers working for bread line positions.

But Miss Hansen didn't object, in fact, urged them to do their utmost, and they did. In the scene showing the exploding bomb and the house sent skyward, it is a miracle that she escaped unhurt for the acme of realism is surely reached.

Here's the way William Tedmarsh looks back at himself from his make-up mirror while he is playing Satsuma, the Jap, in the powerful American-Mutual drama, "The Secret of the Submarine."

George Clancy, the "Hook" Barnacle of "The Secret of the Submarine" company, furnished a deal of unintentional humor to the serial cast before he could be persuaded to stage his under-water fight with a shark in the first chapter. Clancy said that he was afraid the shark would not appreciate the important part it played in adding thrills to the picture and might forget to "make believe" when the fight came off.

The rotund character man is rather attached to his right hand, which the shark is supposed to bite off in the struggle and he said that he had no intention of allowing the realism to go too far. But Clancy allowed none of his misgivings to show when the fight actually took place, as he fought the shark to a stand-still until he was "rescued" by Tom Chatterton, in the guise of Lieut. Hope, U. S. N.

NEW NATIONAL ORGANIZATION

Exhibitors, Manufacturers, and Exchange Men to Be Included in Proposed Motion Picture Chamber of Commerce

Although no authorized statement has been issued there is a well founded report to the effect that the next ten days will see the formation of a national organization to be composed of exhibitors, manufacturers, and exchange men to be known as the Motion Picture Chamber of Commerce.

A great deal of interest has been manifested in this project and seven manufacturers and about fifteen exchange men have testified as to their intention to join the new organization.

One man who is vitally interested in the furthering of this new project has personally guaranteed the enrollment of 2,500 exhibitors at an annual fee of $10 as a foundation for the organization.

The purpose of this Chamber of Commerce would be to represent the members in all matters pertaining to the film industry that may arise of a legal, business or other character but there will be a complete avoidance of all personal grievances and an unselfish attention to matters of importance involving those whom it will represent.

Speaking of the matter a prominent film man said:

"This is more than a mere rumor, and while I cannot now be personally quoted, I am willing to say that there is every prospect of its going through. A meeting has been held, attended by several well-known men engaged in the industry from one angle or another, who have expressed their desire to co-operate thoroughly, and who believe that the new organization will have a most salutary effect upon the motion picture business. While no formal action has as yet been taken there is little doubt that the organization will soon be effected."

The project was also discussed at the Brooklyn exhibitors' meeting Thursday night and there was a sentiment in favor of it.

The Friars' Club of New York wanted the old stand-by comedian, Richard Carle, to box a burlesque bout with former champion James Corbett in the "Frolic" performance which the club is to put on in several cities in May. Carle said he would do anything else in the world for the club.

What Theater Men Are Doing

AN OPEN FORUM

What Per Cent of Your Music Is Noise?

By J. M. Dilmar

Jefferson Amusement Co., Philadelphia

As I was a vaudeville and minstrel performer for 26 years, a vaudeville agent in Philadelphia for 10 years, in the motion picture business ever since it began, organizer of the Exhibitors' League of Philadelphia and also the Exhibitor Booking Offices, I naturally boost with all my might anything that will tend to make the business bigger, better and of more value to the world.

The total of my ideas in regard to how to run a successful picture house is to give the public the best, and *the best only*. Play the best and advertise them strong and you will succeed.

Music should be furnished that is not a good per cent *noisc,* and noise only. The musical accompaniment has a continual effect upon the audience and it should be according to their ideas and the manager should find out whether or not they like just the kind he gives. I use both the organ and an orchestra, sometimes combining both with really good solo work upon different instruments. It is really a joy to listen to it.

Employees should be not only polite and kind, but should do anything in their power to oblige a patron.

The house should have the right odor,—one of absolute cleanliness. Every part of the building should be clean and attractive. A neat program—not a cheap one plastered with ads—is essential, as is also quiet, restful interior decorations.

Be a Good Merchant

By Will H. Sohm,

Secretary and Manager, Belasco Theater Company, Quincy, Ill.

My humble efforts have been rewarded through my irrevocable determination to be *a good merchant*, for after all there is little difference between the mercantile and the show business.

The same class of trade is encountered, the same conditions imposed and all efforts made toward the same end.

The showman like the merchant buys merchandise. In the case of the exhibitor, entertainment, education and "service" are so much stock which he markets to the public for a consideration. How well he succeeds depends entirely upon his judgment in selecting his wares and the facilities employed to market them. I have directed amateur, semi-professional theatricals for the past fifteen years and entered the motion picture field as an exhibitor. Throughout this period I have held fast to my contention that a good, clean story, well presented, will satisfy in most cases, at least to the extent of insuring a steady and regular patronage, which to me is eminently more satisfactory than the spasmodic rushes due to immoral or suggestive subjects which ultimately reflect upon the house and all its performances.

I sincerely believe that the amusement seeking public have a large majority in favor of the elevating tendencies of the better kind of pictures, and *I'm for that class exclusively.*

I take a decided interest and pleasure in working on the problem of pleasing my patrons more and more; my vocabulary does not include the words "good enough." Appreciation is a word spelt in capital letters at my theater, and it permeates the atmosphere in my house. I find it the cheapest and yet the most valuable quality in the make-up of mankind, next to honesty.

I censor my pictures at each change, watch carefully the impression made upon my audience and govern myself accordingly.

I have stabilized my program to the extent that picture patrons have come to realize they need not measure the value of my program by the size of my advertisement appearing in the newspapers nor by a poster plastered front. They feel assured in seeing a good show always. I will admit my competitors likewise show good pictures and doubtless some that will please better sometimes, but I give my patrons the best I can secure—always their money's worth.

My advertising is regular and clean. I tell the truth about my attractions and rest in the thought that if the public read the ads they make no mistake in visiting the Belasco.

I co-operate with the exchangeman and meet my obligations promptly, rather one day early than one day late. I frequently ask and obtain help from these gentlemen incident to advertising. My associations with the exchangemen are most pleasant. I find them endowed with a generous supply of the milk of human kindness.

I could continue for sometime longer listing other ideas, but some readers may say "that chap isn't up against the proposition that we are."

That may be true. I don't know it all by any means, and I am learning every day. I might add, however, concerning competition, that I am doing business in a city of 38,000 souls and have eight motion picture theaters, one vaudeville and the legitimate house, also using pictures, to contend with.

The biggest set of words that I know of in my mental makeup governing my operation are: Cleanliness throughout, courtesy, cheerfulness, regular show hours, no speeded programs, refinement, high class music. And the balance rests in the hands of the gods.

New York Strand Makes News Films

The Strand Theater of New York is to maintain what it calls the "Strand Daily News Service," a departure in motion picture exploitation which promises to launch a new era in the showing of illustrated news on the screen. Events of interest which occur during the day will be photographed by the Strand cameraman and the pictures will be shown the afternoon following at the Strand.

A temporary arrangement has been made to carry the camera man around the city, pending the completion of the Strand Cameracar, a motor car especially equipped with a mounted moving picture machine.

The new car will be painted white, trimmed with red and properly lettered so as to be identified at a glance. Aside from the driver and the camera operator the cameracar will carry a representative of the Strand who will act as a sort of city editor and will direct the taking of the daily news.

While not engaged in photographing fires, accidents, parades or other important events in the day's happenings, the cameracar will be scouting around the city hunting for scenes characteristic of the metropolis and its activities.

Beginning its third year at the Strand, the management offers for the coming week Marguerite Clark in "Molly Make-Believe," a film adaptation of the stories written by Eleanore Hallowel Abbott. The rest of the program consists of a comedy, the Paramount novelty, the Pictograph and the Strand Topical Review. The Strand Orchestra, under the direction of Carl Edouarde gives a program of an overture and incidental music. Soloists for the week will be Miss Grace Hoffman, a coloratura soprano, Bruce Weyman, baritone, Nat. K. Cafferty, baritone, and Master Alfred Newman, the boy pianist.

Uses Big Four, Fox, Triangle, World, Equitable

By C. Roberts,

Manager, Hanford Opera House, Hanford, California.

My first experience in the management of a theater was in France, where I was manager of the Theatre de la Liberte in Marseilles, France, for five years. Afterward I came to America and my first venture here was in Chicago, where I opened a theater under the name of the Liberty theater. After a year and a half I sold my Chicago house and came to Hanford, Cal., and took the management of the Hanford opera house, which is under the direction of the Northwestern Theatrical Association.

The Hanford opera house plays all the road shows, books W. V. M. A. vaudeville, and exhibits every day a feature of the following services: Fox, Big Four, Triangle, Equitable and World. This theater is affiliated with the following houses: McDonough theater, Oakland; Clunie theater, Sacramento; Yosemite theater, Stockton; Victory theater, San Jose; White theater, Fresno; Theater Visalia, Visalia, and Bakersfield opera house, Bakersfield. We have the only pipe organ in this valley and it adds greatly to our orchestra.

The following extract from a notice in the Hanford *Morning Journal* shows you the standing we have in this community:

> The Opera House has positively become the place of comfort and pleasure and consequently the rendezvous of Hanfordites. Everybody says, 'Meet me at the Opera House.' That is the theater where current events are shown on the screen, new every day, through the courtesy of the First National Bank. That is the theater for which free tickets are given away by large firms. We wish to congratulate Manager Roberts on his good work.

Some Posters Drive Public Away

By Glenn Goff,

Manager, Empire Theater, Monte Vista, Colorado.

I am strong for advertising a feature like a circus; by that statement I do not mean to fill up my lobby with posters that drive the public way, but to use new photos, new posters, and try to arrange the lobby in a new way, for each different picture.

There is another thing I firmly believe is part of any exhibitor's success, and that is *personal advertising;* by that I mean for the small town exhibitor to pass his own handbills through the business district, and by doing that I find that there are a number that will ask about the kind of picture you are showing that night, or by seeing you may think of a slide he wants you to run, also the exhibitor who attends to this matter positively knows that he is getting his money's worth out of the bills which he has paid good money to have printed, instead of giving them to boys who may throw them away, or at best will be careless with them.

In my eleven years' experience in the moving picture business, I have found out that there is only one way to success, and that is by constant advertising, boosting and pulling for your theater, whether you be employe, manager or owner.

The essential things relative to winning the public are, first, good pictures; second, good music, and the rest deals with an attractive front, comfortable seats, good projection, attentive ushers and ticket sellers, a clean house, which you *must* keep up-to-date in every respect.

These things have helped me to whatever success I may have attained, and only by living up to these standards can I or any other exhibitor hope to say we are successful.

In anticipation of the coming warm weather, the Signal Film Corporation has constructed a row of bath-houses at its plant for the use of the players.

Two views of the interior of the Hanford Opera House, Hanford, Cal., managed by C. Roberts.

First Aid to Theater Men

BY S. L. ROTHAPFEL

DO NOT hold the mistaken idea that all problems which you present to me in this department must be big ones. Send in your questions no matter how small the problems are, for your puzzle may be exactly what is puzzling your fellow-manager, and my answer to you may at the same time be helping a dozen others. I make this statement because many letters received have been filled with apologies for asking such trivial questions. That is not the point; sometimes the little fellows are harder to solve than the bigger ones and have just as important a bearing on the ultimate success of your theater.

17—A number of my patrons have requested that I run a special performance on Saturday for the children, either in the morning, or else devote the entire afternoon run to the children. Do you know of any exhibitors who have tried this and whether it has proved a success? Where can I secure a list of films which would be appropriate for such a program?

The fact that a number of your patrons have come to you asking for the introduction of a special matinee for the children is sufficient reason for you at least to try it out. You should cultivate this habit of the patrons coming to you and asking for new things; it shows a bond of sympathy between the exhibitor and audience which you should encourage. If they find you are always willing to meet them half way on any requests they will begin to come to you with all of them instead of taking part to the other exhibitors, until your theater will come to be looked upon as an influential factor in the community.

Special performances for children, while they are an innovation, are not untried ground. A number of exhibitors have tested them and found them very successful. They draw crowded houses and you can charge an admittance of ten cents for all ages. Both methods have been tried with success, the special performance in the morning and devoting the afternoon runs to films for children.

In the April 15 issue of MOTOGRAPHY I published in this department a list of films which are suitable for such children's performances. Vary your program with a fairy story or an adaptation of some child's story, an industrial film and a comedy. Do not forget that the children love the comedies as well as the fairy stories. One exhibitor also had a professional story teller attend each performance and tell a story to the children, and this proved a strong added attraction.

Do not make the mistake which one exhibitor did of advertising a program especially for the children and simply adding a two-reel fairy story to his regular program, which happened to include a feature which should not have been shown to children. This so incensed the parents that they not only would not send their children to any more of the matinees, but they showed their resentment by not patronizing that theater themselves.

If you are running these special performances for children be sure to let the teachers in the neighborhood schools know about them, for they will recommend the bills to the children and the parents. Also it might be a good idea to distribute to the school children on Friday afternoon as they came out of school, a little handbill telling what is to be shown on the following afternoon. The expense of these will be very slight and they will undoubtedly materially increase your attendance.

18—I am not pleased with the appearance of the lobby of my theater. The bills which some of the film companies issue advertising their releases are printed in such vivid colorings that they seem to cheapen the appearance of my house. I cater to a refined class of people and would like some lobby decorations which would be advertising matter and still give an air of refinement. What would you suggest?

The posters which are issued by the film companies are rather meant for outside display than for close inspection in the lobby. These are quite vivid when viewed at close range and no doubt do make the lobby appear rather garish. Why not model your lobby after some of the better opera houses which have the walls decorated only with framed pictures of the various actors and actresses? If you will write to the publicity departments of the various film companies and tell them you would like some large photographs of their leading actors and actresses for framing and hanging in your lobby, they will be glad to send them to you. Add to this gallery of notables a few palms placed near either entrance and you will have a very attractive but at the same time refined display.

19—Do you believe that a printed program showing the films to be displayed each night during the week would help to increase the attendance at my theater?

There is always a large percentage of your audience made up of people who go to the theater regularly two, three or four nights a week and do not pay much attention to whether any special program is being shown that might especially appeal to them. They know that you always have good shows and that is why they patronize you. These are your regular patrons, the people you are sure of. You do not need to put forth any special effort to keep them coming because they will do so of their own accord. But there is a much larger percentage of people who do not come regularly. They may attend a motion picture theater two or three times a week, but they go from one to another, they go where the program especially appeals to them. This large percentage of theatergoers you want to coax into your house, those one or two nights a week they spend in a theater you want spent in your theater and not in the other exhibitor's down the street. If you want to gain their attention you will have to show them that you have something to offer which will please them. You may show the slides on your screen announcing your program for each night in the week and they will see some feature which they want especially to see but the chances are they will forget which night it was to be shown. If they have a printed program which they can take home with them for future reference they will know which night that feature is to be shown and they will be there. Also in looking over the program to find that particular film they will notice others mentioned which they will desire to see. After a while they will form the program habit. Whenever they feel like going to the theater they will consult the program to see what you have to offer for that evening's entertainment. Perhaps the other exhibitor around on the next street will not issue programs and this will give you an added advantage over him. Good business methods do not only mean keeping the patronage which you have but also constantly adding new patrons to your list and one of the surest ways of doing this is to issue a printed pro-

gram which each one attending your theater can take home and keep for reference. The cost of these programs is not great and can be covered if desired by obtaining small advertisements from the local merchants. Make your advertising rate small and you can sell a number of the dealers space in your program if you show that every person coming to your house receives one, for this means that their advertisement is being read by a large number of the people living in that locality and trading in that locality.

20—I have just installed a new pipe organ and have a good organist and the music has proved so popular that my patrons are asking for more of it. I have been having one selection given before each run of pictures and do not see where I can introduce more. Can you help me out?

You are very fortunate in having found something which is proving so attractive to your audience. If you have created a demand for music then meet that demand by giving them more music. Why not announce that you will have a short organ recital before each performance and give three good selections? As it is always hard to fill your house for the beginning of your evening performance this would be a good place to add a little more of the music they enjoy and so have all the seats filled when you start the first run. Let the people know that your doors will be open at six-thirty or six-fifteen, if you desire, and that the organ will be played for fifteen minutes at that time before the show begins. Also you might encourage their interest by asking that they leave at the box office requests for special selections of which they are particularly fond. You can tell in two or three nights whether this is going to prove popular or not. If you give an afternoon performance you might also have the fifteen-minute recital before your first run there. It is always well to cater to any interests which your audience portray as this helps to keep your house popular.

21—To me confidence is the most important element in presenting pictures to the public. How can I develop confidence in my house as a place of entertainment and education? How can I develop confidence in myself as a person with the interest of the community at heart and capable of selecting proper plays for the public?

You are entirely correct in your surmise that to establish confidence in yourself and your theater is the first step to be attained in gaining success. Unfortunately this cannot be built up in an instant but must be worked up by degrees. In all your advertising tell the public that you are going to run the class of pictures they will want to see. Assure them that you will have good programs and good pictures, and then live up to the text of your advertising. Be sure that you are securing the best pictures, that you are running a first class theater in the true sense of the word. Invite expressions from your patrons as to the kind of picture they like best. Always be sure that your employes treat your patrons with all courtesy, make a point of being around the lobby often yourself so that the people will begin to know you personally, and never be too busy to discuss a picture with them, or any of the policies of your house. In this way you will find that the confidence which you so much desire, both in your theater and in yourself, will be slowly but surely built up, and soon the public will know that you stand behind your word and behind your theater, and the coveted end will be attained. The people will come to your theater and they will continue coming, for they will be sure of receiving value for their money and a good evening's entertainment.

22—I am about to venture into the moving picture theater business and would appreciate it very much if you could give me some suggestions as to the best location for such a theater.

The motion picture theater is purely a local affair, drawing the greater part of its patronage from the residents, business men or transients passing through its immediate vicinity. For this reason the prospective owner of the theater should make a careful study of the character of the neighborhood to determine the probable likes and dislikes rather than to start out with some predetermined policy without regard to the characteristics of his patrons. Shows that are located in residential districts, which cater principally to women and children, require a different program and arrangement from those located in the business section of the city. A show in the business section of the town might prove a success with a saloon on either side of it, but such a location would be rather risky in the residence districts.

While many shows have proved successful on side streets and out of the usual line of traffic, due to the steady patronage drawn by an excellent show, it will usually be found a slow and difficult process to build up this clientele compared to the ease with which a theater is filled on the more prominent thoroughfare.

Locations in the vicinity of schools or churches are usually to be looked upon with suspicion, owing to the frequent "crusades" organized against motion picture shows by the notoriety-seeking politicians and clergy. In some cities there are ordinances regulating the location of picture shows in regard to the schools and churches, and the investor would do well to look up this matter before negotiating for a lease. Similar regulations sometimes govern the proximity to parks or boulevards. Do not be frightened out of a neighborhood because there is already one well established theater there. Competition in a given neighborhood really increases the attendance of the first show instead of diminishing it, and with equal conditions the second show will soon reach the attendance of the first. Should one show conflict with another in a neighborhood having a population of over five thousand, there is certain to be some fault with the program, the management or the appearance of the unsuccessful show.

It is stated by several authorities that a town of one thousand should pay from $35 to $50 per week into the ticket office, which is the same thing as multiplying the census population by 0.05. This checks very closely with the conditions in Chicago, where 400 picture shows serve a little over 2,000,000 people. When the theoretical count is checked, approximately, with the count of some theater in the locality, the expenditure necessary for building the theater and the running expenses should be considered. The rent and payroll are among the most important factors in well settled communities, and the prospective owner should carefully examine into these features of the expense.

Ever since beginning work at the Mutual-Chaplin studio in Hollywood, the comedian has been considerably annoyed by the large crowds who have worked their way into the studio under one pretense or another. Chaplin put up such strenuous objections, declaring that the crowds were interfering with his work, that Studio Manager Caulfield recently issued an order barring all but members of the Chaplin company and other employes of the studios, unless they possessed a pass signed by him.

In one day Manager Caulfield issued 200 passes.

Then Chaplin saw that there was no use attempting to keep people away. Now two sides of the studio are lined with benches, to which the visitors are shown and asked to remain seated while the comedian is at work.

"Million Dollar" Film Completed

WILLIAM FOX PRESENTS HUGE NEW KELLERMAN FEATURE

THE spectacle which has not yet been named, but is known as "The Million Dollar Picture," has been completed.

One million dollars is a gigantic sum to be spent on one film but William Fox is positive that the public will agree it is well worth the money.

Annette Kellerman is the star of this spectacle, said to be the only million dollar film ever made in the history of the industry, and Herbert Brenon, the director general, Florence Deshon, Violet Horner, William E. Shay and two hundred other principals and mermaids support the "diving Venus."

The drama was produced at Kingston, Jamaica. The British Government in that city were most courteous and did all in their power to facilitate the making of the spectacle, which required nine months of labor to complete. Twenty thousand persons were employed in it as actors. Thousands of horses were brought to Jamaica for use in the battle and caravan scenes. Camels were brought down from the "States" and permitted to enter by special dispensation of the Colonial government.

Three-fourths of a year has been put into the production of this picture, and they have been months of unremitting labor. The climate of Jamaica is unsurpassed for picture making and only four days have been lost in these months of work. While the climate is ideal for photography it is not always pleasant for working as the tropical heat at noon time is sometimes almost unbearable and the players had to be guarded against sunstroke.

A great number of mermaids were used in this picture and these girls were recruited from every part of the country and are the best women swimmers of the country. Some of their work has been decidedly dangerous as the rough seas made the work hazardous, and they were buffeted against the rocks that line the edges of St. Anne's Bay. These girls have returned just in time for the opening of the summer season at the resorts on both coasts and will work throughout the summer at the beaches as instructors and lifeguards, and also as swimming supervisors at the playgrounds and small parks throughout the large cities.

When Mr. Fox first conceived the idea for this tremendous spectacle he said that he was going to make a picture that would top the five biggest pictures ever made up to this time, that he would have the picture invested with wonders never before dreamed of by motion picture producers, and now that the production is finished he feels satisfied that he has lived up to that prophecy.

No release date has been named for this film but Herbert Brenon assisted by William Fox himself will start now on the task of cutting and assembling this huge land and water spectacle, and will probably be a month at this work.

Miss Kellerman and the other players returned from Jamaica on the United Fruit Company's liner Saramaca on April 19.

Virginia Pearson Featured in "Blazing Love"

Another notable release of the Fox Company for May 1 is "Blazing Love," featuring Virginia Pearson. In this play Miss Pearson who has a long line of successes to her credit on both the speaking and the screen stage has been given an exceptional chance to display her talents as an emotional actress. Miss Pearson is supported by George Selby, Frank Goldsmith, Lew Stern, Frank Burbeck, Wilmuth Merkyl and Louise Huff. This is a drama of love and intrigue and in it Miss Pearson is called upon for some strong emotional acting.

Following is a number of the very unusual criticisms which have appeared concerning Miss Pearson's work:

"An actress of force, distinction and vast possibilities hitherto undeveloped."—Butte *Miner*.

"Virginia Pearson scores a big success."—Philadelphia *Evening-Ledger*.

"Virginia Pearson is truly an artist, slender, graceful and beautiful."—New York *Dramatic Mirror*.

"Virginia Pearson—The most wonderfully gowned woman on the American stage. Quite worthy of the won-

Two of the tremendous scenes from the new $1,000,000 Fox production featuring Annette Kellerman.

Virginia Pearson in Fox's "Blazing Love."

derful costuming art that Doucet and Poiret have lavished upon her."—The Boston *Post*.

"Virginia Pearson—A dangerously beautiful but feminine actress."—New York *Evening Journal*.

"Miss Pearson possesses Southern warmth and charm—is today the lovliest and most perfect physical specimen of womanhood that can be found in North America." New York *American*.

"Virginia Pearson is an actress of marvelous beauty. She can sway and control audiences as Joan of Arc ruled the armies of an empire."—San Francisco *Bulletin*.

"Unless we are vastly mistaken, William Fox some day will cast Virginia Pearson for the principal role in a picture portraying some great and mighty pageant. She would attract audiences that would rival the annual attendance at the Yale-Harvard or Army-Navy football game."—Pittsburgh *Leader*.

Walsh Invades Mining District

With great throngs looking on, Raoul Walsh, who has been responsible for many of the William Fox photoplay productions on the Pacific coast, with a company of 125 has left Los Angeles by special train for the mining districts of California for the staging of a spectacular photoplay.

Bands were on hand to speed the photoplayers on their long jaunt to real "atmosphere," flags were waved and the cheers of the hundreds almost tamed the engine's whistles.

To make sure that his company was properly supplied in the matter of horses, 100 mounts were carried by Mr. Walsh. They are desert bred horses, cowpunchers' broncos of truest types.

Randsburg is the destination of the photoplayers, a most picturesque setting for the thrills which the camera's eye will treasure for all the world.

New One for Fairbanks

Robert M. Baker, who, with John Emerson, wrote the stage play, "The Conspiracy," has completed a genuine five-reel comedy plot, which he specially prepared for Douglas Fairbanks, the Triangle star. The studio title of the new Robert M. Baker play is "The Assassin," and, judging from a recent rehearsal, it is a typical Fairbanks' story. In this new Fine Arts play, Douglas Fairbanks will be directed by William Christy Cabanne, a graduate of the Griffith school for directors.

Fairbanks will be supported in "The Assassin" by Jewel Carmen, A. D. Sears, Margie Wilson, W. E. Lawrence, Lillian Langdon, Wilbur Higby, and George A. Beranger.

SOUTH AMERICAN EXHIBITORS

Decided Progressive Spirit Shown by Southern Managers in Advertising William Fox Productions With Big Success

That South American exhibitors are progressive is shown by the manner in which they have advertised the Fox films and so drawn crowds to their houses. The initial success of William Fox features in both Brazil and Argentina is due largely to the successful use of the daily newspapers published in Spanish, Portuguese and German which have a vast hold on the South American public.

Every first, second and third run exhibitor using Fox features in South America is signed up to use paid advertising to make the features known to the public. The initial advertising outlay entailed an advertising expenditure running from 25 to 33⅓ per cent of the rental cost of the pictures and the exhibitors promptly spent these amounts in their most powerful newspapers.

The influential newspapers of both cities dealt with these showings at great length and with the dignity usually attached to reviews of the opera in South American capitals. The critics personally reviewed the performances under their signatures and so placed motion pictures on a par with the highest forms of amusement.

The results obtained from this advertising were astonishing. "Carmen" and other Fox pictures attracted audiences so large that the theater attendants could not cope with them and it became necessary both in Rio and Buenos to ask police assistance in handling the audiences. Motors lined both sides of the streets near houses where the Fox features were showing and the very best elements of the population, beautifully gowned, came long distances for the premiers.

The better to take care of its increased laboratory work, the Signal Film Corporation is arranging for the enlarging of that department at its Los Angeles studios. The extra work has been entailed by several of the independent plants requesting that the Signal do the developing and printing of their camera work. Orrin Denny, superintendent of the Signal's laboratories, is one of the best known of the pioneers in that line on the Pacific coast.

Violet Harner, the Fox star, is beautiful and gracious, but she makes a monkey of her chauffeur.

First Mutual-Chaplin Releases

OTHER UNUSUAL FEATURES READY

THE first of the Mutual-Chaplin comedies, "The Floorwalker," is practically complete and will be released on May 15. According to advance information this film shows the famous comedian at his best and contains a number of novel stunts heretofore never attempted by Charley. Many of the incidents are woven around an escalator and while these were being filmed Chaplin came near having a very serious accident, and was only saved by the famous Chaplin shoes. While rushing up the moving stairway Charley tripped and nearly lost his balance and his foot was caught between the first and second steps. But fortunately the shoe was several inches longer than his foot so that the steps closed only on the shoe and not on his foot and resulted only in a badly torn shoe.

The American's big new studios at Santa Barbara will number four big stars among its family. They are the celebrities Richard Bennett, Mary Miles Minter, recently of Metro, Helen Holmes and Audrey Munson. These stars will appear in productions of not less than five reels to be released through the Mutual in America as special features.

Two of the eight new feature productions starring Florence La Badie, to be released by the Mutual Film Corporation under the title of "Thanhouser Classics," have been completed and release dates will be announced in the near future.

"The Fugitive," a five-part drama, will be the first of these Classics released. It will be followed by "Woman, Saint and Devil," also in five acts. In "The Fugitive" Miss La Badie appears in the role of a young heiress who accepts exile in preference to having her widowed sister sent to prison. The story is novel in theme and replete with action. Miss La Badie is supported by Ethyle Cooke, Hector Dion, Robert Vaughn and several other well known members of the Thanhouser-Mutual stock company.

In "Woman, Saint and Devil," Miss La Badie essays an exceedingly difficult role and one that calls upon her to bring into play the many emotional qualities which have won for her a place among the screen's foremost interpreters of dramatic roles. Psychology, treated from an angle never before attempted in motion picture production, is the basic theme of this play. It deals with quadruple personality, and is founded on a recent discovery by a celebrated psychologist. Medical men will immediately recognize it as a parallel case to the one recently announced by the psychologist, who experimented and conducted researches for several years before announcing his discovery. The quadruple is handled with exceptional merit by Miss La Badie, due to her keen understanding of the subject touched upon. In this play Miss La Badie is supported by the same cast as in "The Fugitive."

Miss La Badie is now at work on the third of these "Thanhouser Classics," the title of which has not as yet been definitely decided upon.

A number of releases are nearing completion at the American Film Company studios. Chief among them are "The Highest Bid," starring William Russell, supported by Charlotte Burton and Harry Keenan. The scenario is by J. Edward Hungerford from the story by Arthur H. Gooden.

"The Courtesan" is being filmed under the direction of Arthur Maude. Eugenie Forde has the leading role and in her support appear Nell Frazen, Hal Cooley, Al Fordyce, Charles Wheelock, William Carroll and several others.

"The Reclamation" is another of these Masterpictures, De Luxe Edition.

In addition to these will be released "At the End of the Rainbow," a three-reel drama filmed under the direction of Thomas Ricketts.

Frank Borzage is in charge of the screening of "The Man Who Forgot," second of the three-reel subjects from the American-Mutual studios. The entire company was taken to the Mojave desert for the filming of a number of the scenes. The story is a unique one of the West and reaches a startling climax in a novel and unexpected fashion.

"The Touch on the Key," a two-reel drama featuring Vivian Rich, Alfred Vosburgh and George Periolat is a newspaper play, based on the adventure that befell a young reporter in an effort to finish a "scoop" to his paper. Harry McCabe, King Clarke and Joseph Beaudry are the other members of the cast.

"Pierre Brissac, the Brazen," also in two reels, features Edward Coxen and Lizette Thorne. Work on this production was recently completed. The drama was directed and staged by Thomas Ricketts from a scenario by Kenneth B. Clarke.

In addition to these two, three and five-reel productions, a number of comedies are also at the "Beauty"-Mutual studios. They include "The Rummy Act of Omar K. M.," featuring Orral Humphrey, "Billy Van Deusen's Operation," with John Steppling in the title role, and others not yet titled.

New Two-Reel Mutuals

Margaret Gibson has been chosen as the star of the new two-reel Centaur features to be released each week by the Mutual Film Corporation. "Avenged by

Just one of "The Secret of the Submarine" thrill-your-spine scenes.

Lions," the first of this series, will be released May 6. An excellent supporting cast has been supplied Miss Gibson and Charles Swickard, long affiliated with the directing force of the New York Motion Picture Corporation, has been secured for the directing of this series. The famous collection of Bostock animals will be used in the filming of these two-reel subjects, one of which will be released every Saturday by the Mutual.

Although only seventeen, Helene Rosson has been chosen as the star in the Mutual Masterpicture, De Luxe Edition, "April." In this film which depicts life in the Tennessee mountains Miss Rosson has a splendid opportunity, for in the role of an unsophisticated mountain girl she combines the elements of delirious happiness and despair. It seems almost incredible that a girl of seventeen could portray roles demanding real insight into life as well as Miss Rosson does.

Kenneth B. Clarke, the clever writer, has woven an unusual plot for the forthcoming Mutual Masterpiece, De Luxe Edition, "The Abandonment." The play is being produced at the American studios. In the leading roles are Helene Rosson, E. Forrest Taylor and Harry Von Meter.

Arthur Acord, the popular American-Mutual player, is cast for a striking role in the intensely dramatic two-part picture, "The Return," which will be produced in the American studios.

Jack Dillon of the Vogue-Mutual forces is making up for the rainy weather and is cutting and assembling no less than three films and at the same time is working on the fourth. In "Peeping Tom" he has a "nancy" police force which is as funny as can be. In "A Rainy Day at the Studio," Dillon has conceived and carried out a clever comedy taken in the real rainy weather, and it is hard to say just what he did not have his artists do in the rain, wet and mud, but anyhow he managed to get a funny and fast photoplay. "Because He Flirted" is a crook story with Paddy McGuire at his best, and "Bungling Bill, Detective," which is at present in the making, is one of the quickest action comedies Mr. Dillon has yet made.

Little Reine Rogers is the latest acquisition in the way of a leading lady in Jack Dillon's productions. Miss Rogers is well known in comedy films and is a bright, pretty blonde, full of life and good spirits and plucky as they are made, and will be a worthy addition to the comedies.

Another scene that makes you gulp, from the American-Mutual, "The Secret of the Submarine."

Rube Miller and his co-workers, Arthur Tavares, Madge Kirby and Alice Neice, have gotten to understand each other's work and methods and the result is that Mr. Miller's comedies run as smoothly as they do swiftly. Miller also took advantage of the weather conditions and "Flooded With Troubles" is a scream. "Across the Border," a comedy with a Mexican flavor; "A Butcher's Mixup," which describes itself, and "Dell of the Mill" are all much above the average of slapstick comedies.

President Freuler, of the Mutual Film Corporation, President Samuel S. Hutchinson, of the American Film Co., Inc., and a number of invited guests attended a private showing of the first three chapters of "The Secret of the Submarine," the new American-Mutual photoplay in chapters, held recently in Mutual's projection room. President Freuler announced himself as exceedingly well pleased with the chapters screened. The first chapter, in two acts, will be released May 8.

Three-Reel Features

The two three-reel feature offerings for the same week include "A Broken Genius," an American production with a strong heart punch, the principal roles of which are assumed by Edward Coxen and Lizette Thorne for release April 27, and "The Carriage of Death," a Thanhouser drama to be released April 29 featuring Marion Swayne and Bert Delaney.

Included in the three two-reel subjects are "The Counterfeit Earl," from the American studios, for release April 24, in which Vivian Rich and Alfred Vosburgh have the chief roles, a Thanhouser production entitled "A Man of Honor," for release April 25, with the Fairbank Twins, Madeline and Marion, and George Marlo in the leading parts, and "Unlucky Luke," a Mustang Western drama for release April 28, in which the principal roles are handled by Anna Little, Frank Borzage and Jack Richardson.

Among the comedy releases for the same week are "Dad's Darling Daughters" with Riley Chamberlain and Walter Hiers, and "Willie Wendy to Willie" with Frances Keyes and Jay Yorke, Falstaff production for release April 24 and 29 respectively; "Bugs and Bugles" featuring Carol Halloway and Johnny Sheehan released April 26 and "Two Beds and No Sleep" for release April 30, in which Orral Humphreys is the featured player. These last two names will be released under the Beauty brand. The Vogue comedies for the week feature Rube Miller and Madge Kirby in "The Island that Never Was" for release April 25, and "Bungling Bill, Doctor" with Paddy McQuire and Rena Rodgers. This will be released April 30. George Ovey, the funny man of the Horsley-Mutual studios, has a laughable role in "The Traitor," a Cub comedy for release April 28.

Robert Edeson Back to Boards

Robert Edeson, who has just concluded his engagement with the Vitagraph company, during which time he appeared in a number of feature pictures, will return to the legitimate stage later on in "The Dawn," under the management of A. H. Woods.

Mr. Edeson has recently been starred in the following Vitagraph productions, "Mortmain," "The Cave Man" and "For a Woman's Fair Name."

May Metro Features

BUSHMAN, BAYNE AND PETROVA STARRED

THE first releases for May on the Metro program are announced.

"A Million a Minute," with Francis H. Bushman and Beverly Bayne in the stellar roles, will be released on the Metro program May 15. This feature is now being completed by the Quality Pictures Corporation for the Metro program under the directorship of John W. Noble assisted by William Bailey. This story was picturized by Howard Irving Young from the novel of the same name written by Hudson Douglas. "A Million a Minute" is a five-reel feature and contains some pretentious scenes showing cafe life both in New York and Paris, in and around New York harbor and other interesting glimpses of New York. The supporting cast includes Helen Dunbar, Robert Cummings, John Davidson, Charles Prince, Mrs. Walker, Carl Brickert, William Bailey, Mary Moore and Jerome Wilson.

Some difficulty was encountered in filming this production wherein a number of scenes had to be taken on an incoming steamer, owing to the rule that people are now not even allowed on the piers to say nothing of the steamships during the war, unless they are passengers carrying passports. Through the diplomacy of Frank McCauslan, however, arrangements were made for the Bushman-Bayne company to go down the bay on an ocean tugboat and there board the vessel and make their pictures between the time the health officers were inspecting the ship and the revenue service men were coming on board. The players were not allowed to proceed up the bay on the steamer and were taken off while she was under steam.

Another five-part feature on the Metro program is "The Scarlet Woman," which will be released on May 22. Mme. Petrova has the leading role in this play which is produced by the Popular Plays and Players for Metro. The story, written by Aaron Hoffman and produced under the direction of Edward Lawrence, while containing many colorful scenes of New York life, is handled in a manner that does not give offense, and the most delicate situations are presented in an artistic way. Mme. Petrova wears several gowns which were especially fashioned for this production. The supporting cast includes Arthur Hoops, Edward Martindell, Eugene O'Brien and Frances Gordon.

Harold Lockwood and May Allison are at work on their second feature for the Metro program. "The Night Riders," as the title implies, is a story of the south at the time of the moonshiners, and arrangements have been made with the government agents to use buildings and locations which were once the rendezvous of real moonshiners. Fred J. Balshofer is directing this five-reel feature, and assisting Mr. Lockwood and Miss Allison are Howard Truesdell, Lester Cuneo and a large group of natives who will appear in motion pictures for the first time.

Edward Martindell will make his debut on the Metro program in "The Scarlet Woman," playing opposite Mme. Petrova. Mr. Martindell is a distinctive leading man of the strong, heroic type and he makes an excellent foil for Mme. Petrova.

Edgar L. Davenport, of the famous family of Davenports, is now appearing regularly in Metro productions. He will next be seen in "Dorian's Divorce," in which Lionel Barrymore and Grace Valentine are starred. Mr. Davenport can best portray the roles of middle aged men, and generally appears as a banker, broker or other successful business man.

An addition to the Metro program, the release date for which has not yet been announced, will be the film version of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the name parts. This production has been carefully prepared with strict attention given to the proper locations and the costuming. Metro has spared no expense to ensure the success of this feature as it was realized that the newer art would be in competition with the older art and subjected to a critical analysis.

Francis X. Bushman and Beverly Bayne made a most successful trip into Canada, making a tour of the principal cities. They were accompanied by Helen Dunbar and Robert Cummings of that company. The moving picture theaters in Hamilton, Toronto and Montreal were visited and many social functions were planned in honor of the players.

Advance glimpse of "The Scarlet Woman" with Mme. Petrova. Popular Plays and Players-Metro.

"A Million a Minute," Quality-Metro play featuring Francis X. Bushman and Beverly Bayne.

BROOKLYN EXHIBITORS MEET

Commodore J. Stuart Blackton Answers Questions on Motion Picture Board of Trade—Three Hundred Exhibitors in Association

On Thursday, April 20, the Associated Motion Picture Exhibitors of Brooklyn held their last open meeting. The gathering took place in the smoking room of W. H. Kemble's Triangle Theater after the evening performance. The majority of Brooklyn's three hundred or more exhibitors belong to this organization, which is Local No. 3 in the New York State League and the official mouthpiece of these showmen in their attacks on censorship and in the handling of the various other problems with which theatermen are forever confronted.

The meeting was opened by President Manheimer, who indicated that the evening's principal topic was to be the Motion Picture Board of Trade by introducing Commodore J. Stuart Blackton, known to the film world as a pioneer manufacturer who has kept abreast of the times, and, in addition to his official duties in the Vitagraph Company of American, has personally written and directed some of that concern's biggest productions.

Commodore Blackton prefaced his talk with the announcement that he was speaking not as an individual manufacturer but as the president and representative of the Board of Trade. He briefly outlined the purposes and advantages of the Board of Trade and the bonds of mutual interest existing between it and the exhibitors.

Louis F. Blumenthal, an officer in New York Local No. 1, answered Commodore Blackton's speech. For a few minutes it looked as though a debate would follow, but the president of the Board of Trade corrected Mr. Blumenthal's understanding of certain things and promised to have remedied the irregularities which he brought up. One of the questions raised by the latter was: "Should the exhibitors be expected to tie up their money in advance payments for films without interest or other recompense?" This, Commodore Blackton said, was a subject for arbitration with the Board of Trade and recommended the exhibitors appointing a committee to confer with the Board on it.

The chairman then announced that Commodore Blackton would answer any questions relative to the Board of Trade that the exhibitors cared to ask. For a time these queries came thick and fast, but they were answered with the same speed and a gratifying directness. The frankness with which Commodore Blackton spoke and the satisfactory way in which he met the exhibitors' desire for information quickly won their confidence and respect.

Other speakers of the evening were W. Stephen Bush, Sam Spedon, and Exhibitors Brandt, Lesslebaum, Loeb and Sanders, and Exchangeman Ivan. Unless present conditions change considerably, open meetings of this kind are the one means of getting the Board of Trade and the exhibitors together. But it requires only a certain number of these get-togethers to accomplish it, for in them the Board and the showmen meet on common ground and come to an understanding through a discussion of their mutual troubles.

The officers of the Associated Motion Picture Exhibitors of Brooklyn are: Mr. Manheim, president; Mr. Levine, first vice-president; Ben Title, second vice-president; William Brandt, executive secretary; Mr. Lesslebaum, recording secretary; and Julian Loeb, treasurer.

After the meeting the men were again reminded that they were the guests of the Big T Film Corporation by the appearance of trays of sandwiches and certain refreshments of liquid and innocent character.

ESSANAY SUES CHAPLIN

Comedian's Injunction Against Essanay Answered by Half Million Suit Against Chaplin by That Company

To counteract the injunction brought by Chaplin against Essanay this company has filed a suit against Chaplin for a half million dollars. This $500,000 represents the sum the film company believed it would realize on the three pictures which remained on the unfilled contract which the comedian had with the Essanay Company.

In the papers filed on behalf of George K. Spoor, president of the Essanay, it is stated that in December, 1914, Chaplin signed a contract which specified he would give his services to that company for a year at a weekly salary of $1,250; but that when he became famous in a few months he demanded a larger salary and a new contract was made out, dating from June, 1915, to the expiration of the old one, calling for a bonus of $10,000 for each of ten pictures. After this agreement was signed it is claimed Chaplin acted in only one picture, and then although he was drawing his weekly salary he did not appear in the studio for eighty-one days, and that of the ten pictures agreed upon in the contract Chaplin only completed seven and on these collected the bonus of $70,000. Therefore the Essanay Company believes $500,000 is a fair estimate of the amount it has lost because of the nonproduction of the remaining three pictures.

The injunction which Chaplin recently brought against the Essanay Company was based on the demand that his burlesque of Carmen should appear in two reels instead of four. The comedian stated the comedy was originally intended for but two reels and charged that its release in four reels was a violation of Chaplin's contract with the Essanay Company. He also charges that the four reel Carmen will ruin his reputation, and his brother, Sid Chaplin, signed an affidavit to accompany the injunction setting forth facts in regard to the making of the picture and citing the effect upon Charlie's reputation of adverse criticisms which were likely to appear in newspapers, trade and dramatic journals.

With Chaplin charging a breach of contract on the part of Essanay and his suit for a permanent injunction against the distribution of the Carmen film; and Essanay charging a breach of contract on the part of Chaplin and asking for $500,000, there is quite a complicated problem to be solved.

Under the direction of J. P. McGowan, the Signal company is rapidly nearing the completion of the fifth reel of its production, "Whispering Smith." Although it is entirely incidental, it has been able to secure some of the most unusual of lighting effects. The entire street set of Medicine Bend is shown with the action going forward lighted only by the street lights and an occasional finger of white from some open doorway or window.

Intense Interest in Campaign

ENTIRE INDUSTRY WORKS FOR ACTORS' FUND

THE interest in the Motion Picture Campaign for the Actors' Fund is now keen in all parts of the country and among all classes of people. This movement was first started by those interested in the making, selling and exhibiting of films, and the object was to raise $500,000 in fifteen weeks as the screen's share of the endowment of the Actors' Fund of America.

But the public also wanted to be represented in this worthy charity and are responding most heartily. A friendly rivalry has arisen among cities to see which shall stand highest on the roll of honor on National Motion Picture Day, May 15, on which day a portion of the receipts of every theater in the land where films are shown will be donated to this campaign.

San Francisco is working hard to be at the head of the list of the cities who are aiding this fund. The committee in charge of the fund are planning to hold a monster entertainment and Grand Ball in the Municipal Auditorium on May 13, the proceeds of which will be donated to the campaign.

At a recent dinner at the Screen Club in honor of Daniel Frohman, president of the Actors' Fund, Albert Ricardi, a comparatively unknown actor, made a most appealing speech which sounded the keynote of the campaign. He told of his own experience and how the Actors' Fund had aided him in his hour of need. As a result of this appeal over $2,000 was raised to add to the campaign fund.

Columbus, O., is coming well to the front in its efforts to aid the campaign fund and promises to be well at the head of the list of cities giving substantial amounts.

The Actors' Fund was given a boost last week when several members of the Vitagraph Company contributed between them $500. Anita Stewart, Edith Storey, Dorothy Kelly and several others separated themselves from enough of their weekly stipend to total that amount.

Gary, Indiana, has pledged its help in the campaign through V. W. Young, manager of the Art Theater, the largest motion picture house in Gary, who has promised to give to the fund ten per cent of his receipts on National Motion Picture Tribute Day, May 15.

Denver, Colo., bids fair to take a high place on the list of loyal municipalities. The Rocky Mountain Screen Club is behind the activities there, and the local committee is composed of Messrs. H. T. Nolan, W. E. Foley, Al Hagen and Frank Harris. A monster Tribute Fete will be held in the City Auditorium and all the leading actors and actresses of the stage and screen in the vicinity have promised to attend. A unique method has been devised for boosting the Denver contributions on May 15. The forty-odd picture houses in the city will receive a number of reels of film donated without charge by the manufacturers.

Hollywood, California's, contribution is perhaps the most pretentious undertaking for the benefit of the Actors' Fund. At the instigation and under the direction of Raymond Wells, will be given a production of Julius Caesar enacted by men and women now engaged in motion picture work. The cast will be a most notable one.

Tyrone Power, accounted as the foremost portrayer of Shakespearean parts since Mansfield, will play Brutus. William Farnum, an Anthony never equalled, will do Marc Anthony. Frank Keenan, the Cassius of every notable performance of Julius Caesar, will once more walk the boards in his favorite characterization. Theodore Roberts realizes the dream of a life time in having the opportunity to play Julius Caesar to Mr. Power's Brutus. De Wolf Hopper bids fair to be a really great Casca. Tully Marshall will play Decius Brutus. Douglas Fairbanks, Octavius Caesar; Sarah Truax, Portia, Constance Crawley, Calpurnia. In the great spectacle of the Feast of Lupercal, Mae Murray will be the premier danseuse, assisted by five hundred of the best dancers California can afford. In the battle scenes, Captain Louis R. Ball, U. S. A., will direct five thousand men. In depicting the final scenes by means of especially constructed lighting effects, the motion picture method of "cut-back" will be employed.

This performance will be given on May 19 in the Beachwood Natural Amphitheater in Hollywood, which has a seating capacity of 30,000 and can accommodate 50,000, and the entire proceeds of the production will be donated to the fund.

Reports received from Chicago indicate that city will make good its boast to contribute $100,000 of the $500,000 total. Aaron J. Jones, chairman of the Chicago Branch Committee, says he has signed up 150 theaters already which will donate ten per cent of their gross receipts on May 15, and these are only a starter, that there will be four hundred on the list before May 15. Marcus Loew is preparing a unique program for his theaters in Chicago consisting of feature films and "personal appearances" of stars which he expects to pack his theaters to the sidewalk. Led by two such energetic theater owners nearly 1,200 picture houses have already pledged themselves to make Tribute Day the biggest kind of success.

Following is a list of additional theaters which will donate 10 per cent of their receipts to the Motion Picture Campaign for the Actors' Fund on National Tribute Day, May 15:

Partial List of Theaters in Chicago

McVicker's, 25 West Madison street.
La Salle, 110 West Madison street.
Colonial, 26 West Randolph street.
Studebaker, 410 South Michigan avenue.
Orpheum, 110 South State street.
Lyric, 336 South State street.
Bijou Dream, 114 South State street.
Hedwig, 3145 Irving Park boulevard.
Biograph, 2433 Lincoln avenue.
Chas. Abrams—Acme, 3410 Ogden avenue.
Baird, 5321 West Madison street.
Republic, 3918 Lincoln avenue.
Strand, 3031 Lincoln avenue.
Queen, 2543 West North avenue.
Trocadero, 414 S. State street.
States, 3507 South State street.
Rainbow, 11311 Michigan avenue.
Wilson Avenue, 1050 Wilson avenue.
Ideal, 518 South Cicero avenue.
Winson, 125 North Clark street.

Erie, 641 North Clark street.
Princess, 7052 South Halsted street.
Plaisir, 3947 Crawford avenue.
Emmett, 4338 Wentworth avenue.
Alpha, 4717 North Robey street.
Castle, State and Madison streets.
Ridgeway, 3715 West Chicago avenue.
Crystal, 2701 West North avenue.
Century, 1421 West Madison street.
Star, 1451 Milwaukee avenue.
Plaza, 308 West North avenue.
Lyceum, 3851 Cottage Grove avenue.
Keystone, 3912 Sheridan Road.
Crown, 1605 West Division street.
Garfield, 2844 West Madison street.
Schindler's, 1005 West Huron street.
Lowy's, 740 Milwaukee avenue.
Avon, 3327 Fullerton avenue.
Janet, 617 West North avenue.
Wallace, 622 West Thirty-first street.
Circle, 3241 West Twelfth street.
Ashland, 1613 West Madison street.
Aristo, 2650 Lincoln avenue.
Colleen, 718 West Forty-seventh street.
Coronado, 3956 Vincennes avenue.
Halsted, 6202 South Halsted street.
Vision, 2650 West Division street.
Newberry, 854 North Clark street.
Clermont, 3226 North Clark street.
Drake, 2905 Milwaukee avenue.
Lakeside, Sheridan and Leland.
Calo, Clark and Balmoral.
Terminal, Lawrence and Spalding.
Oakland Square, Drexel and Oakwood.
President, Fifty-fifth and Calumet.
Frolic, Fifty-fifth and Ellis.
Columbus, Ashland and Sixty-third streets.
Cosmopolitan, Halsted and Seventy-ninth streets.
Beach, Fifty-first and Harper avenue.
De Luxe, 814 East Sixty-third street.
Pickford, Thirty-fifth and Michigan avenue.
Rex, 6848 South Racine avenue.
American, 8 North Ashland boulevard.
Bryn Mawr, 1125 Bryn Mawr avenue.
Lincoln, 3126 Lincoln avenue.
Regent, 6746 Sheridan Road.
Ziegfeld, 624 South Michigan avenue.
Albany Park, 4814 North Kedzie avenue.
Apollo, 526 East Forty-seventh street.
Argmore, 1040 Argyle.
Ellis, 6241 Ellis avenue.
Pine Grove, 717 Sheridan Road.
Speedway, 4710 Indiana avenue.
Twentieth Century, 4710 Prairie avenue.

Other Theaters in Chicago Territory

Hippodrome, Terre Haute, Ind.
Orpheum, South Bend, Ind.
New Grand, Evansville, Ind.
Majestic, Waterloo, Iowa.
Orpheum, Sioux City, Iowa.
Orpheum, Des Moines, Iowa.
Columbia, Davenport, Iowa.
Orpheum, Madison, Wis.
Fuller Opera House, Madison, Wis.
Orpheum, Green Bay, Wis.
Majestic, Springfield, Ill.
Palace, Rockford, Ill.
Empress, Decatur, Ill.
Orpheum, Champaign, Ill.
Vaudette, Springfield, Ill.
Lyceum, Wyoming, Ill.
Dreamland, Kewanee, Ill.
Rex, West Frankfort, Ill.
Joy, Mt. Carmell, Ill.
Central and Village, Wilmette, Ill.
Princess, New Harmony, Ind.
Elite, Waukegan, Ill.
Alhambra, Knightown, Ind.
Grand, Owensboro, Ky.
Cozy, Winchester, Ind.

The mayor of every city of importance in the country is either a member of the honorary board of the National Executive Committee or the honorary chairman of the branch committee whose district centers in the city of which he is the official head. This honorary board is composed of Mayor Mitchel of New York; Mayor Thompson, of Chicago; Mayor Rolph, of San Francisco; Mayor Sebastian, of Los Angeles; and Thomas A. Edison.

The branch committees, covering every section of the country, are composed as follows:—

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There is little doubt but that with the aid of exhibitors throughout the country, the goal of $500,000 for this deserving fund for old actors will be secured.

BILLIE BURKE IN SEA

Captivating Star of "Gloria's Romance," the New Kleine Motion Picture Novel, Autos Into Ocean in First Chapter

Motion picture audiences the country over are sure to sympathize with Billie Burke when they behold her at the end of the first chapter of "Gloria's Romance," the new George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, in which she is appearing.

For it's not the fair and bewitching Billie, immaculately garbed and prim and precise, whom they will behold, but a frightened, tearful Billie, rocking about in a big automobile far out amid the breakers of the Atlantic ocean, off Palm Beach, Florida. And ere she gets safely ashore again her Paris gown is a sight to behold. Miss Burke, to be perfectly frank, didn't care much for the situation herself, but the plot of the story called for the scene and so she went through with it, doubtless considering that she was earning every cent of the $4,000 she receives by way of salary every week.

Miss Burke appears as Gloria Stafford, the daughter of a wealthy banker. She goes with her father and brother to spend the winter in Palm Beach, Florida. Being sixteen and vivacious, she naturally resents the rigid regulations under which her governess, who has cared for her since the death of her mother, would have her live. She frequently escapes from beneath the vigilant eye of her governess to romp about like a veritable tom-boy. Judge Freeman and his daughter, Lois, friends of the Staffords, also arrive in Palm Beach, Freeman being attended by Dr. Royce, who at once becomes interested in Gloria. David Stafford finds much to admire in Lois Freeman, and Richard Freneau, a young broker, in charge of the Palm Beach branch office of his firm, scrapes an acquaintance with the Stafford and Freeman families and soon becomes David's rival.

One night, Gloria, eluding her governess, slips out of her room, ventures downstairs, looks in upon the gay throng in the hotel ballroom, and then, noticing her brother's car in the street, decides it will be a great lark to go for a spin in the moonlight all by herself. She throws on the power and whirls madly away down the hard-packed sands of the beach. Suddenly something goes wrong with the car, she loses control of the stearing gear and the big racer swerves straight out into the ocean. Gloria succeeds in getting safely out of the motor but her Paris gown is drenched and bedraggled. As the chapter ends, she sets out for the hotel, afoot, loses her way and dawn finds her wandering in the Everglades, a lonesome, homesick little maid. Quite naturally the first chapter of "Gloria's Romance" has been entitled "Lost in the Everglades."

Ziegfeld "Loans" Billie

Florenz Ziegfeld, Jr., famous the world over as the producer of the "Follies" and other musical entertainments, is responsible for the appearance of Miss Billie Burke in the George Kleine motion picture novel "Gloria's Romance," soon to be seen in theaters all over the United States. The films are nearing completion in the George Kleine studios in New York City, and both the film titles and the newspaper and trade journal advertisements, and the posters will bear the legend, "By Special Arrangement with F. Ziegfeld, Jr."

TRIANGLE STARTS LECTURES

Exhibitors Furnished With Slides and Other Material Showing "How Triangle Films Are Made"— Features in the Making

The Triangle Film Corporation has presented a new idea to the exhibitor in its fifteen-minute talks on "How Triangle Films Are Made," illustrated with sixteen slides showing the directors, stars and various stages of production. William H. Kemble, of Brooklyn, was the first exhibitor to try this new plan and he followed closely the lines suggested by the main office, outlining the preparing of manuscript, laying out of scenes and casting; technical construction; selection of locations; rehearsals; actual photographing of scenes; and the editing and assembling. The audience were very much interested and gave close attention to the lecture.

Another Triangle innovation is an Information Bureau for the convenience of its patrons. So many people wanted to follow their favorite Triangle players and did not know how to find out at what theater and at what time their latest plays were being shown that the film company was forced to establish a bureau to give this information. S. Eckman, Jr., manager of the New York branch, is in supervisory charge of the new service bureau.

The first showing of Thomas H. Ince's spectacle "Civilization" was a huge success. The play was preceded by a prologue and followed by an epilogue and accompanied by the special incidental musical score of Victor L. Schertzinger. This production is said to be one of the most daring and astounding offerings since the beginning of cinematography, and the most powerful and logical plea for universal peace that has yet been uttered. The feature is drawing large houses in the west and Producer Ince will soon leave for New York to prepare for its Metropolitan premiere.

Mabel Normand, the former Keystone comedienne, is ready to start in her new work as an aspiring dramatic star with the Triangle. Miss Normand is to have her own studio, a four-acre tract midway between Los Angeles and Hollywood, and will have her own company of players who will be used as her permanent supporting cast in each of the plays in which she will appear. The director for Miss Normand has not yet been named. Each play will be under the personal supervision of Ince and be released as a Triangle-Kay Bee subject.

Frank Keenan began work this week on a new Triangle-Kay Bee subject in which he will be presented as an Ince star. The story is from the pen of J. G. Hawkins. Enid Markey is to play opposite Mr. Keenan.

J. G. Hawks, of the Ince staff of photoplaywrights, has burst into the ranks of the poets with a verse penned on the occasion of the death of Judge Juan J. Carillo, the pioneer Santa Monica jurist, who for years was a friend of the Ince players.

Bessie Barriscale is enjoying a much needed vacation for a week before starting on the new play, "Not My Sister." William Desmond will be co-star with Miss Barriscale in this play. In this intensely dramatic story by James Montgomery and C. Gardner Sullivan, there is a splendid chance for Miss Barriscale to display her strong emotional acting and also for Mr. Desmond to share equal honors. The supporting cast includes Franklyn Ritchie, Alice Taaffe and Louise Brownell. The production is directed by Charles Giblyn.

"The No-Good Guy," the second comedy in which William Collier will be presented by Triangle, has been completed under the direction of Scott Sidney. This play calls for some strenuous action on Collier's part. In one scene he is required to drive an automobile loaded with women through a plate glass window, and in another he has to fight a big huskie.

Jane Grey and William Desmond have found their beauty a hardship in making-up for their parts in "Waifs," the Triangle-Kay Bee feature in which they are co-stars. It is hard to hide the classic lines of their faces to represent the slum types.

April Triangle releases include: "The Children in the House," Triangle-Fine Arts, released April 30; "The Beggar of Cawnpore," Triangle Ince, featuring H. B. Warner, released April 30; "A Dash of Courage," Triangle-Keystone, presenting Harry Gribbon, Wallace Beery, Guy Woodward, Gloria Swanson and William Mason, released April 23; "Bucking Society," Triangle-Keystone, including Chester Conklin, "Shorty" Hamilton, Louella Maxam, Dora Rogers and Jack Henderson, releases April 16; "His Last Laugh," Triangle-Keystone, released April 9; and "His Bread and Butter," Triangle-Keystone, released April 9.

William Collier and William Collier, Jr., will be running opposition to each other in New York the week of April 30, when the father will appear in "The No-Good Guy" on the first run Triangle program at the Knickerbocker Theater and the son will appear in "The Bugle Call," on the Triangle program at the Rialto.

MAY GAUMONTS

"The Quality of Faith" and "The Isle of Love" to Appear—"Reel Life" Series to Be Released Each Week

The first two Gaumont releases for May will be two five-reelers, "The Quality of Faith" and "The Isle of Love."

"The Quality of Faith" enlists as co-stars Alexander Gaden and Gertrude Robinson. This is their first appearance on the same screen since they played together in "As a Woman Sows." In the new play Mr. Gaden appears as a minister and Miss Robinson as the Salvation Army girl. In the supporting company are Lucille Taft, John Reinhard, Harry W. Pemberton, Charles H. Travis, John Mackin and Alan Robinson.

"The Isle of Love" stars Gertrude McCoy assisted by Robert Clugston. Supporting Miss McCoy are Earl O. Schenck, W. J. Butler, Charles W. Travis and Iva Shepard. In this play Miss McCoy lives up to her former reputation as a dare-devil and has had some exciting moments while producing the picture. In one scene Miss McCoy jumps into the sea in her bathing suit and upon returning from her swim finds her clothes washed away by the tide. Impetuously the heroine overplayed her part and dived into a pool lined with jagged rocks. She completed the scene despite the fact that she had sustained painful bruises. In other scenes Miss McCoy jumps into the ocean from the deck of a burning steamer; she is saved from the sea and taken to a desert island; kidnaped by a wealthy yachtman she is forced to fight for her freedom aboard the yacht and enacts a very realistic struggle which covers her with bruises.

Paul M. Bryan of Denver, Colo., a photoplaywright who has written a number of Gaumont releases, is spending a combined business trip and rest seeking vacation in the east. Mr. Bryan plans to visit Atlanta, Ga., and Jacksonville, Fla., where Gaumont's winter studios are situated. Among the Gaumont successes written by Mr. Bryan are "The Card Players," "The Idol of the Stage" and Miss Marguerite Courtot's latest Mutual Masterpicture, "Feathertop." He is also author of a Gaumont May release, "The Isle of Love," in which Miss Gertrude McCoy is starred. Charleston, South Carolina, will be the subject of the weekly split-reel showing interesting places in the United States in the "See America First" series. No beaten path will be followed in these releases but all part of the country covered. On the same reel with this series appear Harry Palmer's animated Kartoon Komics. Mr. Palmer has placed two new interesting characters on the screen in Nosey Ned and Estella, who will alternate week after week.

A standard feature from the Gaumont laboratories is the Mutual Weekly, the motographic news reel which not only covers the events of this country but through powerful foreign connections secures remarkable pictures from abroad. Every facility afforded cameramen has been placed at the disposal of the Mutual cameraman who is filming the Villa expedition. Throughout the United States over two hundred cameramen are constantly in touch with the Gaumont main office. For their benefit a house organ is issued which will be sent free to any cameraman requesting it. The first of its kind, it is called the Pocket Edition of the Mutual Weekly.

An innovation in one-reel releases will be the "Reel Life" series of the Gaumont Company, which will be released each week hereafter. This series will feature all phases of outdoor life, no matter in what form. The communal activities of ants, the birth of a butterfly or the habits of alligators will be filmed with the same care devoted to picturing Belgian cavalry or some other human activity, so the public may be assured of an instructive and intensely interesting series.

Gaumont Meets Summer Theater Demand

In less than a month there will be a great demand for three-reel features by amusement parks and summer theaters. The Gaumont company has recognized the importance of supplying photoplays of this length. Beginning late in May Gaumont three-reel features will be seen on the screen, in addition to the Mutual Masterpictures which it will continue to release. The magnitude of the Gaumont operations reflects the impetus given production by the recent visit to America of Mr. Léon Gaumont, head of the Société des Établissements Gaumont.

"With that rare discernment which is so characteristic of Mr. Gaumont," explained F. C. Bradford, general manager of the American Gaumont interests, "he saw the immense possibilities of three-reel productions which would be the same as our five-reel photodramas in everything but length. As you know, there are thousands of vaudeville houses which wish to run pictures as a regular part of the program, yet do not wish to give up all the time required for a five-reel feature. Then, too, there are the smaller picture houses which must have a varied program, yet must 'turn over' their spectators many times during the day. Their patrons would not be content to see only a five-reel photodrama, but they would consider they had their money's worth with a three-reel feature, a one-reel comedy, and a reel of The Mutual Weekly, 'See America First,' or Gaumont's new single-reel release, 'Reel Life,' the Mutual Film Magazine."

BIG BROOKLYN EXHIBITOR

W. H. Kemble Bought Triangle Rights for City—Organizes Kemble Theaters Corporation and Several Others

Experience, skill and the ability to think in big sums developed the great million dollar Triangle Theater enterprise and made W. H. Kemble of Brooklyn one of the most potent factors in theatricals in the east. Kemble is the man who shattered all precedents by paying the enormous sum of $65,000 for the privilege of producing D. W. Griffith's "Birth of a Nation" at the Brighton Beach Music Hall where he showed it all summer to capacity business, succeeding wonderfully where other film men prophesied a loss.

W. H. Kemble.

Kemble's unrivalled success with the presentation of "The Birth of a Nation," his formation of the Triangle Theater enterprises on the magnificent scale on which they are conducted, the fact that he is now furnishing the best motion picture theaters in Brooklyn with the famous Triangle Plays and that he is the head of three great enterprises, all make him a big man in the business affairs of Brooklyn.

Mr. Kemble lives in Flatbush. He is a member of many fraternal orders and clubs. For years he was a member of the Twenty-third Regiment, and belongs to the Veterans' Association of that organization.

Kemble was born in Delaware thirty-five years ago, was educated in Brooklyn Boys' High School and the University of Pennsylvania. Upon graduation he entered Wall street, he then branched out as a promoter of motion picture theaters, successfully operating a string of them. He saw what he regarded as a chance to revolutionize the entertainment business throughout the world.

When the Triangle Film Corporation was formed he sought the exclusive rights for the productions of this company in Brooklyn. He outbid all others and got them. He then obtained a lease on the old Crescent Theater, and in fourteen days transformed it into a beautiful theater.

Kemble organized the W. H. Kemble Theaters Corporation, the Big "T" Film Corporation and later the Kemble Film Corporation. These are all concerned in the management, leasing and production of photoplays.

The Kemble Film Corporation will soon make pictures of its own. A studio will be established in Brooklyn or on Long Island. Other big enterprises are being formed by Kemble and his associates.

Kemble is congenial, democratic, a smiling big man. He is a bundle of energy and nerves and his mind is keen and quick to act. He forms opinions like a flash, but is not obdurate, and will change them if argument shows him to be in error.

"Brooklyn and the theatrical business are in their infancy," said Kemble in discussing his business. "I don't think the people realize this. Brooklyn is a great city now, but we have little conception of what it will be in another five or ten years. It will pass Manhattan and be the greatest borough of the great city.

"So it is with motion picture business, despite the enormous strides it has already made. It is still in its infancy.

"I intend to grow up with Brooklyn and the motion picture business, and when they reach their maturity, then I will be happy to have been a factor in aiding their development."

PATHE'S SERIAL CONTINUED

Because of Demand from Exhibitors the Popular "Iron Claw" Will Run Twenty Episodes—Other News

The popularity of "The Iron Claw" has been proved by the many requests received by the Pathe Company from exhibitors asking that the serial be lengthened. To supply this demand the series will be continued to twenty episodes, is the announcement of J. A. Berst, vice-president and general manager of Pathe. The serial has more than lived up to the promise of the first episodes and possesses all the elements that go to make a good picture—mystery, thrills, suspense, excellent acting and careful workmanship. The mystery and suspense have been well sustained and the more recent episodes have been even stronger than the first. Edward Jose, the producer, has spared neither pains nor money to make this picture the best ever.

Sheldon Lewis, the villain in Pathe's "The Iron Claw," pulled a good one the other day. Mr. Lewis, who had just pumped from a bridge into a river spotted with cakes of ice, was hugging a red hot stove trying to control his shivering, when the director came in and said the scene would have to be done over as the camera buckled. Lewis groaned and then replied, "I'll do it on one condition, old top." "What's that?" said Mr. Jose. "That you have the water warmed," said Mr. Lewis.

Seventeen stories above the street, in an eighty mile breeze, on a scaffold that kissed at intervals the bare, unsympathetic wall of the Gerard building at No. 729 Seventh avenue, New York, Pearl White, the Pathe "Peerless Fearless Girl," looked down into the street below, turned meditatively to the sign painter she was assisting and delivered herself as follows: "Look at those street cleaners down there, Gus, in amongst all that traffic on Broadway. There's a job I wouldn't take, if I were a man, for love nor money. Think of the *chances* they take!" And she turned pensively away while the crowds in the street looked up with eyes popping and mouths wide.

"Waddye mean, drawing-room experience?" said the director to whom Jackie Saunders, "The Maude Adams of the Screen," first applied for a job. Jackie hadn't ever posed for a picture before, but she'd *seen* many and had made a mental decision that the most difficult part of screen work to negotiate was the society stuff. Now Jackie hadn't ever mixed with the 400, but she *had* posed for artists, so her "drawing-room experience" was a reality. When the director found what her "drawing-room experience" had been he took a chance on the girl's native keenness to supplement her good looks and forthwith hired her. This incident was brought strongly to mind by the title of Miss Saunders' latest picture, "The Girl Who Won," a three-reeler released on the Pathe Program April 8.

Harold Lloyd, the "Lonesome Luke" of Pathe's Lonesome Luke comedies, produced by the Rolin Film Company, is a scoffer and a disbeliever in the old adages. Nothing makes Harold madder than "a-penny-saved-is-a-p e n n y-earned-start-at-the-bottom-and-work-up" stuff. To prove his point that the man who starts at the bottom of the ladder invariably does it because he hasn't brains enough to take the elevator, he tells the following story to young hopefuls who set out to conquer the world with nothing but persistency. "Ah, yes, perseverence is a great thing! A wonderful thing! Why ten years ago I knew a man who hadn't a cent to his name. He hadn't even any particular talent or training, but he was persistent and said he would persevere till he made his pile. So he started out by gathering up old bones. He found there were more bones to be gathered than he could hold without the aid of some container, so he went to a basket-maker in the city, told his story and got a basket on credit. Then he went about his business again gathering up old bones. Today that man is worth—well what do you think he's worth today?" Here the aspiring one's eyes usually gleam and he stutters something to this effect: "Oh, I don't know—millions, I suppose." "Not at all," says Lloyd, "he still owes for the basket!"

"RAMONA" IN CHICAGO

Big Clune Production Now in New York Soon to Run Also in Boston, Cleveland, Detroit and Other Cities

With the big photo drama "Ramona" firmly intrenched at the 44th Street Theater, and negotiations concluded for its presentation at the Colonial theater, Boston, beginning the latter part of May, W. H. Clune, the Pacific Coast film magnate and his associate, Lloyd Brown, have gone to Chicago to complete arrangements for the exhibition there of the elaborate cinema-drama founded on Helen Hunt Jackson's famous romance of California and the Mission Indians. While in the west they will also arrange for the presentation of "Ramona" in Cleveland, Detroit and other middle western cities.

The big Auditorium will be the summer home of "Ramona" in Chicago, the engagement opening June 19. In Detroit and Cleveland various houses are available for "Ramona" and one of the purposes of the visit of the Los Angeles men to the middle west at this time is to close deals pending for theaters in these cities.

By the middle of June "Ramona" which is in its fourth week at the 44th Street Theater, will be playing simultaneously in seven cities extending from the Atlantic to the Pacific.

Film News From the Capital

By Thomas O. Monk,
Washington Correspondent for Motography.

SENATOR SMITH, of Georgia, chairman of the Senate Committee on Education and Labor, has introduced a Federal censorship bill, the text of which he has been informed has been agreed to by the welfare workers and certain motion picture companies. The draft of the measure introduced by Senator Smith was furnished by Rev. Wilbur F. Crafts, superintendent of the International Reform Bureau. The measure is along the lines of others, the text of which have appeared heretofore in Motography.

The significance of the introduction of the measure at this time by Senator Smith is that the welfare workers have appeared to have become impatient at the delay in the consideration of the new Hughes bill in the House Committee on Education and intend to try to get consideration of a Federal censorship bill in the Senate first, and after the Senate has acted to have it taken up in the House. Coincident with the introduction in the Senate of the new bill, Dr. Crafts sent out several thousand copies of a statement similar to the following to welfare papers, Sunday school superintendents and others:

"BROADSIDE OF PETITIONS NEEDED IMMEDIATELY.

"Fellow Workers with the Truth:

"I enclose a new Hughes bill for federal censorship of motion pictures, made by welfare workers and high grade film producers. The only danger now is delay. What is now needed is a swift, strong expression of public sentiment, to save motion pictures from a downward tendency, admitted by leading film men, to meet the competition of low exhibitors. An effective censorship by a commission of the same grade as the Interstate Commerce Commission would kill off the worst shows, and so divide the patronage among those of the better class. Send your petitions, one to Senate, one to House, also letters, telegrams, deputations to your own Congressman and your two Senators at once, at Washington, D. C. Let us know by carbon or postcard what you have done.

"Yours for a 'better world' here and now,

"Rev. Wilbur F. Crafts."

In connection with this "broadsides of petitions needed immediately," Dr. Crafts has left on a tour of the west to make a series of speeches to help bring the broadsides in. Dr. Crafts' itinerary covers states from West Virginia to the Pacific coast.

It remains to be seen what effect concerted action on the part of the welfare workers will have in having reported to the Senate or to the House a Federal censorship bill at the present session.

The House Committee on Education has endeavored to secure a quorum for some time to get consideration of the measure, and at the committee the statement is made that the failure is due to the fact that the House has been meeting unusually early and that more important matters have taken up the time of the members of the committee.

It will be recalled that Senator Smith early in the present session introduced in the Senate the same bill that was introduced in the House by Representative Hughes. It was referred to the Committee on Education and Labor of which Senator Smith is chairman. While there was no formal understanding on the matter, it has been taken for granted that the bill would first be taken up in the House and disposed of before being taken up in the Senate. However, it must be remembered that there is no rule on the subject and that the Senate committee can take up the measure and proceed with it without waiting for the House to act. The Senate is just as free to act in connection with legislation as the House, in initiating it or originating it with but one exception and that exception relates to revenue measures. Under the Constitution, measures for the raising of revenue must originate in the House of Representatives. In view of this, it might be well for the motion picture industry to keep in touch with the Senate committee as well as the House committee in connection with the proposal for Federal censorship of the motion pictures.

Representative Dyer, Republican, of Missouri, has introduced a bill "to prohibit exhibition or use of films or pictorial representations calculated to reflect on any race or nationality." The bill was drawn forth as the result of the exhibition here of "The Birth of a Nation," but its application is general throughout the United States. The bill provides:

"That it shall be unlawful for any person to deposit or cause to be deposited in the United States mails for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one state or territory of the United States or the District of Columbia to any other state or territory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from abroad, any film or other pictorial representation based or founded on any adaptation of any book, play, or publication, under whatever name, which is designed to be used or may be used for purposes of public exhibition and which would reflect or tend to reflect on any race or nationality and subject it to unjust and unwarranted criticism or which may disturb the peaceful relations existing in a community.

"Sec. 2. That it shall be unlawful for any person to take or receive from the mails, or any express company or other common carrier, with intent to sell, distribute, circulate, or exhibit any matter or thing herein forbidden to be deposited for mailing, delivery, or carriage in interstate commerce.

"Sec. 3. That any person violating any of the provisions of this act shall for each offense, upon conviction thereof, be fined not more than $1,000 or sentenced to imprisonment at hard labor for not more than one year, or both, at the discretion of the court."

The bill was referred to the House Committee on Interstate and Foreign Commerce.

The Garrick theater, of Thirty-fifth street, one of the theatrical landmarks of New York, is about to change its policy and it is possible that beginning on the first of May the house will run photoplays.

NEW SELIG RED SEAL

A Real Melodrama and Several Other Dramas Completed by Selig Company for May Release Through V-L-S-E

A real motion picture melodrama with a succession of stirring situations which will make the most blase fan sit up and take notice is the Selig Red Seal play, "At Piney Ridge." This adaptation from David K. Higgins' stage success was made by Gilson Willetts. Fritzi Brunette is the lead as a girl of the mountains, and is supported by Edward J. Peil, Al. W. Filson, Wm. Scott, James Bradbury and Vivian Reed. This play will be released May 1.

Another drama completed for release May 29 is "Into the Primitive," featuring Kathlyn Williams, supported by Guy Oliver, Harry Lonsdale and Eugenie Bresserer. The drama was written by Robert Ames Bennet and produced by T. N. Heffron. During the action of this drama a herd of wild elephants, lions, tigers, leopards, a river swarming with alligators and a huge python are introduced. Also a realistic hurricane is depicted during the action, accompanied by lightning and pouring rain.

The history of Indiana as a state will be filmed by the Selig Company for future release. Director Frank Beal with several principal actors have gone to Indiana for a two weeks' sojourn and taking of the principal scenes in the film. James Whitcomb Riley is en route to Indiana from Florida and has promised to do everything possible to co-operate in the filming of historic Indiana.

"The Hard Way," a Selig multiple reel feature to be released through General Film Service May 15, was written by Russell E. Smith and produced by T. N. Heffron. Jack Pickford is the hero of this play and is supported by Sidney Smith, Harry Lonsdale, Lillian Hayward, Vivian Reed and others.

A comedy to be released through General Film Service on May 20 is "A Boarding House Ham," with the action taking place in a theatrical boarding house. This comedy is full of fun and the subtitles are carried in clever verse. Among the characters presented are the Street Faker, the Animal Trainer, the Property Man, the Strong Man and the Lightning Sketch Artist.

William N. Selig, president of the Selig Polyscope Company, and Colin Campbell, director, have gone to St. Louis, Mo., and Vicksburg, Miss., to visit localities to be used in the production of Winston Churchill's story of "The Crisis." Mr. Selig intends later to take a company of his players south for the filming of scenes in these localities.

Fritzie Brunette has designed and made for herself a most beautiful evening gown to be worn in the production of "The Hare and the Tortoise," a forthcoming Selig production. The gown is fashioned from orange panne velvet combined with gold cloth and is trimmed with a wide girdle of rhinestones and pearls.

THOROUGHBRED "AMERICANS"

"The Abandonment," "The Highest Bid" and Several Other Unusually Powerful Plays in the Making for Mutual Program

Director Donalds MacDonald, of the American Film Company, Inc., is nearing completion of the filming of "The Abandonment," a powerful story by Kenneth B. Clarks. This is another of the series of prominent fiction to be adapted to film by President Hutchinson.

Helene Rosson and E. Forrest Taylor have the important roles in this vitally interesting story of a prominent physician who becomes a tramp. The theme, which is strikingly original, is carefully conceived and well directed. This five-reel masterpicture is to be released by Mutual in the near future.

"The Highest Bid" is the title of a five-reel American-Mutual masterpicture, nearing completion, under the direction of William Russell, who also plays the leading role opposite Charlotte Burton.

An interesting fact in connection with the filming of this story is that the mountain scenes were taken near the remote lodge of George O. Knapp, the Chicago millionaire, who owns a 160-acre game preserve located two hours' ride from the studios of the American Film Company, at Santa Barbara.

"A Courtesan," a five-reel subject, is being filmed under the direction of Arthur Maude at the Santa Barbara studios of the American Film Company, Inc. The cast includes Eugenie Forde, Nell Franzen, Hal Cooley, Charles Wheelock, Al Fordyce and William Carroll. The Mutual schedule will carry this picture soon.

"The Overcoat," by Forrest Halsey, is now being

One of the many charming scenes in the Selig Red Seal play, "At Piney Ridge."

A hint of the unique atmosphere which will be found in the Selig Red Seal "Into the Primitive."

filmed in five reels, from a scenario by J. Edward Hungerford, under the direction of Rea Berger.

This piece of fiction is rich in historic interest, as it reproduces correctly a famous dance-hall of San Francisco's famous "Barbary Coast," which is now extinct. In one night scene there are nearly two hundred people.

The cast includes Thea Mitchell, William Stowell, Perry Banks, Clarence Burton and Warren Ellsworth.

The second "Mustang" company, under the direction of Frank Borzage, is now braving the scorching heat of the Mojave Desert, where they are filming scenes for "The Man Who Forgot," a three-reel subject in which Anna Little, Borzage and Jack Richardson play the chief parts. This subject will be announced later on the Mutual Service Schedule.

Edward Coxen, Lizette Thorne, Leona Hutton and George Field make up the cast of "At the End of the Rainbow," a three-reeler being made under the "Flying A" banner by the American Film Company. Release date will be announced later by the Mutual.

PICTOGRAPHS CONTINUE STRONG

Paramount's "Magazine on the Screen" Adds New Cartoonists and Continues to Present Unique and Interesting Features

The Paramount Pictographs released the first week of May will contain some very interesting features.

"Men Who Make Us Laugh" will show the cartoonists of the daily press and the motion picture screen while at their work.

J. R. Bray, creator of Colonel Heeza Liar, leading man of the Paramount-Bray Animated Cartoons, is shown in his studio putting the finishing touches to one of his screen productions. In the same release appears the popular cartoonist, Clare S. Briggs. He is shown at his drawing board creating comedy for his "Kelly Pool" cartoons. Fontaine Fox permitted himself to be filmed as he looked when creating the adventures of Thomas Edison, Jr. Mr. Fox made his debut into motion pictures with his constant companion and pet dog "Rags," so-called because he permits himself to be used during the production of the Fox cartoons as a pen-wiper.

"Science and Invention; Candles to Electric Lights," shows how grandmother made tallow into candles to place in her quaint old candlesticks, and then how electricity stepped in to take away from women the work of cooling beef or mutton tallow in moulds to make candles and placed it in the hands of men operating switch-boards in an enormous power house of the present day, and shows how electricity is turned into the home.

The popular cartoonist, Fontaine Fox, and "how he does it," for Paramount Pictographs.

"Preparedness" is a continuation of the forceful arguments which are converting a nation to "preparedness" doctrines. To exploit this doctrine Henry Reuterdahl, greatest of naval experts, has prepared a picturization of his great story "Arm or Surrender."

In other departments of the Pictograph will appear the picturized arguments in favor of a new ABC for infants—that of etiquette—warranted to create "Better Babies" even out of good ones; "Miss Nomination," a political cartoon by J. R. Bray; and "Happifat and Flossie Fisher Take an Unexpected Buggy Ride" in the Trickids. The fourteenth release of the Paramount-Burton Holmes Travel-pictures takes the audience with Burton Holmes as he "hikes" with the Igorots from Baguio to Bontoc. Many quaint sights greet the eye in this release—grandmother smoking her pipe as she digs her native potatoes or "camotes," the native constabulary giving a little exhibition drill; Bontoc, the Igorot capitol; natives who shun clothes as immodest and others who thrive in raiment of their own particular type; the many weird dances at which "blood sacrifices" are compulsory; and the hike with the Igorots over wonderful mountain passes and along splendid mountain trails built by American engineers since the Spanish war.

$1000 STORY FOR IVAN

May Release of This Company Will Set New Standard for Their Productions from Standpoint of Expense

"Her Husband's Wife" is the title of the May release for the Ivan Company. This will be one of the most expensive features ever put out by this company and will set a new and higher standard for them. The story is by Ivan Abramson, and one Broadway manager who desired to use it as a vehicle for one of his stars offered one thousand dollars for the manuscript alone. This manager did not want to use the manuscript as written but desired to rewrite it and build all the situations around the stellar role. When he found that Abramson refused to sell at this price he offered the same sum for the use of the "vampire" part alone, and pointed out to the director that even without this strong lead character he had four parts, about any one of which he could write a scenario much better than the average.

However, these offers did not appear enticing to the director, and he saw no occasion to rewrite the scenario, so "Her Husband's Wife" will be produced as originally written. The thousand dollar vampire part will be portrayed by Sally Crute, who is well able to bring out all that the character offers.

Mignon Anderson will also have a very strong part in the rising young artist who is torn between love for her art and love for the man.

Augustus Phillips will play the lead and the other big parts will be enacted by William Bechtel, Brindsley Shaw, Bradley Baker and Guido Colucci.

The production of this play promised to be well done because with the exception of one member of the cast all the other actors have worked together under one director from one to five years, a very unusual combination in a production.

News of the Week as Shown in Films

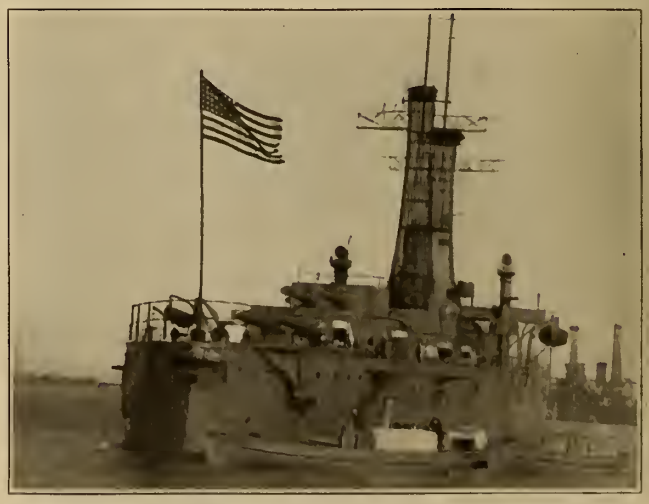
Here is a fully equipped camera reporter in Mexico—a daring Mutual sharpshooter and his Yaqui bodyguard.

Pearl White, the Pathe star, dons painter's garb to help on the Motion Picture Exposition sign. Pathe News.

Australia believes in preparedness. The launching of her new fighter, the Brisbane, at Sidney. Pathe News.

Women police in the making. School girl cops who help keep order in New York City. Universal Weekly.

The wood in "Home Run" Baker's bat is the most dependable of any whiffed by the N. Y. Yankees. Selig-Tribune News



Home again! U. S. Dreadnaught "New York," returning from five months' practice in Cuban waters—Mutual News.

Current Releases Reviewed

"God's Country and the Woman"

Special Blue Ribbon Feature Is Impressive. Reviewed by Thomas C. Kennedy

GREATLY profiting by the grandeur of the locations in which its action is set, "God's Country and the Woman" is a film drama of considerable depth and impressiveness. Again Rollin Sturgeon, who produced this story of the Northwest for Vitagraph, shows himself, in a big way,

to be a director possessing rare skill in procuring striking scenic effect without sacrificing the story to the interests of pictorial magnificence.

One might say that this eight-reel production places itself with the best that have come to the screen this year, little fearing that the statement will be dubiously taken. And that the greater credit for the success of the picture as one of deep and wide appeal belongs to Mr. Sturgeon is something equally free from grounds for doubt. The story the director had to work with is one of no little merit, while the camera man and the players aided in a most commendable manner.

Though "God's Country and the Woman" is a picture presenting brilliant opportunities for special musical accompaniment of an attractive character, advantage of this valuable asset was not taken during its run at the Fulton Theater, New York, last week. Another fact of interest to the exhibitor is that this picture is a splendid subject for special lobby-display. "God's Country and the Woman" is well worth the expenditure of the high-class exhibitor's most able efforts.

The story tells of a young woman who lives with her parents in the Hudson Bay country. Josephine Adare finds no task that will help the poor trappers and their families too arduous, and they appreciate her many kindnesses; later in the play they willingly risk their lives to save her from the toils of Arnold Lang, the brutal proprietor of a dive called "The Devil's Nest," which is the resort of all the rough characters who come to the locality.

After Lang's statement that he is determined to marry Josephine, the story skips over a period of a year and a half. When Josephine is next seen she is greatly troubled by some past event which she keeps a secret from her new acquaintance, Philip Weyman, who promises to help her while remaining in the dark regarding many strange circumstances. The baby Josephine cares for, and which he believes to be hers, later developments, which are cut-backs to action having occurred during the period passed over, prove the child to be her mother's by Lang, a beast who would use this means to force Josephine to become his wife. Both the mother, who Josephine shielded, and the child die, and all knowledge of the tragedy is kept from Mr. Adare. Lang and his close companion are killed. Josephine and Weyman marry.

We do not consider that anything was gained by jumping the story over the developments which have such a weighty bearing on Josephine's future course, and showing them in cut-backs. What suspense is created in this manner is overbalanced by the spectator's confusion in the effort to grasp the trend of the action. These situations are the real vital ones of the play, and the spectator should be acquainted with them as they take place.

Nell Shipman, William Duncan and George Holt are the leading players. Edgar Keller, splendid as Jean Croisset; William Bainbridge, Nell Clark Keller and George Kunkel complete a cast of uniform ability. Miss Shipman, in a grateful part, pleases mightily, and fills one with a desire to see her in more picture dramas. Mr. Duncan poses his way through much of the picture, but he is satisfactory in the final analysis, and George Holt's performance is brilliant. Each member of this cast is deserving of praise.

"The Kiss of Hate"

Columbia-Metro Drama With Ethel Barrymore Released April 3. Reviewed by George W. Graves

THE general feeling after seeing this film is that, although the story is compelling enough and set in appropriate surroundings, there is too much barbarous cruelty depicted to produce good dramatic effect. There may be a reason for some of this and some of it is well acted, but the rest is unpleasant. In the main the settings are excellent for a Russian story. Those taken in the ruins of an old abbey are particularly effective, and while snowstorm scenes may not be especially rare in pictures, those used in this film are so real and well-photographed that one can almost feel the flakes.

The story deals with the persecution of the Jews and those who attempt to aid them. One of their fast friends is Count Turgeneff, governor of the province. Indeed he is such a worker for justice that the cruel Prefect of Police, Orzoff, makes an immediate move to have him dethroned and later assassinated. Then, through his influence at Petrograd, Orzoff becomes governor himself. He forces his attentions upon Nadia, Turgeneff's daughter, who finally agrees to his proposal in order to free her brother, Paul, then being persecuted. Nadia makes her way to the prison to free Paul, but finds that both he and Isaac, a leader of the Jews, have been sent to Siberia. With a stalwart peasant, Goliath, she rushes after her brother and rescues him.

By chance Nadia and her wounded brother, for he had tried to escape exile, come upon the hut of Sergius, the sportsman son of Orzhoff. They accept his hospitality without knowing his identity. Nadia and Sergius fall deeply in love with each other, but when she discovers who he is, she flees under cover of the night with Isaac and Goliath.

The Jews decide to avenge themselves by taking the lives of both Orzoff and his son. Rather than have hateful hands touch her lover, Nadia decides to kill him, and herself at the same time. She plunges her knife into the body of Sergius,

the son of her wicked enemy, but is prevented from doing the same thing to herself by the servants. Believing his sweetheart wished his death, Sergius will not allow his wound to be treated. He is informed by Isaac, however, of Nadia's true love and also learns for the first time of his father's wickedness. Orzhoff begs Nadia to save her son. She agrees to go to him after the father has written a full confession of his crime. Orzoff will not allow the girl to reveal his relations with her to Sergius. While they argue over this point the enraged Jews, not knowing Nadia is within, fire the house. Nadia runs to her lover's arms and they both die amid the flames.

Ethel Barrymore is very pleasing in the role of Nadia, although it does not offer her exceptional opportunities. There is no trace of overacting in her several dramatic scenes. H. Cooper Cliffe makes a typical remorseless villain out of Orzhoff, and Robert Elliot is good as Sergius, the son, although it is a rather small part. Other very good members of the cast are William L. Abington, Niles Welch and Roy Applegate.

"The Conscience of John David"

Mutual Masterpicture Featuring Crane Wilbur Released April 24. Reviewed by George W. Graves

"THE Conscience of John David" is pre-eminently a Crane Wilbur offering, inasmuch as he is author, director and star. And all these offices are capably filled, the result being the best picture this actor has appeared in for some time. The story has a number of good situations and engenders interest, although it does not always convince. The idea of the man's struggles with conscience is well handled. The photography and settings are in good taste.

The picture was produced by David Horsley. Alice Rinaldo, Frederick Montague, John Caker, Mae Gaston, Louis Durham and Francis Raymond constitute the supporting cast.

In the opening scenes we are shown how John David, a rich idler, is preparing to marry a worldly woman who has her eye on his riches. His rival, the libertine, adores this woman, but laughs at the idea of marriage. It is not long before John loses his entire fortune and with it all his shallow friends. At the woman's apartment he discovers her in the arms of the libertine and learns that the latter is now

her accepted lover. Furious, John attacks his rival and leaves him dead over the lounge, supposedly strangled. It is shown, however, that a Jap, whose wife the libertine had insulted, is the murderer, using a poisonous needle from his place of concealment under the lounge.

David makes for the West, becomes postman in a small rural community, falls in love with a girl and feels secure, inasmuch as he has heard of his former fiancee's indictment. Some time later John finds that a reward for his capture is out and he realizes that his time for marrying the girl is short. During the wedding ceremony, however, John's conscience—typified from time to time by the appearance of a counseling friend—gets the best of him, and he loudly proclaims himself to be a murderer. Only a little time before, the detective who has come for him receives a message telling of the Jap's dying confession. The detective announces this glad news to the guests and the wedding ceremony is continued.

"The Heart of Nora Flynn"

A Five-Part Lasky-Paramount Drama Released April 24. Reviewed by George W. Graves

FASCINATING Marie Doro finds the role of an Irish nurse girl in this picture full of opportunities for human, heart-to-heart acting and handles this part, which is rather novel for her, with great appeal. Much that is de-

lightful enters into this characterization. Although in facial appearance she does not look the part of an Irish maid, she is well suited to its requirements. Nora, indeed, has a heart—one which is big enough to cause her to sacrifice her reputation in order to bring about peace in the family employing her and to save the two children who are in her charge.

Artistic and skilful production is a prominent part of "The Heart of Nora," and as for the story—it holds to the finish and has a good moral effect. The dainty and characteristic child-acting done by "Little Billy" Jacobs and Peggy George is ever a source of amusement and charm. Elliott Dexter plays convincingly the part of Nolan, Nora's chauffeur lover. Others in the cast are Ernest Joy, Lola May, Charles West and Mrs. Lewis McCord. Hector Turnbull's story was scenarioized by Jeanie MacPherson. The picture was directed by Cecil B. De Mille.

Besides the love affair of the chauffeur and the governess, there is another, less romantic, between Mrs. Stone, the lady of the house, and an unprincipled man by the name of Murray. While Mr. Stone is at the club he hears that Murray is calling at his home, concluding he is infatuated with either Mrs. Stone or the pretty maid. Nolan hears this also, and, as he is jealous by nature, orders to drive home at break-neck speed meet with his entire approval.

Murray has persuaded the dissatisfied and spoiled wife to go away with him and they are about to leave when the lights of Stone's car flash through the window. Settling accounts with a motorcycle officer delays Stone in entering the house and gives the secret lovers a chance to prepare. Mrs. Stone appeals to Nora to save her from exposure. The maid takes Murray upstairs to conceal him. Although she pleads with the man, he makes straight for her bedroom and locks himself in.

When Stone enters the house he finds his wife in a very tranquil state. She denies any knowledge of Murray's being there, but says that perhaps Nora knows something about him. Whereupon Nolan wrenches his employer's revolver from him and dashes upstairs in a jealous rage. Finding Nora in front of the locked door does not ease his mind any. He finally catches Murray on the lawn below and wounds him. Nolan is taken into custody, but the next day is released by Murray's order.

Rather than have anything happen to the two children whom she has learned to love, Nora bears all the shame that comes her way and will not allow her lover to clear her name. Nora has forced Mrs. Stone to admit the truth to Nolan, who has to be satisfied with the mere fact of his

sweetheart's innocence. Stone disdainfully orders his servants out of the house, but as they leave, Nora sees the family in a happy scene, and admits that the children's future is worth her sacrifice.

"The Law Decides"

A V. L. S. E. Blue Ribbon Seven-Reel Drama Released April 24. Reviewed by George W. Graves

THIS offering, a lengthy but entertaining sociological drama, holds steadily to its story and relies upon it, together with impressive acting, for its appeal as a seven-reel feature. Sensational feats or spectacular efforts hold no

place in it. The story is told in leisurely, narrative style, and in its completeness and stability is most interesting. It is from the pen of Marguerite Bertsch, and has been given forceful interpretation by Director William P. S. Earle.

Dorothy Kelly, Donald Hall and Harry Morey play the important roles. It is good to see Donald Hall in a more prominent part than he usually gets. As an impersonator of the polished gentleman this actor is in a class by himself. Other members of the splendid cast are Adele Kelly, Bobby Connelly and Louise Beaudet, the latter making a cold-blooded, intriguing step-mother par excellence.

Dorothy Kelly, as capable of deep emotion as of vivacity, portrays with fine human feeling the part of Florence Wharton, the wife who suffers separation from her husband because of the carefully laid plot of her husband's step-mother, who tries to arrange things so that Wharton will marry her daughter, Beatrice. Mrs. Wharton knows that if John Wharton marries her daughter, his fortune will revert to them.

The mother's instrument is Lorenz, who wins Florence away from her husband by trickery. Wharton divorces Florence, whose only honorable recourse is to marry Lorenz. The custody of the child is awarded to Wharton. A pathetic part of the story embraces the secret meetings Florence has with Bobby.

Beatrice, who really loves Lorenz, is finally persuaded by her mother to marry Wharton, but before the wedding, she and Lorenz decide to elope to distant lands. Florence at last learns of the part which John's step-mother played in their separation. When Lorenz learns that all is known, he commits suicide. Florence and John, whose enduring love has long since been discovered by each through Bobby, now are reunited. The repentant Mrs. Wharton, punished by her daughter's suffering, packs up and leaves the Wharton home for good.

"None So Blind"

Three-Reel Lubin Drama Released May 4. Reviewed by Genevieve Harris

A STORY worked out naturally and with a number of interesting developments is this three-reeler which Melvin Mayo directed from a story by C. A. Frambers. It deals with an unjust accusation brought against Lieutenant Fred Watson (Walter Spencer) an inspector for the U. S. navy. The title of the play refers to the blindness of legal justice, which in this case makes a mistake.

Milton Hesser (Cecil Van Auber), agent for a company building a submarine for the navy, tries in vain to bribe the inspector. The submarine is rejected as unfit for service and Hesser in revenge determines to ruin Watson. He gains an influence over Watson's secretary, Madge, a role especially well played by Ruth Saville. Together they arrange a letter written by Watson, making it appear that he asked for a large sum of money for approving the ship. Since Madge has destroyed the carbon of the original letter, Watson cannot prove his innocence and he resigns from the service and goes to the Philippines.

Watson is in love with Gladys Remington (Evelyn Page), but her parents prefer that she marry the wealthy Hesser. With Watson away, Hesser's affair with Gladys progresses until it arouses the jealousy of Madge, who threatens to reveal the plot against Watson with her short-hand note book as evidence. Gladys overhears the conversation and persuades the girl to help her gain justice for Watson. They are successful and the inspector is cleared.

In the meantime, Watson, in the Philippines, has been drowning his troubles in drink until he is reformed through the influence of a native girl, Ukana, a role taken by Nona Darkfeather. He promises to marry Ukana, but before the event takes place, Gladys, her mother and party in a private yacht, arrive in the village. Watson still loves Gladys, but feels bound to Ukana. However, a group of ruffians plan to rob the yacht, and Ukana, who overhears the plot, warns Watson, who is on board. But she is killed in a struggle with the robbers, leaving Watson free to return to his old life with Gladys.

There are a number of very pretty scenes in the part of the play depicting the island life. The story is attractively presented, the events clear and the characters well portrayed.

"The Closed Road"

World-Paragon Five-Reel Feature Scheduled for Early Release. Reviewed by Hugh Hoffman

HOUSE PETERS and Barbara Tennant are the featured leads in a most original story in this offering. House Peters has not had a better part than this in a long time. He is always at his best when playing the part of a bachelor who is suddenly thrown in with complete strangers under circumstances that are most peculiar, and this is one of those parts. Barbara Tennant in the opposite role plays the part in her usual charming and efficient way. It is a story that is not too full of the love element. It is not apparent at the very outset that Miss Tennant is eventually going to become the bride of Mr. Peters.

At the beginning they are as far apart as the two poles, so far as any chance of their knowing each other is con-

cerned. In fact the two lovers do not meet until well beyond the middle of the story, and right up to the end it does not seem that there is a chance on earth for their ever getting together. By the girl's efforts, he is saved from the electric chair at the last moment, and the rest is easy to imagine.

This is one of the best features that has come along this season. It holds water at all points. The story is logical and original, the direction is artistic and clever, the photography is brilliant, the acting is very fine, and the settings are gorgeous and magnificent, according to whether they are indoors or outside. What more an exhibitor could ask in the way of a feature would be difficult to imaine. The story

was written and directed by that master mind of picturedom, Maurice Tourneur. The production was photographed by John v. d. Broeck, whose work is altogether praiseworthy.

The plot is worth relating in brief. It tells of a young physician and his uncle, also a physician, both of whom are experimenting on a cancer cure, but lack funds to make the proper progress. A certain clubman owes the young doctor money, and the uncle goes to his rooms to demand it in behalf of his nephew. It seems that the uncle has a mania for watching people die. He poisons the clubman, and after he is dead shoots him a couple of times with his nephew's revolver, and leaves it there to give the appearance of suicide. The revolver is easily identified, and the young physician is sentenced to die in the electric chair.

Meanwhile the insane uncle is called upon by House Peters, whose heart is bothering him a little. The crazy physician tells him he has heart disease in the worst form, and has only six months to live. The information is entirely false, but House Peters decides he will beat nature by committing suicide. Miss Tennant being told by her uncle that the man would probably commit suicide, hastens after him and stops him just in the act of self-destruction. She persuades him to confess the murder with which her brother is charged, inasmuch as he cannot live long anyhow. He does as the girl wishes, and her brother is released. Peters is duly sentenced to the electric chair, but is horrified to learn after it is too late, that he has a perfectly sound heart. He is caught like a rat in a trap, but Miss Tennant is working tooth and nail to find the real murderer. It does not develop until near the end who the murderer is, because the witnesses cannot be found, but in the end it turns out to be the old uncle.

The way the suspense is sustained in this picture is truly remarkable. The producer has done this without once showing the stereotyped details of a courtroom or of Mr. Peters strapped in the electric chair. He shows everything about the courthouse except the courtroom, and he shows everything about Sing Sing prison except the death chair. These he leaves to the imagination, and the imagination easily supplies the rest.

As a feature it is going to be a knock-out. Nothing more original or better directed has been seen this season, and nobody would ask to see a better production.

"The Crippled Hand"

Bluebird Five-Reel Drama Released May 1. Reviewed by Genevieve Harris

THE method of presentation of this story is especially interesting. That ever-popular fairy tale, "Cinderella," is beautifully picturized, together with a simple but rather unusual modern version of the story. The producers have shown skill in producing a certain atmosphere and in sustaining it throughout five reels without monotony. The lighting effects and the camera work are excellent.

Ella Hall is a pleasing Cinderella in each story. She is a poor little girl who lives in an attic somewhere in a city. At night she reads fairy tales and, looking over the lighted city, dreams of the interesting things that are taking place there. These are beautiful pictures of the city streets, and above them, in the clouds, appear the visualized dreams of the little girl. In the day time, the girl works in a department store and to her the haughty saleswomen seem like the proud sisters and the stepmother in the fairy tale. Their actions are exaggerated a bit for they are shown as they appear to the little girl.

In the meantime, in "The Land of Make-Believe," which is stageland, a wealthy man is backing a musical comedy company, whose leading lady is in love with him. As an advertising stunt for the play, which is a Cinderella story, they offer a part in the production to the girl who can wear a tiny slipper they place on exhibit. The girl, who has lost her position in the store, chances to hear of the contest and in it she becomes the winner. She is given a part in the chorus, and though she is not wonderfully successful as an actress, she wins the heart of the rich man.

An outcast with a crippled hand is introduced early in the story, but his importance is not shown until near the end of the play when it is revealed that he is the husband of the actress and was formerly a musician. Although it was by her that his hand was injured, thus putting an end to his career, she had deserted him. On the opening night of the play, he tries to kill her, but is prevented by the little girl. Instead he forgives her and the two are reconciled. And as the rich man turns to the little "Cinderella," the modern scene is replaced by a scene from the fairy tale and the play ends with the lines of the fairy tale, "They lived happily ever after."

There are a number of very pleasing pictures from the fairy tale throughout the drama, in which we meet the fairy godmother, see pumpkin and rats changed into the coach and horses, and have a glimpse of the prince's ball. The production, which was directed by Robert Leonard and David Kirkland, is light and imaginative in tone throughout. There are touches of humor in many of the modern scenes, particularly in those of the shoe fitting contest and in the stage scenes.

Robert Leonard plays the rich man, Gladys Rockwell the actress and Kingsley Benedict the man with the crippled hand.

"The Chain Invisible"

A Five-Part Equitable Release for April 24th. Reviewed by Hugh Hoffman

STORIES of a ship wrecked man and woman being thrown together on a desert island, have a great fascination for playrights. They find in that situation a convenient vehicle to bring out the fact that, with civilization removed, a man becomes savage and is apt to go about his mating a good deal as his caveman ancestor went forth with a club and proved his love to his future wife by hitting her over the head, and carrying her home with him. This story is not

exactly that kind of a story in its general circumstances, but it becomes that kind of a story once the man and woman are thrown together on the island.

Such stories as this are mostly intended to remind us that human nature has not changed one iota since the world began. The argument of them is, that were it not for the laws made by men, we would all quickly go back to the Adam and Eve style of living, which argument is basically sound. This story differs from the usual run of desert island stories, because the man in this case is a savage before they ever get to the island. He is a backwoods lumberman who has sold out to the trust at an enormous figure, and has tried to get into society without any result. From an ocean liner he throws the girl of his heart overboard and jumps in after her to the rescue. This was the only way he could get her, because she had resented his lack of manners previously and had engaged herself to a designing nobleman. He found a piece of floating wreckage, and they finally arrived on a desert island according to his plan.

On the desert island, the author has dwelt upon the fact that nature will take its course. In time the woman comes to love the man, and in the course of time a child is born to them. A searching party finally comes to the island, and the woman and child are rescued, but the evil suitor of her former days, reports that her companion has fallen over a cliff and lost his life. The woman returns to civilization, and in time marries the nobleman. About four years afterward the father of the child returns to civilization, after being rescued from the island. He afterwards finds the mother of his child. Her evil husband commits suicide rather than face the consequences of his treachery.

It is a mighty absorbing tale and one that is skillfully produced and finely photographed. Bruce McRae is so admirably masculine in his portrayal of the uncouth lumberman, that he is powerfully convincing at all times. Anyone

could hardly blame any man for wishing to have a woman like Gerda Holmes for his very own. She is the kind of woman that men would fight for under just such circumstances, and her work goes a long way toward making the production realistic. There are few classier heavy men on the screen or on the stage than Alfred Hickman. He is so extremely artistic and convincing that it is really a pleasure to watch his work, even though it be the work of a deep-dyed villain.

With such an excellent cast, and all things else of the same high standard, the picture cannot help being a first-class feature.

"The Mysteries of Myra"

First Two Episodes of International Film Service Serial. Reviewed by Thomas C. Kennedy

WITH the release of the first episode of the serial photoplay by Charles W. Goddard and Hereward Carrington entitled "The Mysteries of Myra," the International Film Service makes its technical entry into the film industry, its real entry into the art-industry took place some time ago. Even for a concern so obviously destined to hold an imposingly prominent and ornate

niche in the hall of film fame, the release which marks its van is auspicious in no conventional sense of the word.

The first two episodes of "The Mysteries of Myra" were projected in advance of their release atop the New York Theater. The beginning of this continued story dealing with occult phenomena is, without exception, the most promising and striking of any serial picture thus far offered, and this is said with due consideration for the high quality which characterized the beginning and was sustained by the several successful installment pictures presented to date. If the standard of the first episode is maintained, and it is maintained in the second chapter, as far as two more reels of the story can maintain it, then one cannot down the thought that, owing to the quality of the picture and the wide heralding it will receive, "The Mysteries of Myra" will be successful to a sensational degree.

The story advanced in the two episodes contains the elements which make for popular appeal. The story's basis is that which interests all types and classes. Best described as occult phenomena, the influence which one mind exerts upon another has for some time past and continues to be a fertile field for the story writer. Whether treated in romantic or serious fashion, stories dealing with this subject are extensively popular. The material is treated comprehensively and intermingled with this is deep human interest and colorful romance. Mr. Carrington is recognized as one of the foremost students of the occult and Mr. Goddard, it is well known, has a deep knowledge of what is demanded to make a picture or a stage play appealing to the public. Even if this story achieves a success beyond expectations one need look no further than the names of the co-authors for the explanation.

The production is in the hands of the Whartons, whose past success in producing serial plays makes calculations as to the ability of those whose work it is to visualize the story, unnecessary. Howard Esterbrook and Jean Sothern have the leading parts. It is only necessary to consider the roles in which they are cast to realize the splendid judgment shown in casting the play. Some may wonder a bit at our great enthusiasm in regarding the beginning of this new serial, but, we feel sure, those who have seen the four reels will not.

In the first chapter we learn that Myra's father was a member of an organization known as the Black Order and according to the terms of his will his fortune is to go to the Order in the event of the death of his three daughters, previous to their eighteenth birthday. Myra's two older sisters died under strange circumstances on the eve of their eighteenth birthdays. The Order holds complete sway over its members. Arthur Varney belongs to the Order. He is in love with Myra and pleads with the Grand Master for her life, but this is refused. Varney therefor though unwilling is forced to help destroy Myra.

Dr. Payson Alden (Howard Estabrook) receives mysterious warnings to cease his investigations into the occult. He is acquainted with the circumstances of the deaths of Myra's older sisters and he saves her from a like end on the eve of her birthday. Myra becomes somnambulistic. This is explained by the telepathic influence which the Order exercises over Myra's mind. In the second episode the Order makes another attempt upon Myra's life which almost causes the death of their enemy, Dr. Payson. In this portion of the story Myra learns the dangers confronting her and both she and her mother depend upon Payson to aid them.

"The Beggar of Cawnpore"

Triangle-Ince Story of India. Reviewed by Thomas C. Kennedy

IN point of impressiveness H. B. Warner's depiction of an English army surgeon in the service in India who becomes a physical and moral wreck through the use of narcotics, ranks with an elaborate and spectacular production given this story by C. Gardner Sullivan, an imposingly prolific writer of scenarios whose work is consistently satisfactory. "The Beggar of Cawnpore," an Ince production showing at the Knickerbocker this week, is in six reels. The piece has been staged on a large scale, there being expansive battle scenes and mass effects, which immeasurably heighten the value of the story since it was to be told in six reels.

There is only one incident which we believe could be dispensed with to great advantage to the whole. This is where the besieged Britishers' water supply gives out, and two brave men give up their lives to secure a jug of water from the well directly under the enemy's fire. That very thing has happened in pictures often enough to make us justly weary of it, and in this case it is not justified on the ground of contributing anything to the story itself. Aside from that one bit of by-play the six reels of "The Beggar of Cawnpore" are interesting enough to suit the highly developed taste for action of the confirmed picture fan.

Mr. Warner is a good type for the part and he is thoroughly convincing in his portrayal of Dr. Robert Lowndes. Lowndes puts forth every means known to his science to save the life of the engineer in charge of construction work at an isolated post in India, but he is unsuccessful. The natives flee, fearing that the engineer was a victim of the cholera. Driven to it by the

barren loneliness of the parched desert, Lowndes turns to the use of a narcotic for relief.

When he returns to Delhi he confesses that he has indulged his desire for the drug to Betty Archer, to whom he is engaged. He breaks his promise to her and on the advice of her father, Lowndes departs from Delhi and his fiancee. Six months later he is seen in Cawnpore, living and associating with beggars and

thieves. He again sees Betty, who is now married to Captain Douglas, and, inspired by a spark of his former self, he successfully weathers the tortures of a struggle to overcome his weakness. A coward, Captain Douglas is killed in the rebellion and the reformed Lowndes is reunited with Betty.

Charles Swickard produced the picture, and his treatment of the subject is commendable. Lola May is a charming Betty. Wyndham Standing, H. E. Entwistle, A. F. Hollingsworth and Wedgwood Nowell make up the balance of the cast. The effects in battle, street and desert scenes are striking and atmospherical.

"The Secret of the Submarine"

First Three Episodes of the "Flying A" Mutual Serial Reviewed by Genevieve Harris

THERE are a number of elements in the plot and in the presentation of American Film Corporation film novel, judging from the first three installments, which are likely to make it a strong drawing card. Timeliness is an important feature. Submarines are receiving close attention at present, and such an invention as that dealt with, which, we are told, is not impossible, would be of vital importance in history. The scenes depicting events in the interior of the submarine, in the first two chapters, are interesting in themselves alone, apart from the story.

Having selected a fortunate subject, the producers have elaborated it into a swiftly moving, cleverly complicated story. In fact, the story is the important thing in this feature and

while thrills and spectacular events are part of each chapter, they are not allowed to obscure the plot. Rather, they emphasize it.

The leads in the drama, Thomas Chatterton and Juanita Hansen as Lieutenant Jarvis Hope, a U. S. officer, and Cleo Burke, the daughter of the inventor, are attractive players and will add to their personal following of film "fans" in these roles. The supporting cast is interesting, and the characters stand out vividly.

Necessarily, much of the first episode is used in introducing the important members of the cast. In his laboratory we meet Dr. Burke (Hugh Bennett), studying his various experiments, chief among them one which will enable subsea boats to take their supply of air from the sea itself. His daughter Cleo (Miss Hansen) is the first to be told of the success of the invention, which Dr. Burke then offers to his country. The hero, Lieutenant Hope, is introduced when he is sent to investigate the worth of the reported invention and to buy it for the government, if it proves satisfactory.

Other important characters are "Hook" Barnacle, a one-armed seaman with a great curiosity about the invention, an amusing role played by George Clancy; Satsuma, a Japanese spy, very cleverly portrayed by William Tedmarsh, who learns of the invention through "Hook," his superior, Mahlin (George Webb); Olga Ivanhoff, a Russian adventuress in the secret service of her country, whom Hylda Hollis competently interprets, and her agent, Sextus (Harry Edmondson). These foreign agents at once take steps to gain possession of "the secret of the submarine," and in addition, a wealthy lobbyist, Calvin Montgomery (Joseph Beaudry), sends his nephew, Gerald Morton (Lamar Johnstone), to buy the invention for their personal advantage.

The characters introduced and the plots and sub-plots suggested, the story begins with the demonstration of the invention. Dr. Burke, Cleo and Lieut. Hope are in the boat, and the invention is working well. But, unknown to the others, Satsuma is concealed on board and when the others are at lunch, he examines the machine. He is discovered, and in the struggle the invention is disabled. Satsuma escapes through the conning tower. The water rushes into the boat and the others are left to what sems certain death, when the first chapter ends.

The second chapter shows their escape when the incoming waters are checked and the air machine repaired and set in motion. Hope recommends the purchase of the invention.

Later Morton arrives and tries to purchase the machine for his uncle. Meantime the agents of Japan and Russia, are plotting to capture the plans. That night Sextus and Satsuma break into the house, meet in the laboratory and have a violent encounter. After that Dr. Burke fears for his own life and calls Cleo's attention to the value of his books, should she be left alone. The next night he is murdered.

When the murder is discovered, in the third chapter, Morton, who calls at the house, calls attention to a button which he declares is in the dead man' hand. "Hook" has already removed the button and he suspects that Morton himself may have put it there to throw suspicion on Hope.

Cleo, left without property, sells her father's books, without examining them, keeping only the Bible. Then, too late, she finds a note in the book declaring that concealed in one of the other books there is a cipher code explaining "the secret of the submarine," and in another there is the key to the cipher. While it seems a little stupid of Cleo to misunderstand her father's remark about the value of his books and to sell them, her act offers a chance for a most interesting struggle for the discovery and possession of the plans.

The books are already sold, but the agent has a list of the purchasers. Satsuma learns their value and goes to the city to get the list. Hope and Cleo also go by automobile, and there is a wild race in the course of which leaps a wide gap in a broken bridge. But the Jap arrives first and being unable to secure the purchase list, burns the original. So Cleo and Hope have not even that to guide them.

George Sargent is the director of the serial, which is taken from a story by Russell B. Smith. The scenario was prepared by C. R. Hoadley and William Barker. If the succeeding installments are as clear and interesting and well done as the first three the serial will be decidedly entertaining to the majority of puicture theater patrons.

"The No-Good Guy"

William Collier Scores in Triangle-Ince Comedy Reviewed by Thomas C. Kennedy

"THE NO GOOD GUY" brings William Collier to the screen in a way that one has a right to expect of a comedian who has long held a conspicuous place among the foremost laugh-makers of the stage. Aided by a story that serves his purposes well and direction equally strong in this respect, Collier has no difficulty in keeping the spectator amused through five reels of film containing innumerable comical incidents.

Mr. Collier is Jimmy Coghlan, who is no good. The title introducing Walter Edwards as Jimmy's valet states that Hawkins has the hardest job in the world, and when Jimmy comes home from the party that night one appreciates the truth of those words. With a rich uncle to supply him with money for really gay parties and a chronic thirst, Jimmy is notorious from one end of the city to the other.

In all he does Mr. Collier is funny. His work registers and, looked at from all viewpoints, he is one of the most amusing good-for-nothings one could desire. The business is remarkably good. Director Walter Edwards used everything within the grasp of the producer of motion pictures, slapstick and trick photography included, in staging C. Gardner Sullivan's story. In no instance is there recourse to business or incident that would tend to make the actions of a man who takes entirely too much drink anything but comical.

In the first scene we learn from Jimmy's rich uncle that the wild one has climbed aboard the water wagon. But driving a water wagon is uninteresting, the seat is uncomfortable and when Jimmy comes to a stone in the road he quits. That evening he celebrates. Just a few minutes before dawn he leaves the cafe, in an auto, which he speeds up and drives through a store window. This escapade lands him in jail, but as uncle has influence and Jimmy promises to go to work his sojourn there

is brief. In order to work he opens a detective agency and lives in fear that he will get a case. He does, finally, and here some exciting adventures with black hand gangs give him control of uncle, rich political boss, and in the end he promises to live on a farm with the pretty girl he has won.

Enid Markey plays opposite Mr. Collier. Miss Markey heads

a cast including Charles K. French, Robert Kortman, J. Frank Burke and Walter Edwards, all of whom do good work.

"Lying Lips"

Five-Reel American Mutual Masterpicture Released May 4. Reviewed by Genevieve Harris

WINNIFRED GREENWOOD has an unusually attractive role in this drama as the actress who gives up her work because of love for her husband and later, risking his displeasure, returns to the stage in order to aid him. As Emily Alden, Miss Greenwood plays in a sincere and forceful way which at once wins sympathy and interest. The story itself is interesting and plausible and the release forms a most pleasing entertainment.

Franklin Ritchie is well cast as Neal Frazer, an artist. At the theater one night, he saves the life of the leading lady, Emily Alden, whose gown takes fire when an accident occurs on the stage. The actress and the artist are mutually attracted and later fall in love. Frazer does not wish his wife to appear on the stage and Emily, in marrying him, agrees to give up her work.

Frazer's sister, Wanda, is the wife of Arnold Howard, a stock broker. She is an idle, vain woman and spends much of her time in the company of Douglas Stevens, a wealthy clubman. Eugenie Forde interprets Wanda skillfully, while Roy Stewart appears as Stevens. Clarence Burton is Arnold Howard

and his acting, especially in the scene when, his fortune gone, the man knows that even his wife will turn against him and decides to commit suicide, is very convincing. Howard has lost not only his own fortune but also funds which Frazer had lent him from money held in trust for an art association. After Howard's death, Wanda lives at her brother's home. Then Frazer, from overwork in an attempt to restore the money, becomes ill and the entire burden falls on his wife's shoulders.

At this time, Emily receives an offer to revive her former stage success, and knowing that her husband would not approve, she does not let him know. While he is ill, she earns money to pay his debts. Wanda, the sister, after quarrelling with Emily, turns again to Stevens. But when Frazer finds a note from Stevens, she leads him to think it addressed to Emily and that it was from Stevens that Emily took the money to pay their debts. Emily, when she returns from the evening's performance, believes that her husband's anger is because of her return to the stage, and heart-broken at his lack of appreciation of her work, she leaves him. Some time later Frazer learns the truth, that his sister is the guilty one, and he and his wife are reconciled.

Julian L. Lamothe is the author of the story, which Edward Sloman directed. The material is well handled and the events clearly presented. The interest is well sustained throughout.

"The Half Million Bribe"

Metro Picturization of the "Red Mouse." Reviewed by Thomas C. Kennedy

SCENARIOIZED by Harry O. Hoyt and produced under the direction of Edgar Jones, "The Red Mouse," a former stage success by William Hamilton Osborne, is offered by Metro under the title of "The Half Million Bribe," a film whose five

reels present several not very well joined but interest-compelling developments. A perspective of the story presents a rather scattered aspect, but its many pleasing, though episodic phases sustain interest as they arise and are completed.

Marguerite Snow, who never fails to make the character she enacts attractive, and Hamilton Revelle are the leading members of the cast. Mr. Revelle, whose former Metro appearances were under such advantageous conditions, has no exceptional opportunities as Challoner, an idler who reaches the gutter practically, before he is brought to a realization of what real character he possesses. Also, Miss Snow has little to do as his faithful wife. But despite these facts Miss Snow is a charming figure in this story and Mr. Revelle does well what satisfactory work he has to do.

The story begins with a mystery which is never fully cleared up until the end, the spectator being kept in the dark concerning facts which really should not be withheld. Challoner is accused of the murder committed in a gambling den. At the trial the manager of the resort and a servant give evidence which convicts him. The conviction comes as a surprise to Miriam, who has given her fortune to the district attorney on assurance from him that he would free her husband. She reproaches him but he calmly retorts that he has not said when he will secure Challoner's release.

Fortunately for the Challoners and the district attorney who apparently has no foundation on which to base his confidence that the convicted man would be cleared, the manager is struck on the head by some crooks and he makes a dying confession which proves that Challoner, who is himself convinced that he murdered Hargraves, is innocent. The attorney leads Challoner to believe that the confession is a fake. Later, when he reforms, Challoner learns the truth and his wife re-

ceives her half million back from the district attorney, who took this means of making a man of Lawrence.

The play is well mounted and photographed. Carl Brickert, John Smiley and Carol Seymour are entrusted with the other important parts, while Walter Hitchcock and Fred Heck are satisfactory villains.

"The Red Widow"

John Barrymore Seen in Famous Players-Paramount Comedy. Reviewed by Thomas C. Kennedy

A SCREEN version of "The Red Widow" shows John Barrymore at his best as a film comedian. This comedy by Channing Pollock and Rennold Wolf has been picturized by the Famous Players with a great deal of success. "The Red Widow" is a continuously enjoyable photoplay and one that will find responsive audiences everywhere.

The rather clever comic opera plot offers John Barrymore admirable opportunities, and he makes "The Red Widow" an uncommonly good picture. From beginning to end the film is consistently interesting and amusing, the spectator being kept in a continual state of good humor, and on several occasions one finds just cause for boisterous laughter. But best of all is the fact that the picture never loses its hold on the spectator.

Mr. Barrymore is Cicero Hannibal Butts, an American corset salesman who combines business with his wedding trip to Europe. After a stay in London Butts is keen about visiting Russia, so with this end he visits the Russian ambassador in London and has little trouble in securing a passport for himself and wife. Butts finds a handbag belonging to Anna Varvara, a Russian dancer appearing in London who is being watched by the police because she is believed to be a Nihilist. Armed with a bouquet of posies, Butts is on his way to call on Anna when he meets his bride. Going along the line of least resistance, Butts tells his wife that the flowers and the bag are for her.

That evening Anna learns that Butts is going to Russia, and a plan to return to her home suggests itself. Mrs. Butts receives a wire from home which determines her to leave for America the next day. Rather than have his intended visit to the dancer made known to Mrs. Butts, Cicero agrees to take Anna over the border as his wife. The trip to Russia is an eventful one for Butts. He threatens to quit a couple of times, but Anna holds a trump card. From this point on matters develop quickly. Mrs. Butts finds it unnecessary to return home and follows her husband. Through the efforts of Anna's admirer, an officer in the Russian army, Mrs. Butts meets her husband again wearing a medal conferred by the Czar, Cicero is a hero.

The subtitles are especially good. They are all well placed and humorous. Flora Zabelle, who created the role of Anna on the speaking stage, is well cast and she adds much to the beauty of the picture. Lillian Tucker as Mrs. Butts plays with her accustomed pleasing effect, while George E. Mack, Millard Benson, Eugene Redding and John Hendricks are of valuable support to Mr. Barrymore, who, when all is said and done, makes "The Red Widow" an immensely enjoyable comedy. The settings and the photography are all that they should be to be in keeping with the other departments of this praiseworthy Famous Players offering.

"David Garrick"

Film Adaptation of the Play Is Offered by Pallas-Paramount. Reviewed by Thomas C. Kennedy

CLOSELY following the play and full advantage taken of its picturesque possibilities the "David Garrick" of the films gives screen patrons an opportunity to see the popular Dustin Farnum in a romantic role which suits him to perfection. From the sombreroed and over-determined "Ben Blair" to "David Garrick" of the powdered wig and graceful poise is more in the nature of a bound than a jump; for in the latter picture Dustin Farnum and the Pallas company are revealed on a plane that towers above the former in artistry, entertainment value; every way, in fact.

To put it briefly, we should say that never before have we seen Dustin Farnum to such marked advantage. One might also say that Pallas has never offered a better picture.

"David Garrick" is, of course, a costume play. If this fact militates against it in attracting people, those who have recognized in the picture all the essentials of an evening of delightful entertainment can only feel the pity of such a circumstance. But it would seem that "David Garrick" is too widely and favorably known to serve as anything but an especial attraction at any and all motion picture theaters.

The production and the direction of the play in every sense are worthy to be classed as excellent. The settings are exceptional even for Pallas productions, and the director visualized a capital screen romance splendidly. As the director carries prac-

tically all the responsibility of a production it is to him that the lion's share of the praise must go when a picture of the quality and effectiveness of "David Garrick" is presented.

The story, which tells of the famous actor who agrees to kill a certain young woman's fascination for him only to find that the lady is the only one for whom he has ever felt the emotions he portrays so finely on the stage, is one of the most pleasing romances that have come to the screen. The brillance of the producer and the cast have made it so.

Winifred Kingston has the required charm and much appeal in the leading feminine role. Herbert Standing, as her father, utilizes his every opportunity and gives one of his usually good performances. Lydia Yeamans Titus plays Araminta in a manner that places her among the features of the picture and Frank Bonn is a good Richard Chivy. Olive White and Mary Mersch are others in the cast which, in its entirety, is well above the average.

"The Man Within"

Selig Three-Reel Drama Released May 1. Reviewed by Genevieve Harris

A WESTERN play dealing with the drink evil describes this offering, which Tom Mix directed from a story by E. Lynn Summers. Mr. Mix also plays the leading role of Tom Melford, the foreman of a ranch. The play has a double appeal. There are all the exciting western scenes, the barroom fights, and a very thrilling chase on horseback, which give the players a chance to show their horsemanship. There are a number of tumbles during the chase, several of the horses falling headlong

and throwing their riders, mishaps sure to call forth gasps from the audience.

Then there is the appeal which the play makes to the sympathies, largely due to the acting of Victoria Forde as Vi,

Tom's young wife. She plays this role in a very realistic, sympathetic fashion, without too much sentimentality.

The story tells of the marriage of an eastern girl, whose father buys the Double O ranch, and Tom Melford, the foreman of the ranch. The father is furious, especially because he knows of Tom's fondness for liquor. Nevertheless the young couple are happy for a long time, and Tom conquers his weakness. He is summoned one day to another ranch to help train horses. While he is away, his little daughter becomes ill and Vi sends for him. Tom, led by his former comrades, has yielded to temptation and becomes drunk at the nearby saloon. Before he is in a condition to return home, his child has died and his wife has returned to her father's home.

Since her father is still unforgiving, Vi leaves again and becomes a cook at the Golden Nugget saloon. Tom, returning home, finds Vi's note, and believing her safe at her father's home, he goes away, intending to return when he has conquered himself and earned a fortune. While Vi is having a great deal of trouble in her unpleasant position at the saloon, Tom locates a gold mine. An outlaw tries to trick him out of his find and in pursuing him, Tom arrives at the Golden Nugget saloon. The picture of his baby, in the possession of one of the men, leads to Tom's discovery of the identity of the persecuted cook, and he sets out to find her. He rescues her from her enemies and the play ends with the reconciliation of the young couple.

"Pierre Brissac, the Brazen"

Two-Reel "Flying A" Drama Released May 1. Reviewed by Genevieve Harris

ALMOST amusing little comedy, out of the ordinary, is this picture. It is whimsical and wholly delightful. Kenneth B. Clark wrote the story, which is clever, and it is well presented under the direction of Thomas Ricketts. Much of the humor of the play lies in the characters of the two burglars. Pierre Brissac

and his confederate, Le Petit Jean, two impudent rascals who go about their business of burgling in a light hearted manner and never lose their good manners, even when a policeman rudely interrupts their discussion of the best way to break into a house. George Field and John Gough play the burglars in a very delightful manner.

Edward Coxen and Lizette Thorn appear as a newly-wed couple, Mr. and Mrs. Brand, having their first quarrel. As a result, the wife goes home to mother and the husband goes to his club. Before she leaves, Mrs. Brand pins a note on the front door for her husband, stating that the key is in its "usual place," and in the hall, she leaves another note to say that she is leaving the jewels he gave her in the house. So the two burglars, after spending the long afternoon fishing, a pretty scene, find things all ready for them when they come to their regular task of housebreaking. They have a lovely time robbing the house, especially when they reach the kitchen and find a dinner waiting for them. When the young husband, tiring of the club, returns home that night, he is locked out and the burglars, within the house, telephone to the police and have the real owner arrested for trying to break in. In the morning the wife, repentant, returns to find the house robbed. She goes to the police station, where she is told the robber is held, to find her husband in jail.

The fact that crime is lightly treated in this story is counterbalanced by the fact that the comedy teaches a serious lesson in calling attention to the carelessness of people in guarding their property. The key left under the front door mat and the note telling of its location are by no means unusual.

"The Feast of Life"

A Five-Part World-Paragon Drama Released May 1 Reviewed by George W. Graves

CLARA KIMBALL YOUNG as a Spanish type is particularly attractive in "The Feast of Life," a story which offers her opportunities for display of emotion and charm. The name of Miss Young is in itself sufficient inducement to lure a person into a theater without further investigation, but if he is one who wishes to know all the reasons why a picture should claim any of his time or interest he will discover in this particular case that, next to Clara Kimball Young, Frances Marion and Albert Capellani are the biggest arguments. The latter, with the aid of rich tropical scenery, obtained some very excellent artistic effects and gave ample proof of his well-known ability as a director, while Frances Marion furnished the scenario.

This picture combines the elements that the public likes and it should take very well. There are tense situations and interest holds very well as a whole. One of the most satisfying things about this production is, however, the genuine tropical settings mentioned above. Good atmosphere of this kind always helps a story to convince and is worth the trouble incident to its obtainment. Paul Capellani is a very good type for the part of Don Armada, while Robert Frazer makes an ardent Cuban lover. The rest of the cast is as follows: Mrs. E. M. Kimball, E. M. Kimball and Doris Kenyon.

The story concerns itself with the trials of Aurora Fernandez, a girl of the poorer classes, who becomes engaged to Don Armada, a wealthy but thoroughly contemptible person. He has only just rejected Celida, his former love, with the result that she kills herself. Her brother, Pedro, is the young fisherman whose love has been denied Aurora, but who still loves her. To avenge his dead sister, Pedro gathers a force of fishermen and assails Armada's villa as the wedding feast is in progress. In the hand-to-hand conflict he has with his enemy, the latter is blinded. Pedro is about to kill Don Armada outright, but, seeing his condition, harms him no further.

Armada undergoes a successful operation and regains his sight. He conceals this fact, however, in order to spy on his wife. After several of her meetings with the fisherman, he locks his wife in a room, surprises Pedro and stabs him in the back. Then he rushes back to Aurora to tell her of his deed and gloat over her suffering. The excitement is too great for him, however, and, as his doctor had predicted, he falls dead. Then it only remains for Aurora to nurse her lover back to health to make a happy ending.

"Arrows of Hate"

Episode Nine of Pathe's "The Iron Claw" Released April 24. Reviewed by George W. Graves

THIS episode of "The Iron Claw" is impressive to quite an extent and Edouard Jose, the director, has brought out a number of situations in vivid style, but it does not convince as much as some of those previous. Pearl White, featured in this serial, is surely augmenting the popularity she has already acquired as a daring and charming actress, finely equipped for this style of photodrama. She finds no difficulty in making her charms register in this episode. Creighton Hale is featured as the resourceful secretary. Davy, and Sheldon Lewis as the vindictive Iron Claw.

Not profiting by her errors of the past, Margery allows herself to be once more trapped by the Iron Claw, and her neglect to heed the advice of her lover, Davy, not to go near that man nearly results in a tragedy. Davy is a lad of ready ingenuity. He is about to free himself and his thoughtless sweetheart from death by asphyxiation, when they are both bombarded with poisoned darts, one hitting Davy. Legar has remembered the cleverness of Golden's secretary and sent his Jap servant to finish the work of death.

Davy is put to bed, believed to be poisoned, but when he continues to live long past his allotted time, it is discovered that the Laughing Mask has neutralized the effect of the poison on the darts before they were used. The identity of the Laughing Mask is still unknown, but this episode and ones previous to it have more or less strongly hinted at it.

In action this is one of the best episodes that has come out, but, as mentioned above, some of the things that transpire in it are not too plausible. All in all, "Arrows of Hate" will please the followers of "The Iron Claw."

Sifted From the Studios

ATLANTIC COAST NOTES

Helen Greene, who has been in pictures less than a year, is being starred in the new Buffalo *Times* Syndicate serial, which is being produced under the direction of **George Terwilliger.** Both Miss Greene and Mr. Terwilliger were formerly with the Lubin Company.

The real shooting of an oil well with the flow flung high into the air like a geyser is a feature of "The Toilers," the Lubin photoplay directed by **Edgar Lewis** from the scenario by **Dr. Daniel Carson Goodman.** The story is laid in the oil regions of Pennsylvania. **Nance O'Neill** is the featured player.

"The Barrier" will probably be the first **Rex Beach** story produced by the Lubin Company; "The Silver Horde" and "The Iron Trail" to follow in the order named.

Creighton Hale, hero of the Pathe serial, "The Iron Claw," has been appearing in the Loew theaters and proved a great drawing card.

Henry Vernot, formerly with the Jacksonville Gaumont company, is now directing for the Serial Film Company.

Manager Dunn of the Eagle Film Company announces that the company will have a zoo at their studio park.

Ouida Bergere, who adapted **A. H. Wood's** "New York" for the screen, also made the adaptation of "Big Jim Garrity," the Pathe five-reeler featuring **Robert Edeson.**

Rose Melville has renewed her contract with the Kalem Company and the "Sis Hopkins" comedies will appear on the General program for an indefinite period.

Both Palm Beach, Fla., and Riverside Drive, New York City, are to figure prominently in "Gloria's Romance," the **George Kleine** twenty-part serial featuring **Billie Burke.**

Ben Atwell has recovered from a serious attack of ptomaine poisoning and is back at work as publicity director for the new Rialto theater.

Sheldon Lewis appeared in person at Loew's New York theater recently in connection with the latest episode of "The Iron Claw," in which he plays the title role.

Harold Lockwood and **May Allison** will be starred in "The Night Rider" which the Metro Company is producing in the hills of North Carolina. An old rendezvous of moonshiners is being used for several scenes.

Julius D. Cowles, character actor, has an important role in "Buttsy's Glory," a Metro feature starring **Marguerite Snow** and **Director William Nigh.**

A famous New York photographer has been engaged to take "still" pictures of the actors appearing in "Gloria's Romance."

"Billy" Sherwood plays the juvenile lead in "The Spell of the Yukon," in which **Edmund Breese** will be starred on the Metro program, made his way through Tulane University, Louisiana, by writing short stories and motion picture scenarios.

Director Edwin Carewe and one of his cameramen became lost in a snowstorm while seeking locations in the Maine mountains for "The Snowbird," the Metro play in which **Mabel Taliaferro** is starred.

Walter Edwin, director of the **Billie Burke** serial, began his picture career as an extra with the Edison Company. After appearing as an actor for one year, he became director for **Mary Fuller** pictures.

Viola Dana, now a Metro star, began her career as a professional dancer when five years old, entertained a number of friends at the Narragansett hotel with a series of artistic dances.

Billie Burke has been presented with a Rolls-Royce automobile, which she will use in "Gloria's Romance."

W. T. Carlton, who has an important role in "Gloria's Romance," toured the country for many years with famous light opera companies. He has a baritone voice.

In the Kalem comedy, "A Lunch-Room Legacy," "Sis Hopkins" tries reforming a New York cabaret restaurant.

Grace Valentine, who is starred with **Lionel Barrymore** in "Dorian's Divorce," is an experienced and daring aviator. She is now arranging to make a flight over New York City at night with another aviator who recently made the trip.

Carl Brickart, the theological student from Indianapolis who made his debut on the Metro program as the district attorney in "The Half Million Bribe," has decided to remain in the silent drama and will soon apear in a big role in a Metro offering.

Not the least of the perils to players

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	86	93
Biograph Co.	41	52
Famous Players Film Co...	75	120
General Film Corp., pref...	39	47
Mutual Film Corp., pref....	43	48
Mutual Film Corp., com....	43	48
No. Am. Film Corp., com...	45	57
New York M. P. Corp.....	40	45
Thanhouser Film Corp.....	3⅞	4⅞*
Triangle Film Corp.....	2	2½*
Universal Film Mfg. Co....200		..
World Film Corp.....	1	2 *

*Par $5.00.

New York Motion Picture Corporation: Was weaker during the past ten days than at any time in the last two years. Repeated offerings were made at from 45 down to as low at 42. Evidently the basis on which some of the companies constituting the New York Motion have been taken into the consolidation mentioned below was not such as to enhance materially the value of this stock.

Famous Players Film Co.: A merger is now announced of the Jesse Lasky Feature Film Co., Famous Players, Fine Arts, Kay-Bee and Keystone, with a reported authorized capital of over $20,000,000. Further details will be given from New York, and two substantial banking houses are back of the consolidation. No immediate change in the market prices of any of the securities of the companies involved has yet been recorded, with the exception of the Famous Players.

Mutual Film Corporation: Bookings on the Charlie Chaplin series have now gone over $1,000,000, according to New York advices which we believe to be trustworthy. The Mutual Film Corporation, without taking any risk, secures the first 30% of revenue for the distribution of this series, and expectations from this source, plus actual earning rate on the common stock today, would yield over 30% to the common.

Randolph Film Co.—Is incorporated for $350,000 preferred and $350,000 common. Sales were reported within the past few days of preferred at 115 (carrying with it ½ share of common) and common alone at the rate of $60 per share. This company has indulged in an innovation in their pre-service release, which occurs two weeks prior to their regular release date, May 22nd. We are advised a remarkable record has been established, but are not at liberty to give figures at this time. "Gloria's Romance" starts off under splendid auspices, and, if present rate of contract booking is maintained, new history will be made in the film field.

Lone Star Film Corp.—Newspapers state the Essanay Company (or Mr. Spoor) has sued Charles Chaplin for a sum approximating $700,000, or a little more than the amount he (Chaplin) expects to secure from the Mutual Film Corporation this year. This, of course, will not have the slightest effect on either the Lone Star Film Corp. or the amount of money the Mutual Company will make, as it is simply a personal issue between Mr. Spoor and Charlie Chaplin. Any damages that may have resulted to the Essanay Company through Chaplin's failure to go through with a few of the weeks under his contract with them, could not possibly amount to more than a very small fraction of the amount of damages claimed, but then—the film industry loves to expand figures and has never been handicapped by over-modesty in thinking in terms of six figures when four or five would more than suffice. Chaplin, however, is good at "repartee" and comes back with a "solar-plexus cork-screw" represented by a damage suit in terms of six figures. His reputation has been hurt. How much? Oh, hum! Say about $400,000 or $500,000. The "Carmen" release should have been in two reels, as arranged, and not in four. Balm needed—let's call it—half a million. Our suggestion would be for Messrs. Spoor and Chaplin to play a friendly poker game and adjust their financial differences in the better understood game of "passing the buck."

in "The Iron Claw," the Pathe serial, is the sharp bill and temperamental disposition of the parrot in the cast.

Dorothy Green began her professional career as a concert singer. The failure of her voice led her to enter motion pictures.

Director Eugene Mullin has started work on a Broadway star feature with **Harry Morey** in the lead. **Thomas Mills, Edward Elkas** and **Harry Fisher** are in the cast.

Florence Lawrence has resigned from the Universal Company, after appearing in two pictures.

Earle Williams will apear as a motor speed star and hero of all around daring in the new Vitagraph serial which has been directed by **Wally Van.**

Caroline Birch appears in a new Vitagraph Broadway Star feature directed by **William Humphreys.** Little **Bobby Connelly** is a member of the cast.

Gertrude Robinson appears as a girl of the streets who reforms and becomes a Salvation Army lassie in Gaumont's "The Quality of Faith."

Hector Turnbull, formerly dramatic critic of the *New York Tribune* and now a member of the scenario staff of the Jesse L. Lasky Feature Play Company, arrived in New York recently after an absence of a year.

An ancient Egyptian temple has been erected at Atlantic Beach for use in "The Image Maker of Thebes."

Morgan Jones and **William Burt** of the Thanhouser Company will leave Jacksonville soon for the company's New Rochelle studio.

Billy Dunn of the Eagle Film Company will soon begin the erection of four stages at the Jacksonville studio for several companies of players who will arrive soon.

Harry Fox, the musical comedy star, has signed with the Internation Film Service to appear in screen comics.

Paul M. Bryan of Denver, Colo., photoplay author, now on a trip east, visited the Gaumont studios. Among the Gaumont dramas which he has written are "The Card Players," "The Idol of the Stage," "Feathertop," and "The Isle of Love."

Fritz Orlamond, technical director and character actor for Gaumont, began his theatrical career in Copenhagen, Denmark, in 1884.

Gertrude Robinson wears a Salvation Army costume in "The Quality of Faith."

James Levering, Gaumont character man, played with Henry Irving in England.

The first subject to be made by **Craig Hutchinson,** recently added to the Universal producing staff, is "A Boarding House Tangle," with **Ernie Shields, Harry Todd, Marguerite Joslin** and **Marcia Moore.**

Frances Marion, chief scenario editor for the World Film Corporation, began film work as an extra girl about a year ago.

Thomas Stewart succeeded his brother **Charles** as manager of the Knickerbocker theater in New York when the latter withdrew to take charge of the new Rialto.

Harold Hubert, a Vitagraph actor, one of the players in "The Battle Cry of Peace," was killed recently when struck by an automobile on his way home from the studio after finishing a comedy scene in the series featuring **Frank Daniels.**

Edward Jose, now directing "The Iron Claw," on May first celebrates the completion of his first year as an independent producer. During the twelve months he has made "The Beloved Vagabond," "Simon the Jester," "The Closing Net," "Nedra," "The Light That Failed," and fourteen episodes of "The Iron Claw," a total of fifty-four reels.

Norma Talmadge, Fine Arts.

Norma Talmadge is the featured player in the Fine Arts-Triangle play, "Children in the House," and her work wins very favorable comment. Miss Talmadge is a talented and sincere player, and is advancing in her art.

Athletics, portrait painting and the writing of scenarios are **Virginia Pearson's** diversions when away from the studio.

Frank Burbeck, well known on the legitimate stage, makes his first appearance in motion pictures in the Fox production, "Blazing Love," featuring **Virginia Pearson.**

Ormi Hawley, formerly with Lubin and other companies, is featured in "Where Love Leads," her first William Fox play. **Frank C. Griffin** directed the production.

PACIFIC COAST NOTES

After two weeks vacation, **Henry King** is back at the Balboa studio. He is relieved of the responsibility of directing and is co-starring with **Ruth Roland** again.

A pleasing touch was given one of the desert pictures in "The Aryan," when the pack burro in the scene unexpectedly walked over to its master (W. S. Hart) and affectionately put its nose over the actor's shoulder, just as the camera caught the act.

Harry Lonsdale, prominent in the cast of "The Ne'er Do Well," sang in comic opera at the age of eighteen.

Fritzi Brunette, star in "Unto Those Who Sin," and "At Piney Ridge," is a decided brunette with gray eyes.

Vivian Reed was known as "The Calendar Girl" before joining the Selig Company.

"Into the Primitive," the Selig Red Seal drama released through V. L. S. E. May 29, is a jungle story, written by **Robert Ames Bennett. Kathlyn Williams is featured. Guy Oliver** and **Harry Lonsdale** have prominent roles.

"A Stranger in New York," one of **Charles Hoyt's** successful farce comedies, has been adapted for the screen by **Gilson Wiletts** and is being produced by the Selig Company with **Otis Harlan** in the leading role.

Fritzi Brunette again appears in a "ragged" role in the three-reel feature, "The Test of Chivalry," being produced at the Selig Los Angeles studio by **William Robert Daly. Edward J. Peil, Vivian Reed** and **James Bradbury** are in the cast.

A close friendship has arisen between **Dorothy Gish** and **Constance Talmadge** at the Fine Arts studio.

A rule at the Mutual-Chaplin studios forbids visitors during working hours. A dignified citizen of Los Angeles, barred out by the rule, was observed recently perched on top of a high board fence overlooking the studio yard.

William de Vaull, who was one of the prominent negro slaves in "The Birth of a Nation," plays a colored servant in a Kentucky story **Allan Dwan** is directing with **Lillian Gish** as star. **Sam de Grasse, Jennie Lee** and **Spottiswodde Aitken** are in the cast.

Douglas Fairbanks and party were guests of **Oliver Morosco** at a recent stock performance of "The Show Shop," in which Fairbanks starred for six months at the New York Hudson theater. The party included **De Wolf Hopper, William Christy Cabanne, Norma** and **Constance Talmadge** and their mother.

George Fisher impersonates the Christ in the **Thomas Ince** production, "Civilization."

Bertram Grassby appears as a young English lord in the Universal play, "His Date in Honolulu." **Myrtle Gonzales** is leading woman. **L. Reynolds** is directing.

Anne Schaefer, the Vitagraph actress, is a baseball fan.

Webster Campbell is the latest member of the Vitagraph Company to purchase an automobile.

Juanita Hansen, leading lady of "The Secret of the Submarine," is a native of Des Moines, Iowa.

Lamar Johnstone at one time held the record for running one hundred yards at the University of Virginia.

Hugh Bennett once managed a "wagon

show" out through the West which was broken up when the audience in one city took the play too seriously and shot and killed the "villain" who was "stage-choking" the heroine.

The marriage of **Dick Rosson**, the American Film Company juvenile, to **Miss Vera Sisson** is announced.

Members of the Fine Arts studio were quite excited recently, for they thought they had captured **Villa**, but the stranger who resembled the bandit proved to be another Mexican, quite harmless.

Dorothy Dalton proved her skill in driving an automobile in a thrilling chase for "The Raiders," the Triangle-Kay Bee play featuring **H. B. Warner.**

"Four Months," the title of a three-reeler just completed by **Director Carl LeViness** for the American Film Company, refers to the length of time the millionaire hero is given to live. **Vivian Rich, Alfred Vosburgh** and **George Periolat** are in the cast. There is a surprise at the end of the story.

Audrey Munson, the artist's model now apearing in "Virtue," a seven-reel feature being made by the American Company, enjoys being a picture actress. The chorus and dances in the production are being arranged by **Genevieve Driscoll.**

Juanita Hansen was offered leading roles in pictures before she graduated from the Los Angeles high school.

Hylda Hollis, who plays a Russian adventuress in "The Secret of the Submarine," resided for several years in Petrograd. She was born in Philadelphia and went on the stage when seventeen years old.

William Collier, Jr., will make his debut as a star on the Triangle program in "The Bugle Call," written especially for him by **C. Gardner Sulivan.** Young Collier appears as the mischievous son of a commandant at a western army post. **Wyndham Standing, Anna Lehr, Thomas Guise** and **Joe Goodboy** are in the cast.

De Wolf Hopper, in his present Fine Arts picture, "Mr. Goode, the Samaritan," is said to be playing his best screen role so far.

Seena Owen, the Fine Arts actress, is taking a short vacation, resting in the hills of Colorado.

Wilfred Lucas, who is working with **Mae Marsh** and **Robert Harron** under **Paul Powell's** direction, is building a new home in Glendale.

Trick photography is used effectively in "The No-Good Guy," featuring **William Collier,** the principal tricks centering about the hallucinations of the leading character while under the influence of liquor.

George Clancy, who plays "Hook" Barnacle in "The Secret of the Submarine," is a musician and has written several opera scores. On the speaking stage he created the role of "Philip" in the Drury Lane production of "Sporting Life."

Helen Holmes is fond of Indian relics, rare baskets and pottery ware and already has an interesting collection.

Victor Moore will apear as a clown in his next play on the Paramount program. There will be a three-ring circus, side shows and menagerie to give proper atmosphere to the story.

Fannie Ward will next apear in "The Gutter Magdalene," written by **Willard Mack,** directed by **George Melford.**

The Jesse L. Lasky May releases include **Geraldine Farrar** in "Maria Rosa," **Sessue Hayakawa** in "Alien Souls," and **Blanche Sweet** in "The Thousand Dollar Husband."

Jane Grey, co-starred with **William Desmond** in "Waifs," a Triangle-Kay Bee feature, is well known on the speaking stage as star of "The Concert" and other Broadway successes.

Kathlyn Williams is enjoying a short rest after completing "Into the Primitive."

Fay Tincher.

Fay Tincher, the Fine Arts star, has gone to the front rapidly in the two years of her picture career. The little comedienne, who apeared with De Wolf Hopper recently in "Don Quixote" and "Sunshine Dad," made her debut under David W. Griffith in his first feature drama, "The Battle of the Sexes." Before becoming a Fine Arts featured player she appeared in comedy photoplays. "Komics." As an evidence of her widespread popularity, Miss Tincher recently won second place in a popularity contest held in Australia. Mary Pickford was first.

Princess Olga and her trained leopards, who recently appeared in the one-reel Selig comedy, "A Boarding House Ham," are at present among the attractions at the San Diego Exposition.

Francis Ford and **Grace Cunard,** who recently left the Universal Company, were guests at a farewell dinner given in their honor by twenty members of their company.

Henry King and **Ruth Roland** are working in a five-reel Balboa feature, "The Devil's Pet Bait," written by **Will E. Ritchey.**

Helene Rosson has completed her work in "The Abandonment," an American five-reeler. **E. Forrest Taylor** and **Harry Von Meter** appear in the cast. Miss Rosson appears as a society woman, the exact opposite of her role in "April."

Having finished the "Graft" serial and taken his twenty-four hours sleep, **Richard Stanton** is at work on a comedy drama, "The Great Corona Race," in which he plays the lead with **Marcia Moore** opposite.

Stella Razeto is co-starring with **Harry Carey** in "Club Law," under the direction of **Ed. J. Le Saint.**

Cleo Madison, after a short rest, has begun to direct and play the lead in a West Indian drama. She impersonates a little slave girl.

Rhea Mitchell's mother is seriously ill in a Los Angeles hospital.

Florence Dagmar, ingenue with the Lasky Company, has been informed that a high school girls' club has been named for her in Louisville, Kentucky.

Roland Bottomley and **Marie Empress** have been brought from New York to appear in the support of **Jackie Saunders** in the Balboa series, "The Grip of Evil." **Harry Harvey** is the director.

Billy Mason, with the Essanay Company for three years, is now with the Keystone forces.

Harry Wulze, for two years a member of the Keystone scenario staff, is now an assistant director.

William F. Hart, for seven years with the New York World, is now publicity man at the Keystone studios, assisting **Frederick Palmer.**

William De Mille and **Martin Fairfax** prepared the scenario for **Victor Moore's** next play.

Sessue Hayakawa and his wife, **Tsura Aoki,** the Japanese players, are at work under the direction of **Frank Reicher** in a Lasky photodrama from a story by **Hector Turnbull** which was prepared for the screen by **Margaret Turnbull.**

Jackie Saunders' new pet, a Yorkshire terrier, plays a part in one of the episodes for "The Grip of Evil."

For a scene in "Sultana," a Balboa play, a six passenger tourcar was sent over the cliffs at Point Firmin. It dropped 250 feet and broke in mid-air as a result of the gasoline tank's explosion. **Norman Manning** superintended the stunt.

Clarence A. Frambers, president of the Photodrama Club of Chicago, has been added to the writing staff of the American Company.

George Melford is directing **Fannie Ward** and **Jack Dean** in a photoplay by **Willard Mack.**

Bessie Barriscale is again acting in a light comedy drama at Culver City. **William Desmond** plays opposite.

William De Mille is directing **Victor Moore** at the Lasky studios in a photoplay of circus life.

Ben Turpin, recently added to the Vogue forces, is working in a baseball picture under the direction of **Jack Dillon.**

Ruth Roland and **William Conklin** are

being featured in "Sultana," under the direction of **Sherwood Macdonald.**

Jack Kerrigan and a company of forty have left for Arner's camp, near San Diego, where, under the direction of **Jack Conway,** scenes for "The Silent Battle" will be taken.

Alex. Beyfuss, president of the California Motion Picture Company, is to leave shortly for the east.

Because of the elaborateness and size of the scenes for "The Woman Who Dared," an adaptation of the novel by **C. N.** and **A. M. Williamson** in which **Beatriz Michelena** is starred, the California Motion Picture Corporation is further extending its sunlight stage at San Rafael, and doubling its stage capacity.

A Southern California Motion picture company has offered to buy the Tower of Jewels at the Exposition grounds, with the idea of tipping it over as a spectacular scene in a play written around it. The offer has not yet been accepted.

Dr. H. G. Stafford, head of the scenario department at Universal City, receives an average of about 2,000 scripts weekly.

Little **Billy Jacobs,** five-year-old actor, appears in the support of **Marie Doro** in "The Heart of Nora Flynn," which **Cecil B. De Mille** is directing.

Lola May, prominent on the speaking stage, recently leading woman in New York in "The Lure," has an important role in "The Heart of Nora Flynn."

An exact replica of a ballroom scene at the Casino at Bath, the English watering place, in the latter part of the eighteenth century, is shown in "Sweet Kitty Bellairs," starring **Mae Murray.**

James Young is to direct **Blanche Sweet** in a photodrama written for her by **Beatrice C. De Mille,** the mother of **Cecil B.** and **William C. De Mille.**

Charles Ray, who has been playing erring sons and wayward boys, has a light comedy part in a feature being produced at Culver City by **Raymond West.** He begins as a fop, but at the end of the play is a "regular fellow."

In the episodes of "The Secret of the Submarine" already produced, **Thomas Chatterton** has sprained his ankle, cut his forehead, got a chill and nearly had pneumonia, but he expects to finish the play.

Harry Millarde has resumed directing at the Kalem studios, after a three months' vacation.

A bureau has been formed in Los Angeles, with **Anita King** as head, to aid and protect the thousands of young girls who come to the city to seek employment in the motion picture industry.

Lionel Barrymore is now working in "The Quitter," a five-reel Metro production being filmed near the Mexican border.

Jack Standing, who plays the role of a young Russian violinist in "Civilization's Child," went to an instructor and learned the proper way to hold a bow.

William Tedmarsh, who plays the Jap spy in "The Secret of the Submarine," was at one time a scout for the Royal Northwest Mounted Police of Canada. He was in the U. S. army for five years and served with the British in South Africa.

Thomas Chatterton is a native of Geneva, N. Y. His early ambition was to be a university professor.

George Webb, who plays "Mahlin" in "The Secret of the Submarine," is an enthusiastic racing driver.

A "MOVING" STAR

Marguerite Clayton, pretty Essanay leading woman, finds that the home life motion picture actors are said to enjoy is not always what it is supposed to be. This is because of President George K. Spoor's insistence on getting realistic settings.

Miss Clayton first came to the Essanay studios in Chicago from the Niles, California, studios. She was immediately

Marguerite Clayton, Essanay

sent to Starved Rock, Illinois, to take part in a picture there, then she was sent to "The Pines" in Wisconsin for another picture.

Later she went with a company to Virginia, Minnesota, on the border line of Canada, where she took the feminine lead in "Beyond the Law," taken from Henry Oyen's novel, "The Snow Burner Pays."

Hardly had she returned from the north when she was sent with a troupe to the southland where she appears in the feminine lead in "According to the Code," which is being filmed on Signal Mountain and neighboring peaks of the Tennessee range, in Tennessee.

CHICAGO GOSSIP

Elizabeth Burbridge, who last appeared in Essanay's three-reel release, "The Danger Line," will be seen next in a light comedy, "The Double Cross," a flippant tale of boy crooks.

A photoplay, "Orphan Joyce," has been prepared especially for twelve-year-old **Joyce Fair** of the Essanay Company.

Nell Craig has a strong role in each of three new Essanay releases, "Her Naked Soul," "Once a Thief?" and "The Consummation."

"That Sort," taken from the stage play of that name, is being filmed by Essanay in five acts with **Warda Howard, Ernest Maupain** and **Duncan McRae.**

"The Fable of the Good Fairy With the Lorgnette" will be the next **George Ade** fable in pictures.

Henry B. Walthall received 120 letters in one day recently.

John Junior takes the principal role in "The Frame-up," a three-reel Essanay play.

"In the Moon's Ray," featuring **Francis X. Bushman,** has been reissued in two reels by Essanay.

"A Return to Youth—and Trouble," is a two-reel light comedy taken from one of **Albert Payson Terhune's** stories. **Edward Arnold, Lillian Drew** and **Harry Dunkinson** appear in the cast.

Marguerite Clayton has bought an automobile, a little coupe of the detachable top design.

Thomas Santschi entertained his friends recently at an elk steak dinner.

The first performance of the Selig feature, "War-torn Poland," was held in Chicago at the Star theater, April 24.

Vitagraphess Recovers

Nell Shipman, on her complete recovery from recent blindness caused by an extreme case of poison-oak was immediately signed by the Vitagraph Company for lead in its coming Blue Ribbon feature "Through the Wall" by Cleveland Moffett. Director General Rollin S. Sturgeon of the Vitagraph studio will personally direct this picture and hopes to make of it as big a success as J. Stuart Blackton has declared the eight-reel "God's Country—and the Woman" picture to be.

The latter picture, which opened at Clune's Broadway Theater in Los Angeles on April 10, also has Miss Shipman in its leading role.

Owing to the general inconvenience which this actress sustained as result of her recent poison-oak affection, she is arranging to take up the matter of fighting this menace in the California mountains with the aid of the health department of the State of California.

"ACT" NEARLY FATAL

It is an old saying that "dog is man's truest friend," but Miss Sothern, who is starring in "The Mysteries of Myra," is rather regretting this fact. Miss Jean Sothern possesses a Pekinese pup who is always with her at the studio.

One morning Miss Sothern was busy with a scene in which she rescues Howard Estabrook from a room filled with stifling vapors. Director Wharton had found that the only way to secure the best effects was to use actual chemicals which would give the exact reaction. Just as Miss Sothern and her butler were effecting the rescue the aforementioned pup started a wild dash in his mistress' direction, with utter disregard for all studio propriety.

He was just a trifle late, however, the door closed and he was surrounded by stifling clouds. A few breaths and said pup coughed, strangled and turned up his Pekinese heels toward heaven. When the smoke had been dispelled he was

found in very bad way. However, Miss Sothern's entreaties and ammonia bottle soon restored him. She says her pet will hereafter remain at home while she is working dangerous scenes. Needless to say Friend Pup agrees.

ACTOR MISTAKEN FOR JAP

When William Tedmarsh, the powerful character actor, stepped onto the pier of the United States naval base at San Pedro he was taken into custody by a sentry and hustled before the commanding officer.

He was "made up" as Satsuma, the Japanese spy, in "The Secret of the Submarine," the forthcoming Mutual American photoplay. Mr. Tedmarsh explained and was released.

In these days of national uncertainty especial precautions are taken to forestall anyone prying into the details of equipment and personnel of our regular forces. Mr. Tedmarsh arrived at the pier ahead of the other members of the company and thought to while away the time by examining some ordnance being mounted on the U. S. S. Farragut.

He did not get far with his examination for a guard started toward him. Mr. Tedmarsh, not wishing to intrude, stepped down onto the pier, right into the arms of another guard, who forthwith marched him to the office of the commander, and he had to explain all over again.

THANHOUSER STAR SEARCHES FOR LOST BOY

New impetus is to be given the search for Jimmie Glass, the four-year-old boy who disappeared mysteriously almost a year ago. Florence La Badie, the Thanhouser star, has decided to set a number of wheels in motion on the case, and Mrs. Glass, mother of the boy, sees a ray of hope. Her story has occupied the front pages of the nation's newspapers, and since May 12, 1915, when her boy vanished, she has travelled all over the country following up clues.

A few weeks ago Mrs. Glass received word that a boy resembling the missing lad was seen at the Thanhouser Film Corporation's studio in New Rochelle, N. Y. With Police Lieutenant James P. Rooney, she journeyed to the studio, and Mr. Thanhouser most cordially opened for her perusal all available records of the company, showing just which were the children used in his productions for a year back. Frank Grimmer, cast director, located and identified all the kiddies as legitimate residents of New Rochelle and its environs.

An interesting witness of all this was Florence La Badie, who quickly remembered the famous case. Her sympathy aroused, she had a long talk with the mother and the police official. "That actress lady just took me off my feet," said the big detective later. "Ideas just seemed to pop out like gun flashes, and she is going to be a big help, too."

Miss La Badie will first utilize her enormous outgoing mail in her campaign. Every film fan whose letter she answers will receive a description of the lost boy, and an endless chain will be established. She will direct the work personally from the studio in New Rochelle.

Florence La Badie, the Thanhouser celebrity, confering with Mrs. Glass and the detective regarding plans for locating lost little Jimmie Glass, seen on the left.

The yo-ho lads of the U. S. S. Farragut enjoying the lunch given in their honor by Juanita Hansen when she was working in the Mutual-American feature, "The Seeret of the Submarine." It is said that the charming little blonde leading lady made the dessert herself, and that the sailor boys liked it so well that they "adopted" the fair cook into the navy.

HOGAN PUTS HIS HEAD IN A NOOSE

Property men around motion picture studios are ever on the look-out for odds and ends that might be useful in a picture. Metro boasts of a strange and interesting character in the person of Daniel "Kid" Hogan, chief property man at the Rolfe-Metro studio. When Hogan is not actually engaged in work around the studio, he snooks around the city, in second-hand stores, antique shops and out of way places, buying up a curious lot of old things. He is given a free hand with a bankroll, for the managers of the studio value his judgment.

But Hogan bought something recently that did not meet with their approval, and it is now a white elephant on his own hands. And the funny part of it is that he thought he had made a master stroke and had gotten something that would prove invaluable around the studio. It is a gallows that has seen active service, and on which a score of men met their death. Hogan saw an advertisement where the county commissioners of Northumberland County, Pennsylvania, offered for sale a gallows in good condition. It had been stored in the local jail there for four years, since electrocution became the lawful mode of killing murderers. The last man hung on the gallows was Joseph Polichinus.

Hogan thought it would be a capital idea to have a gallows around handy, and he bought the outfit for seventy-five dollars. It was crated and shipped to the studio, and he called a crowd around when he unpacked the grewsome object, thinking they would roundly congratulate him for his shrewdness. Max Karger, general manager of the studio, took one slant at the gallows, and then asked Hogan how in the world he expected to use anything like that in a Metro production. Hogan said he thought it could be used frequently.

"If we ever use it, it will be on you," Karger said.

When Director George Sargent ordered his property man to "dig up a shark" that individual "'lowed that they didn't grow in the ground." And he was right, but there were plenty of them where they did grow, out in the Santa Barbara channel. By using the carcass of a horse a big specimen was captured.

The men who constructed the cage into which the shark was lured, evidently did not figure on the tremendous strength of the tail, for Mr. Shark with one powerful blow ripped open the sides and effected an escape. Now the hunt is on for another one.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-24	The Blind Princess and the Poet	Biograph	1,000
D	4-24	The Strange Case of Mary Page No. 14	Essanay	2,000
D	4-24	The Social Pirates No. 5	Kalem	2,000
C	4-24	Germs and Microbes	Lubin	1,000
D	4-24	The Woman Who Did Not Care	Selig	3,000
T	4-24	Selig-Tribune No. 33	Selig	1,000
D	4-24	The Rookie	Vitagraph	1,000

Tuesday.

D	4-25	Celeste	Biograph	2,000
D	4-25	The Little Samaritan	Essanay	2,000
C	4-25	Ham's Waterloo	Kalem	1,000

Wednesday.

C	4-26	The Spring Chicken	Biograph	3,000
C	4-26	Vernon Howe Bailey's Sketch Book of Boston; Scenic	Essanay	1,000
C	4-26	Counting Out the Count	Kalem	1,000

Thursday.

D	4-27	Playthings of the Gods	Lubin	3,000
T	4-27	Selig-Tribune No. 34	Selig	1,000
C	4-27	What's Sauce for the Goose	Vim	1,000

Friday.

C	4-28	A Lucky Mistake	Kalem	1,000
D	4-28	The Broken Promise	Knickerbocker	3,000
C	4-28	The Rivals	Vim	1,000
C	4-28	Terry's Tea Party	Vitagraph	3,000

Saturday.

D	4-29	The Danger Line	Essanay	3,000
D	4-29	The Trail of Danger	Kalem	1,000
C	4-29	Love and Bullets	Lubin	1,000
D	4-29	Badgered	Selig	1,000
D	4-29	The Man Hunt	Vitagraph	1,000

Monday.

D	5-1	Swords and Hearts	Biograph	1,000
D	5-1	The Strange Case of Mary Page, No. 15	Essanay	2,000
D	5-1	The Social Pirates, No. 6	Kalem	2,000
C	5-1	The Buckshot Feud	Lubin	1,000
D	5-1	The Man Within	Selig	3,000
T	5-1	The Selig-Tribune, No. 35	Selig	1,000
C	5-1	Jane's Husband	Vitagraph	1,000

Tuesday.

D	5-2	In the Moon's Ray	Essanay	2,000
	5-2	Title Not Reported	Kalem	
D	5-2	The Candle	Lubin	2,000

Wednesday.

D	5-3	Fit for Burning	Biograph	3,000
C	5-3	The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So"	Essanay	1,000
C	5-3	Romeo of the Coal-Wagon	Kalem	1,000

Thursday.

D	5-4	None So Blind	Lubin	3,000
T	5-4	Selig-Tribune, No. 36	Selig	1,000
C	5-4	The Brave Ones	Vim	1,000

Friday.

C	5-5	The Dumb Heiress	Kalem	1,000
D	5-5	The Oath of Hate	Knickerbocker	3,000
C	5-5	Home-Made Pies	Vim	1,000
C	5-5	Some Chicken	Vitagraph	1,000

Saturday.

D	5-6	Once a Thief?	Essanay	3,000
D	5-6	The Human Telegram	Kalem	1,000
C	5-6	Father's Night Off	Lubin	1,000
D	5-6	An Elephant's Gratitude	Selig	1,000
D	5-6	The Resurrection of Horror	Vitagraph	3,000

V. L. S. E. Program

	4-24	Hearst-Vitagraph No. 33	Vitagraph	1,000
	4-27	Hearst-Vitagraph No. 34	Vitagraph	1,000
	5-1	At Piney Ridge	Selig	5,000
	4-24	God's Country and the Woman	Vitagraph	8,000
	4-24	The Little Shepherd of Bargain Row	Essanay	5,000
	5-1	The Law Decides	Vitagraph	1,000
	5-1	Hearst-Vitagraph No. 35	Vitagraph	1,000
	5-4	Hearst-Vitagraph No. 36	Vitagraph	1,000

Mutual Program

Monday.

D	4-24	The Counterfeit Earl	American	2,000
C	4-24	Dad's Darling Daughters	Falstaff	1,000

Tuesday.

D	4-25	A Man of Honor	Thanhouser	2,000
C	4-25	The Island That Never Was	Vogue	1,000

Wednesday.

T	4-26	Mutual Weekly No. 69	Mutual	1,000
C	4-26	Bugs and Bugles	Beauty	1,000
S	4-26	See America First No. 33	Gaumont	700
C	4-26	Kartoon Komics No. 33	Gaumont	300

Thursday.

D	4-27	A Broken Genius	American	3,000

Friday.

D	4-21	The Return	Mustang	2,000
D	4-28	Unlucky Luke	Mustang	2,000
C	4-28	The Traitor	Cub	1,000

Saturday.

D	4-29	The Carriage of Death	Thanhouser	3,000
C	4-29	Willing Wendy to Willie	Falstaff	1,000

Sunday.

C	4-30	Two Beds and No Sleep	Beauty	1,000
C	4-30	Bungling Bill, Doctor	Vogue	1,000

Monday.

D	5-1	Pierre Brissac, the Brazen	American	2,000
C	5-1	The Dashing Druggist's Dilemma	Falstaff	1,000

Tuesday.

D	5-2	The Weakling	Thanhouser	2,000
C	5-2	Out for the Count	Vogue	1,000

Wednesday.

T	5-3	Mutual Weekly, No. 70	Mutual	1,000
C	5-3	Billy Van Dusen's Ancestrie	Beauty	1,000
S	5-3	See America First, No. 34	Gaumont	700
C	5-3	Kartoon Komics, No. 34	Gaumont	300

Thursday.

D	5-4	The Spirit of '61	Thanhouser	3,000

Friday.

D	5-5	With a Life at Stake	Mustang	2,000
C	5-5	M. T. Dome's Awful Night	Cub	1,000

Saturday.

D	5-6	Avenged by Lions	Centaur	2,000
C	5-6	The Skillful Sleigher's Strategy	Falstaff	1,000

Sunday.

C	5-7	All for Nuttin'	Beauty	1,000
C	5-7	Bungling Bill's Dream	Vogue	1,000
T	5-7	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	4-24	His Wooden Leg	Nestor	1,000
D	4-24	Graft No. 20	Universal	2,000

Tuesday.

D	4-25	The Other Half	Gold Seal	2,000
C	4-25	The Unexpected	Rex	1,000
C	4-25	Billy's War Brides	Imp	1,000

Wednesday.

D	4-26	Lonesome House	Big U	1,000
C	4-26	Bill's Narrow Escape	L-Ko	1,000
T	4-26	Animated Weekly No. 17	Universal	1,000

Thursday.

D	4-27	Miss Blossom	Laemmle	2,000
D	4-27	Chicken Hearted Jim	Rex	1,000
C	4-27	Such is Life in China, a Hy Mayer Travelogue	Powers	1,000

Friday.

D	4-28	Why Mrs. Kenworth Lied	Imp	3,000
	4-28	No Release This Week	Victor	
C	4-28	The Newlyweds' Mixup	Nestor	1,000

Saturday.

D	4-29	The Torrent of Vengeance	Bison	2,000
C	4-29	A Family Avair	Powers	1,000
C	4-29	A Jitney Driver's Romance	Joker	1,000

Sunday.

C	4-30	Their Anniversary	Rex	1,000
D	4-30	Through Flames to Love	Imp	2,000
	4-30	No Release This Week	L-Ko	

Monday.

C	5-1	Her Hero Maid	Nestor	1,000
D	5-1	The Adventures of Peg o' the Ring, No. 1	Universal	2,000

Tuesday.

D	5-2	The Purple Maze	Gold Seal	2,000
D	5-2	Eleanor's Catch	Rex	1,000
C	5-2	When Slim Was Home Cured	Imp	1,000

Wednesday.

D	5-3	The Girl Who Feared Daylight	Victor	2,000
C	5-3	The Bankruptcy of Boggs & Schultz	L-Ko	1,000
T	5-3	Animated Weekly, No. 18	Universal	1,000

Thursday.

	5-4	No Release This Week	Laemmle	
D	5-4	The Beloved Liar	Big U	3,000
C	5-4	Won With a Make-Up	Imp	1,000

Friday.

D	5-5	Just Kitty	Imp	1,000
D	5-5	The Chief of the Desert	Laemmle	1,000
C	5-5	Lem's College Career	Nestor	2,000

Saturday.

D	5-6	The Leap	Bison	2,000
	5-6	No Release This Week	Powers	
C	5-6	A Perfect Match	Joker	1,000

Sunday.

T	5-7	Scaling the Jungfrau	Rex	1,000
D	5-7	The Marriage of Arthur	Laemmle	2,000
C	5-7	Mr. Buddy Bruggs, Burglar	L-Ko	1,000

Miscellaneous Features

Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
A Fool's Paradise	Ivan Film	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000

Bluebird Photo-Plays, Inc.

Feb.	7	Undine	5,000
Feb.	14	Hop, the Devil's Brew	5,000
Feb.	21	The Wrong Door	5,000
Feb.	28	The Grip of Jealousy	5,000
Mar.	6	Rupert of Hentzau	5,000
Mar.	12	The Strength of the Weak	5,000
Mar.	19	Yaqui	5,000
Mar.	26	The Flirt	5,000
Apr.	2	Tangled Hearts	5,000
Apr.	9	John Needham's Double	5,000
4-16		The Great Problem	5,000
4-24		The Gay Lord Waring	5,000
5-1		Crippled Hand	5,000

Fox Film Corporation

Released Week of

Jan.	23	The Serpent	5,000
Jan.	30	The Ruling Passion	5,000
Feb.	6	Merely Mary Ann	5,000
Feb.	13	Fighting Blood	5,000
Feb.	20	The Fool's Revenge	5,000
Feb.	27	The Spider and the Fly	5,000
Mar.	6	The Marble Heart	5,000
Mar.	13	Gold and the Woman	5,000
Apr.	24	The Man of Sorrow	5,000
Mar.	27	A Wife's Sacrifice	5,000
Apr.	3	Blue Blood and Red	5,000
Apr.	10	Slander	5,000

Kleine-Edison

Released week of

Feb.	2	The Final Curtain	Kleine	5,000
Feb.	9	When Love Is King	Kleine	5,000
Feb.	9	The Martyrdom of Philip Strong	Edison	5,000
Feb.	16	The Scarlet Road	Kleine	5,000
Feb.	23	At the Rainbow's End	Edison	5,000
Mar.	1	The Mishaps of Musty Suffer	Kleine	10,000
5-22		Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

Mar.	6	The Blindness of Love	Metro	5,000
Mar.	15	The Count of Ten	Metro	1,000
Mar.	27	The Wall Between	Metro	5,000
Apr.	3	The Kiss of Hate	Metro	5,000
Apr.	10	The Half Million Bribe	Metro	5,000
4-17		Playing With Fire	Metro	5,000
4-24		The Come-Back	Metro	5,000
5-1		Dorian's Divorce	Metro	5,000

Mutual Master-Pictures.

Released week of

Mar.	20	My Partner		5,000
Mar.	23	The Bruiser	American	5,000
Mar.	25	The Hidden Law	Centaur	5,000
Mar.	27	The Love Liar	Centaur	5,000
Mar.	27	Revelation	American	5,000
Mar.	27	The Net	Thanhouser	5,000
Apr.	3	The Haunted Manor	Gaumont	5,000
Apr.	3	The Traffic Cop	Thanhouser	5,000
Apr.	10	April	American	5,000
Apr.	13	The Leopard's Bride	Gaumont	5,000
4-17		Feathertop	Gaumont	5,000
4-20		Master Shakespeare, Strolling Player	Thanhouser	5,000
4-24		The Conscience of John David	Centaur	5,000
4-27		The Stain in the Blood	Signal	5,000
5-4		Lying Lips	American	5,000
5-1		The Quality of Faith	Gaumont	5,000

Paramount Features.

Released week of

Apr.	17	The Pasig River (The Filipino Thames)	Paramount-Burton Holmes	1,000
4-17		The Eternal Grind	Famous Players	5,000
4-20		The Innocent Lie	Famous Players	5,000
4-20		Inbad the Sailor Takes Gas	Paramount-Bray	1,000
4-24		The Heart of Nora Flynn	Lasky	5,000
4-27		The Moment Before	Famous Players	5,000
4-24		The Lowlands of Luzon	Paramount-Burton Holmes	1,000
4-27		Col. Heeza Liar Wins the Pennant	Paramount-Bray	1,000
5-1		David Garrick	Pallas	5,000
5-1		The Dog-Eaters of Benguet	Paramount-Burton Holmes	1,000
5-1		Al Falfa's Scientific Dairy	Paramount-Bray	1,000
5-1		Paramount Pictographs-Weekly Magazine	Paramount	1,000

Pathe.

Released Week of

5-1		The Iron Claw No. 10	Pathe	2,000
5-1		Trouble Enough	Pathe	1,000
5-1		Siberia, the Vast Unknown, No. 6	Pathe	500
5-1		How Small Sea Creatures Breed	Pathe	500
5-1		Pathe News No. 36	Pathe	1,000
5-1		Pathe News No. 37	Pathe	1,000

Red Feather Production

Released Week of

Mar.	13	The Pool of Flame	5,000
Mar.	20	Drugged Waters	5,000
Mar.	27	Autumn	5,000
Apr.	3	Two Men of Sandy Bar	5,000
Apr.	10	Brigadier Gerard	5,000
4-17		Her Bitter Cup	5,000
4-24		Thrown to the Lions	5,000
5-1		Dr. Neighbor	5,000

Triangle Film Corporation.

Released week of

Apr.	9	The Aryan; William S. Hart	Triangle-Kay-Bee	5,000
4-9		A Dash of Courage	Keystone-Triangle	2,000
4-16		Sold for Marriage	Fine Arts-Triangle	5,000
4-16		The Stepping Stone	Kay-Bee-Triangle	5,000
4-16		The Other Man	Keystone-Triangle	2,000
4-16		Ducking Society	Keystone-Triangle	1,000
4-23		Sunshine Dad	Fine Arts-Triangle	5,000
4-23		Civilization's Child	Kay-Bee-Triangle	5,000
4-30		The Children in the House	Fine Arts-Triangle	5,000
4-30		The Beggar of Cawnpore	Kay-Bee-Triangle	6,000

World Features.

Released week of

Mar.	20	The Supreme Sacrifice	Brady	5,000
4-3		Then I'll Come Back to You	Equitable	5,000
4-3		The Reapers	Triumph	5,000
Apr.	10	The Feast of Life	Paragon	5,000
4-17		The Social Highwayman	Shubert	5,000
4-17		By Whose Hand?	Equitable	5,000
4-24		The Closed Road	Paragon	5,000
4-24		The Chain Invisible	Paragon	5,000
5-1		The Feast of Life	Paragon	5,000
5-1		The Twin Triangles	Equitable-Balboa	5,000

Brief Stories of the Week's Film Releases

General Program

Swords and Hearts—BIOGRAPH—MAY 1.—Featuring Wilfred Lucas, Claire McDowell and Dorothy West. In the old South, before the war, the wealthy belle is wooed by her neighbor's son. When he rides away to join his regiment she kisses him before the assembled crowd. The daughter of a "poor white" on the plantation, who loves him secretly, bids him good-by also. Later, while riding to see his sweetheart, the officer is pursued by Union troops. The poor girl sees them, and, galloping off, draws the troopers in pursuit. She is wounded, but makes her escape, returning the horse without her escapade having been suspected. Her father heads a band of lawless men who, knowing the lieutenant's father has a treasure chest in the house, attack the mansion, kill the owner and set fire to the place during their drunken orgy. They do not find the treasure chest, however, for the old negro butler has buried it in the earth. At the close of the war the officer returns home a beggar, and is flouted by his former sweetheart in favor of a Union man. The old butler discloses the secret hoard and tells of the poor girl's bravery. The young man offers the heroine the life she saved, and she confesses her love.

The Buckshot Feud—LUBIN—MAY 1.—Featuring Davy Don. Don, a lawyer in a mountain town, has the distinction of winning the first and only case tried in town. It happens that a feud breaks out among two families. The leader has been arrested and is on trial for his life. The court room is crowded, and Don, who has been selected to defend him, is making a good defense when he is shot at by the friends of the other family. Don, scared to death, refuses to be made a target and is about to give up the case when the defendant's friends point a revolver at him. Don suddenly changes his mind and proceeds with the trial, and after many very funny situations the judge charges the jury and they file out. When the verdict of "Not Guilty" is announced, the friends of the opposing feudists proceed to shoot up the court.

The Man Within—(THREE REELS)—SELIG—MAY 1.—Reviewed elsewhere in this issue.

In the Moon's Ray—(TWO REELS)—ESSANAY—MAY 2.—Featuring Francis X. Bushman, E. H. Calvert, Bryant Washburn, Rapley Holmes and Gerda Holmes. Meredith Blake, a gentleman crook, learning that Robert Hamilton, a millionaire, has obtained a priceless scarab, determines to procure it. With the aid of his accomplice "Spider," he enters Hamilton's home and, by the light of the moon shining through the windows, obtains the scarab. Judith Hamilton, hearing the noise, comes into the room, and Blake, infatuated with her, has "Spider" carry her away. On her white slipper she makes a plea for help with a fountain pen which she unconsciously carried with her when disturbed in writing, and hurls it out the window. It strikes Richard Neal, a private investigator, who rescues the girl and returns the scarab to its owner.

The Candle—(TWO REELS)—LUBIN—MAY 2.—Featuring L. C. Shumway and Helen Eddy. James Carr, a young author, one evening finds a youth in his cabin. They struggle and the lights are extinguished, and when Carr lights the candle again he sees the flowing tresses of a girl before him. Carr asks Sue to tell him her story, and she shows him a letter which she received that morning from one Bancroft, known as Shiro, the Hypnotist, demanding five thousand dollars. She tells Carr that years before she met Bancroft, who acquired hypnotic influence over her, and on his account she was arrested. After serving her term in prison she marries Jim, a young mechanic, and that morning she received the threatening letter, and, not having the money, she went out to kill him. Carr then tells her that Bancroft has been killed in a gambling brawl, and when Sue hears this she rushes out gladly into the night, while Carr looks after her meditatively.

Fit for Burning—(THREE REELS)—BIOGRAPH—MAY 3.—Featuring Vera Sission and Charles H. Mailes. Constance Grey saves Madge Martin from the police and plants her feet in the path of righteousness, but Madge, driven from one employment to another by members of her own sex, becames disgusted and goes back to the purlieus of vice. She falls in love with Dick Foraker, who, unknown to Constance, was the cause of Madge's downfall. Sophie, a young girl of sixteen, whom Constance has befriended, disappears, and Constance asks Madge to help her find the girl. That evening Madge asks Constance to come to her resort, and when she arrives Madge leads her to a door and asks her to look through the tramson and she sees Sophie in the arms of Foraker. The next day Constance returns the ring which Foraker gave her with a brief note, and stronger of mind and higher of soul Constance rises superior to the shocks of life and continues her work of love and kindness among the weak and downtrodden.

The Fable of the Preacher Who Flew His Kite But Not Because He Wished to Do So—ESSANAY—MAY 3.—A certain preacher became wise to the fact that he was not making a hit with his congregation. The pewholders could understand everything he said, and they began to think the preacher was common. The preacher decided that to win and make everybody believe he was a nobby and boss minister he would have to hand out a little guff. On the following Sunday morning—from his lookout—he gave out a text which didn't mean anything. He sized up his flock with dreamy eye as he vocied the poetry and mysticism in those familiar lines of the great Icelandic poet, Ikon Navrojk. A stout woman leaned forward so as not to miss anything, and a venerable harness dealer seemed to recognize the quotation and nodded his head solemnly. The preacher didn't know what all the talk meant and he didn't care, and perceiving that the congregation would stand for anything, the preacher knew what to do after that. Moral: Give the people what they think they want.

None So Blind—(THREE REELS)—LUBIN—MAY 4.—The cast includes Walter Spencer, Evelyn Page, Nona Darkfeather, Adelaide Bronti, Cecil Van Auker and Ruth Saville. A longer review appears on another page of this issue.

The Brave Ones—VIM—MAY 4.—Featuring Plump and Runt. Plump and Runt, footsore and weary, arrive at a village, and after devouring a plate of newly-made pies, proceed to make love to the sheriff's daughter, who is rescued from their attentions by the worthy official himself. Not having the necessary money to pay for their meal, the old man tells them that if they will sleep for one night in an untenanted house on his property he will not have them jailed. Our two heroes agree to this proposal and take up their new quarters. As midnight approaches they are disturbed by unearthly noises, creakings and shadow-like apparitions. Finally, giving up hope of sleeping, they lay awake. Their door slowly opens and in the wall appears a ghost-like shape. This puts the finishing touch to their nerves and they bury their heads under the bed clothes. Meanwhile, a gang of counterfeiters, who have long used the house as their headquarters, discover the precense of the new tenants and decide to scare them off. Dressing in white sheets, they invade the bedroom, but Plump and Runt, now thoroughly aroused, attack and make them prisoners.

The Oath of Hate—(THREE REELS)—KNICKERBOCKER—MAY 5.—Featuring Henry King and Marguerite Nichols. Captain Mark Stone receives word from his financee that she has decided to marry another man. He arrives at her home just after the ceremony and vows that he will marry and rear children to hate her children as he hates her. Stone is injured in the head and loses his sight. He marries May Manning, the slavey at his boarding house, and later, when their child is born—a girl—he leaves the house in a rage of disappointment. Meeting an old shipmate he goes on a voyage with him, and one of the crew, bearing an old grudge against Stone, throws him overboard and the shock restores his sight. He returns home, but discovers that all trace of his wife and child has been lost. Stone, seeking his wife, is recognized on the street by his former sweetheart, who, having left her husband for another, is an outcast, and to avoid meeting her he enters a restaurant, where he finds May, who became a dishwasher there to support her child, and he discovers that the weapon he chose to work evil against the woman he once hated has turned to love in his hands.

Home-made Pies—VIM—MAY 5.—Featuring Pokes and Jabbs. Pokes, badly in need of a meal, steals a couple of pies which Mrs. Jabbs put outside to cool. While he is eating the pies he is attacked by a policeman and a farmer whom he has previously insulted. By using the pies as ammunition he manages to get away. Coming upon Ethel, Jabbs' daughter, he carries her off to the quarry which Jabbs owns. Here he pauses to rest and sits on an old log under which an irate employe whom Jabbs has discharged had placed a keg of powder in an attempt to blow up Jabbs. When the explosion occurs Pokes is making love to Ethel, and both are blown high into the air. Ethel falls on top of her mother, and Pokes, when last seen, is perched on top of a high tree calmly devouring the last of the home-made pies.

Once a Thief—?—(THREE REELS)—ESSANAY—MAY 6.—Featuring Bryant Washburn and Nell Craig. Paul Hendrick, who has a position in James Overton's antique shop, asks his employer for $1,000 to pay for an operation which will restore his crippled sister to health. Overton refuses him, and when he sells a curio for $1,200 he makes out a sales slip for $200 and spends the $1,000 for his sister's operation. He is caught, however, and gets only a six month's term. Through Mary Fulton, who has more than a feeling of friendship toward Paul, he is able to get his position back and keep it until he can return the money he stole, and when the story ends it is natural to assume that Mary will resign her position when the $1,000 is paid.

An Elephant's Gratitude—SELIG—MAY 6.—Featuring Harry Lonsdale and Edith Johnson. John Blythe, a planter, and his daughter, Ellen, live near the edge of the jungle. Kasu, the foreman of the native laborers on Blythe's plantation, is caught abusing an elephant which has become the particular pet of Ellen, and he is discharged and he vows to be revenged. While Huntley Jackson, the new foreman, and Blythe are inspecting the plantation, Ellen is enticed to a deserted hut by a skillfully written note, and there she is bound and gagged. The pet elephant, missing Ellen, traces her to the hut, forces the door open and carries her home, and gives the girl into the keeping of her father.

Mutual Program

Pierre Brissac, the Brazen—(TWO REELS)—AMERICAN—MAY 1.—Reviewed elsewhere in this issue.

Secret of the Submarine—(TWO REELS)—AMERICAN.—Episodes 1, 2 and 3 reviewed elsewhere in this issue.

The Dashing Druggist's Dilemma—FALSTAFF—MAY 1.—Jay C. Yorke is the handsome drug clerk who receives coy and meaning glances from all the young girls in town. Two of his admirers, sisters, have a wealthy uncle and they take such good care of him that he in desperation offers them each $10,000 if they contrive to marry within a week. They both set out for the drug clerk. One attempts to kidnap him but the other foils the plot and runs away with the handsome one herself. She takes him to the parson's, there a third person is met—a woman of portly dimensions. The clerk then explains that he cannot marry because his wife, the determined looking stranger, will not let him.

The Weakling—(TWO REELS)—THANHOUSER—MAY 2.—The story of a man who, since boyhood, is domineered by a bullying sort of chap. After the Bully marries the girl who has long been the Weakling's friend, the latter leaves for other parts. He wins the friendship of a little girl, who compliments him upon his bravery when he rescues her doll. As time passes the Weakling and the girl grow more fond of each other. The Bully again comes upon the scene and his attempt to wrong the girl spurs the Weakling on and he defies the Bully, who is a great coward. The former Weakling is now a spirited man, and the husband of the girl whose influence over him proved his making. Harris Gordon, Thomas Curran and Louise Emerald Bates are in the cast.

Out for the Count—VOGUE—MAY 2.—Featuring Madge Kirby, Arthur Travares and Alice Neice. Madge's father insists that she marry a title, and they go to a marriage broker, who promises to send a count. Arthur and his pal, strolling down the street, hungry and penniless, see a count and his valet coming toward them, and in desperation they overpower the count and his valet and exchange clothing. Arthur and his pal go to the office of the marriage broker, from which they are taken and introduced to Madge and her father. Preparations are immediately made for the marriage. Arthur and his pal go their way to prepare. Without money they are forced to sleep in a stable, where they pay for their lodging by cleaning a horse. They oversleep and reach the bride's home late. The guests immednately notice the strong stable odor and question its origin. About this time the genuine count, who has recognized his clothes on Arthur, comes upon the scene, is married to the bride, while Arthur and his pal make off through windows, grabbing viands from the heavily laden table as they make their getaway.

The Spirit of '61 — (THREE REELS) — THANHOUSER—MAY 4.—In this story of a mining town, containing the element of human interest, J. H. Gilmour is seen as an humble old grocer, who

Strong new Vitagraphs—Left to right, "The Law Decides," "Britton of the Seventh," and "The Man Hunt."

ceases to be a retiring "old" man when danger threatens his home town. He becomes determined and active, preventing a catastrophe planned by the discontented workers and winning the change in working conditions they desire. The old grocer receives his reward. There is a romance combined with this.

With a Life at Stake—(Two Reels)—Mustang — May 5. — Featuring Art Acord and Nita Davis. Margaret, daughter of Selby Maynard, a rancher, is the day operator at the telephone office and has a suitor in the person of Jim Pitman, better known as "The Killer." One day he comes to the telephone office and threateningly proposes to her, and Margaret, alarmed, manages to put in a call to the confectionery store, where the proprietor overhears the conversation and, realizing Margaret's danger, he informs Blinky and the boys of Lazy L ranch, who rush to her rescue. Jim shortly after is given a thrashing by Margaret's father, and while in a rage he shoots down a little girl. He is arrested, but manages to strike the sheriff and escape. He shoots Mr. Maynard, but finally Blinky, hearing of the affair, manages to capture Jim.

The Skilful Sleigher's Strategy—Falstaff—May 6.—The skilful sleigher does not find out that the guardian of his sweetheart objects to their marriage until after he has procured a marriage license. When he tries to redeem the license he is told that this cannot be done. The skilful sleigher hates to see the money wasted, and besides he really loves the girl so he neatly arranges a sleigh ride in which the guardian is dumped out and left to make out as best he can while the skilful sleigher and the girl are pronounced man and wife.

Universal Program

Her Hero Maid—Nestor—May 1.—With Lee Moran and Billie Rhodes. In order to be near the girl he admires Lee impersonates a maid and does her duties. He learns that the girl also admires him, and in his masculine attire he meets her occasionally in the park. Finally the family discovers the ruse, but the angry mother realizes that such devotion should not go unrewarded.

The Purple Maze—(Two Reels)—Gold Seal—May 2.—Featuring Stella Razeto, Juan De La Cruz and Gladys Brockwell. This story deals with the regenerative effect a pure-minded, innocent girl has on her employer, who, through it, renounces his libertine life and endeavors to make himself worthy of the girl. The latter, warned by the bitter experience of a friend, suspects his motives, but at last is assured of his true love and the two plan a happy future.

When Slim Was Home Cured—Imp—May 2.—With Victor Potel, Jane Bernoudy and Eileen Sedgwick. Mr. Slim, oppressed by his militant wife, decides on Dr. Hippo's advice to pretend that amnesia has set in and thus to make his wife the victim of his dual personality. But Mrs. Slim finds a treatise on amnesia in the doctor's office and learns that "often another blow on the same spot as the one causing the original injury restores the patient to his normal condition." Thereupon Mrs. Slim lands upon her husband with the family hammer and restores him to normality.

Eleanor's Catch—Rex—May 2.—Eleanor, daughter of Mrs. McGrady, a washerwoman, throws over her "steady," a hard-working plumber, for "Flash" Dacy, a dandy of the tenement district, ignorant of the fact that he is a pickpocket and confidence worker. She permits Dacy to provide a home for her and lives in ease until the moment he tries to make her help him fleece a wealthy farmer. McGuire, the plumber, induces Eleanor's lost sister to return to her mother's home with him, and here he finds Eleanor getting the worst of a fight with Dacy. Justice rules the day and all ends with McGuire providing the home for Eleanor and her family.

The Bankruptcy of Boggs and Schultz—L-Ko—May 3.—Featuring Alice Howell and Ray Griffith. Boggs and Schultz are too suspicious to be partners, and this condition makes trouble for everyone. Both decide to rob the safe and elope with Jane, the beautiful stenographer. Both arrive at the safe at midnight, but the janitor and his sweetheart are there, too. They take refuge in the safe and have a hard time of it, with Boggs drilling on one side and Schultz dynamiting the other.

The Girl Who Feared Daylight—(Two Reels)—Victor—May 3.—Featuring Mary Fuller. Because of her uncle's avarice, Mary, an orphan, is raised in a darkened hut and never permitted to see daylight. For a peculiar reason it was her dead mother's wish that this should be so, but the uncle's reason for maintaining this state of affairs is that he expects Mary to die and thus leave the money to him. Mary believes that if she ventures into the sunlight she will become blind. Hope finally comes to the girl in the person of Frank, a young man who stumbles into her cabin, wounded. Frank falls in love with Mary, and, therefore, has to cope with her uncle. Justice finally comes to the latter, and Frank takes Mary with him.

The Beloved Liar—(Three Reels)—Big U—May 4.—Featuring Thomas Jefferson and Zoe Bech. Carl, an old violinist, adopts a little newsboy and brings him to his attic. The boy, Jack, and the daughter of the landlady, Mary, become close friends. The landlady dies, and Carl is not able to support the children because of losing his position. Mary and Jack are taken care of by the rich Milbanks, while Carl, refusing help from them, leaves his old home. Years later Mary is about to bud out as an opera singer born on by the money of Milbanks. She is looking for a suitable opera in which to make her debut, and accidentally runs across the opera Carl had tried to sell without success years before, and which has been stolen from his old trunk in his absence. Realizng the worth of the opera as well as the identity of the writer, Mary decides to use it. Carl and his two friends of years ago are finally brought together, and in his opera Mary makes a big hit.

Won With a Make-up—Imp—May 4.—Featuring King Bagot and Edna Hunter. Josephine, daughter of Deacon Smith, falls in love with King, the leading man of a moving picture company, much to the disgust of her father. How the lovers cleverly circumvent the deacon and get married in spite of him the story reveals.

Just Kitty—Imp—May 5.—Featuring Edith Roberts. Kitty, a little girl of the orphan asylum, is adopted by Judge Wright. She detects a plan of the judge's nephew to rob his uncle's safe, and the latter catches the boy in the act. Thinking that his uncle will make a new will, the nephew arranges to get rid of him before he has time. But Kitty is on the alert again and saves her benefactor from murder as well as helping him to catch his dissolute nephew. The latter is not prosecuted by the judge but ordered to get out of the country with his accomplice for good. Then the kind old man asserts that henceforth he'll have no one to care for him but "Just Kitty."

The Thief of the Desert—Laemmle—May 5.—Ali Ben, on his anual pilgrimage to Mecca, expects to sell his daughter, Zoradi, to a fat Turkish merchant. A gallant cavalier comes to the girl, however, and takes her from her father. When Ali Ben awakes at sunrise and finds his daughter gone he thinks what has happened is the will of Allah. Meanwhile, the girl and her lover ride away happily.

Lem's College Career—(Two Reels)—Nestor—May 5.—With Eddie Lyons, Lee Moran and Betty Compson. The love affair between Lem and Mary, two Western sweethearts, runs along smoothly until Rollin, a polished college youth from the East, arrives. Mary becomes infatuated with Rollin, and Lem, downhearted, instigates the cowboys to give the Easterner a good trouncing. The next day Rollin leaves for the East and peace. Mary informs Lem that the man she marries must have a college education, so away Lem goes. Rollin gets back at his enemy at college, and Lem has a hard time of it. But the outcome, however, sees Lem gladly welcomed home by the girl—college education or no college education.

The Leap—(Two Reels)—Bison—May 6.—Featuring Lee Hill and Rena Rogers. Gordon and Kern are enemies, but Joseph, the son of the former, is in love with Alma, Kern's daughter. Both fathers try to force a separation and are successful to a certain extent. Joseph, refusing to go abroad, takes a position in the West with the railroad in which his father is heavily interested. Alma, also in the West, secures a position in a mining company in which her father, unknown to her, is interested. How both the young people are able to be of great service to the other's father follows, and Joseph even risks his life to save both his father and his father-in-law-to-be from the evil intents of their dishonest workers. Realizing how unselfishly the son has worked for them, the two old men make up and gladly sanction the furtherance of the love affair.

A Perfect Match—Joker—May 6.—With William Franey and Gale Henry. Old man Butts is president and owner of an oat meal factory, and, therefore, his daughter has many suitors. Herman and Archibald, however, are in the lead. It is a battle of wits between the two, but Herman wins by means of an odd strategy, while Archibald goes away satisfied and not guessing how he has been fooled.

The Marriage of Arthur—(Two Reels)—Laemmle—May 7.—With Rupert Julian and Elsie Jane Wilson. In order to inherit a fortune Arthur, a lover of pleasure, is forced to marry a girl who does not appeal to him. With the accession of riches he spends most of his time on the Great White Way. Through the help of her maid his wife finds him out and visits a restaurant where he is having a jolly time. When Arthur sees his wife surrounded by men he becomes insanely jealous. Then it is that he begins to love her, and when he realizes that she knows all of his secrets they become reconciled to each other.

Mr. Buddy Bruggs, Burglar—L-Ko—May 7.—Featuring Gertrude Selby and Reggie Morris. Mr. Bruggs, his wife and his fellow clubmen play important parts in this story. When wifey returns home suddenly Bruggs has to move quickly to get his club friends out of the way. Mrs. Bruggs, however, finds one of the jolly visitors hiding under her bed. The friend, in the disguise of a burglar, is led away by Bruggs, but they both go to a cafe instead of the police station. Wifey gets wise and deals harshly with her husband and the saloon appointments.

Scaling the Jungfrau—Rex—May 7.—This picture contains some wonderful scenes taken on the way up the Jungfrau, admitted to be one of the most dangerous mountains to climb in Switzerland. It is 13,760 feet high. Frederick Burlingham, the famous Alpine climber and cinematographer, obtained these pictures.

Feature Programs

Blue Bird

The Crippled Hand—(Five Reels)—Bluebird—May 1.—Featuring Robert Leonard and Ella Hall. Reviewed elsewhere in this issue.

Fox

Blazing Love—(Five Reels)—William Fox—May 1.—Virginia Pearson is featured as Margaret Walsh, a young society girl who marries Morgan Delafield, a business associate of her father, who

THOMAS H. INCE

Takes pleasure in announcing to the trade, that

CIVILIZATION

his ten part Cinema Spectacle, by

C. GARDNER SULLIVAN

met instantaneous success with its Premiere at
The Majestic Theatre, Los Angeles,
on April Seventeenth

It has been showing to a record breaking assemblage at each performance; those who have sat spell bound at the sweet simplicity of its prelude, the grim horror of its warfare and the mighty lesson of its climax have unequivocally pronounced it to be the most remarkable gem the Screen has ever known.

CIVILIZATION

will be presented in WASHINGTON, NEW YORK and CHICAGO within the next few weeks and then will begin a mission that will carry it to the farthermost parts of the earth.

Coming Lubin dramas—Left to right, "None So Blind," "The Wheat and the Chaff," and "The Candle."

is much older than herself, after learning of the death of her finance who sometime before went on an Arctic expedition. During ten years of an uneventful marriage Margaret develops into a fashionable woman of society, and at one of her receptions Barridan, an unscrupulous fellow, becomes attentive to her. She rebuffs him and he speaks insultingly of her at the club. Stephen Bond resents the insult and later a strong love develops between them. Margaret's husband quarrels with Barridan and is killed, and within a year Bond and Margaret are happily married. At the end of another ten years Margaret begins to show her age, while her husband is still in the prime of youth and manhod. Jeanne Clark, a beautiful young relative of Bond's, visits them, and he falls in love with her, and Margaret takes her own life in order that Bond may marry the woman he loves. Louise Huff, Wilmuth Merkyl, George Selby, Frank Goldsmith, Lew Stern and Frank Durbeck complete the cast.

International Film

The Mysteries of Myra—(Two Reels)—International Film Service.—The first episode of the new serial by Hereward Carrington and Chas. W. Goddard, produced by Wharton, Inc. Howard Estabrook and Jean Sothern are featured. The story deals with occult phenomena and tells of a certain order of devil worshipers which seeks to destroy Myra, whose fortune will go to the Order upon her death. The Order exerts a telepathic influence over her, but Dr. Payson, a student of occult phenomena, averts a tragedy.

The Mysteries of Myra—(Two Reels)—International Film Service.—The second episode. Having failed by hypnotic power to be rid of Myra Maynard, the Black Order makes an attempt upon her life with an ingenious device. The poisonous gas thrown off by the plant which blossoms at midnight seriously affects Dr. Payson, who is staying in the Maynard home.

Metro

The Half Million Bribe—(Five Reels)—Metro—April 10.—Hamilton Revelle and Marguerite Snow are featured. The story deals with a murder mystery and the events which bring about the reformation of a society idler. The story is based on the play "The Red Mouse," by William Hamilton Osborne, and was senarioized by Harry O. Hoyt. The direction is by Edgar Jones.

Mutual Special

The Conscience of John David—(Five Reels)—Horsley-Mutual—April 24.—Featuring Crane Wilbur. The story, written and produced by Crane Wilbur, shows us how a man believing himself to be a murderer, obeys the dictates of conscience and confesses as much during his marriage ceremony. Then, the fact being established at this tense moment that he in innocent, his wedding goes on uninterrupted. Reviewed elsewhere in this issue.

Lying Lips—(Five Reels)—American—May 4.—Featuring Winnifred Greenwood and Franklin Ritchie. Reviewed elsewhere in this issue.

Paramount

David Garrick—(Five Reels)—Pallas—May 1. Adapted from the celebrated play, the role of the famous English actor shows Dustin Farnum at his best. Winifred Kingston heads the supporting cast. Reviewed elsewhere in this issue.

The Heart of Nora Flynn—(Five Reels)—Lasky—Paramount—April 24.—Featuring Marie Doro. This story, written by Hector Turnbull, reveals how a governess, for the sake of the future of her two little charges, shoulders the shame that should rightly come to her weak-minded and ungrateful mistress. It was produced by Cecil B. DeMille. Reviewed elsewhere in this issue.

Pathe

Dross and Diamonds—(Two Reels)—Pathe—April 29.—Produced by the Arrow Film Corporation, this picture features Emmy Wehlen and Howard Estabrook. The story tells of a young man who, through a series of unfortunate circumstances, is driven to commission of a crime which makes him a social outcast. It is an interesting story well acted and produced.

Pathe News No. 32—April 19.—Three thousand school children celebrate annual "Field Day" with exercises symbolic of their healthy outdoor work, Oakland, Cal.; part of the Atlantic Squadron arrives from their Winter target practice and anchors in the harbor, New York City, N. Y.; Miss Pearl White, in painter's garb and with union ticket, ascends high above the world's busiest thoroughfare to paint the sign of the Motion Picture Exposition, New York, N. Y.; U. S. S. Nebraska is placed in drydock to have her hull cleaned of barnacles accumulated in her long cruise, Boston, Mass.; cadets of the Citadel Camp, the West Point of the South, keep in trim for possible call to guard the nation's honor, by constant drill in the ways of real warfare, Charleston, S. C.; twenty men are required to feed the 55-pound dinner to the largest reticulated python snake in captivity, San Francisco, Cal.; a hundred thousand people witness the great classic auto race in which the famous "Wild Bob" Burman meets a tragic death, Corona, Cal.

Pathe News No. 33—April 22.—Transport wagons with supplies for the American troops at the front proceed cautiously across the bandits' treacherous plains, Chihuahua, Mexico; five are killed and scores seriously injured when the fast Gilt-Edge Express crashes into a stalled local train, Bradford, R. I.; latest fashions for afternoon and evening wear. President Wilson goes to the Capitol to declare to Congress, convened in joint session, his decision on the submarine issue; famous stars of days gone by give a reception to the matinee idols of the present day on the lawn of the new home for retired theatrical folk, Staten Island, N. Y.

Arrows of Hate—(Two Reels)—Pathe—Episode 9 of "The Iron Claw"—April 24.—In this installment Margery again falls into the hands of Legar and it looks very dark for both her and Dave for a while. However, through the foresight and cleverness of the Laughing Mask they are saved from death by poisonous darts.

Red Feather

Dr. Neighbor—(Five Reels)—Red Feather—May 1.—Starring Hobart Bosworth, as Dr. Neighbor, the guardian of Hazel Rogers, a young heiress. Though he loves her himself, he stands back when she marries a younger lover. The latter proves later that his love was inspired by a desire for her wealth. Some time later Hazel meets with an accident and an injury to the spinal column makes it problematical whether the girl will live, but it is understood that in case she does her mind will be gone. The girl begs the doctor to let her die, but he refuses to bring about her death. The nurse, her dearest friend, later administers the fatal overdose of morphine which ends her misery. Dorothy Davenport, Gretchen Lederer, Emory Johnson, Adele Farrington, Charles Hichman and Margaret Whistler complete the cast.

Triangle Program

The Beggar of Cawnpore—(Six Reels)—Triangle-Ince—April 30.—The story of an English army surgeon in India, who becomes enslaved by the drug habit, and his triumph over his weakness after a terrific struggle. H. B. Warner is featured. Reviewed elsewhere in this issue.

The No-Good Guy—(Five Reels)—Triangle-Ince—May 7.—A comedy with William Collier as the good-for-nothing nephew of a rich political boss. Walter Edwards directed the production from the story by C. Gardner Sullivan. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

God's Country and the Woman—(Eight Reels)—V. L. S. E.—Special Blue Ribbon feature directed by Rollin Sturgeon. Nell Shipman, George Holt and William Duncan are in the cast. The story is an adaptation of James Oliver Curwood's novel of the Northwest. Reviewed elsewhere in this issue.

Hearst-Vitagraph News Pictorial No. 31—April 18.—Mississippi River on a rampage sweeps logs and ice along on a raging torrent into the low-lying districts of St. Paul, doing enormous damage, St. Paul, Minn.; Bob Burman, king of automobile race drivers, is killed in a motor speed contest at Corona, Cal.; bodies of war prisoners who died in the United States are taken aboard a warship after solemn ceremonies, to be taken back to their native Spain for burial, Portsmouth, N. H.; latest fashions; the novel life-saving suit which cannot sink is demonstrated to government officials, Washington, D. C.; huge tank of oil is set on fire to try out a new extinguisher which is demonstrated to officials of the Standard Oil Company, New York, N. Y.; Detroit "Tigers" defeat Chicago "White Sox" in first game of season, Chicago, Ill.; a herd of 2,000 seals take possession of an island in the Pacific and the government plans to kill them off, Ano Nuevo, Cal.; Apache Indian scouts lead United States troops across the border into Mexico in the hunt for Villa, Columbus, N. M.

Hearst-Vitragraph News Pictorial No. 32—April 21.—More than 1,500 school boy athletes take part in a track meet in which many scholastic records are equaled, Oakland, Cal.; insurance men of New York, N. Y., are planning to insure the United States in a new way; 100,000 hens of an enormous chicken ranch contribute 9,250,000 eggs to the country's food supply every year, Van Nuys, Cal.; Cardinal Gibbons marches in the solemn Palm Sunday procession here, Baltimore, Md.; five persons are killed and thirty injured in wreck in the New Haven railroad, Bradford, R. I.; United States battleship Texas puts into Brooklyn Navy Yard for repairs, after taking part in manœuvers in Southern waters, New York, N. Y.

World

The Closed Road—(Five Reels)—Paragon—April 24.—Featuring House Peters and Barbara Tennant. Dr. Hugh Annersley, assisted by his uncle Dr. Appledam, is on the verge of discovering a cure for cancer, but is pressed for money to pay his bills and continue his experiments. He writes his former friend, Griswold, who is heavily in his debt, telling him he will call for payment. The next morning Griswold is found dead and Annersley is arrested. Living in the same apartment house with Annersley and his sister, Julia, is a young man of wealth, Frank Sargent, who is told by Dr. Appledam that he has only six months to live. Julia prevents Frank from taking his life, and he consents to confess to the killing of Griswold. Dr. Appledam becomes mentally deranged, and it is then that Sargent discovers he is perfectly normal. Caught in a trap, Sargeant is domed to the electric chair. At the last moment, however, Dr. Appledam confesses that he killed Griswold, and Sargent, released, marries Julia. Lionel Adams, Leslie Stowe and George Cowl complete the cast. Maurice Tourneur directed the production.

The Feast of Life—Five Reels—World-Paragon—May 1.—Featuring Clara Kimball Young. This story, written by Frances Marion, tells of how a poor Cuban girl, married against her will, is finally reunited to her lover after justice has claimed her wicked husband. The picture was directed by Albert Capellani. Reviewed elsewhere in this issue.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

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JUANITA HANSON
WITH
AMERICAN

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Films and Film Folk by Wid

INDEPENDENT REVIEWS OF FEATURES
THE BRADSTREET OF FILMDOM
APRIL 20, 1916 — 10¢ — VOL. 2 NO. 16

WID'S

Feature Films as Wid Sees Them

WELL PLAYED, CORRECTLY STAGED PICTURIZATION OF CLASSIC.

Dustin Farnum in

DAVID GARRICK

Pallas-Paramount.

DIRECTOR	Frank Lloyd
AS A WHOLE	Delightful
STORY	Well-known classic
DIRECTION	Excellent
PHOTOGRAPHY	Very fine
LIGHTINGS	Effective
CAMERA WORK	Excellent
STAR	Seemed ideal in part
SUPPORT	Very well chosen
EXTERIORS	Atmosphere retained
INTERIORS	Very fine
DETAIL	Remarkably fine
LENGTH	Five parts

HERE we have a picturization of the well-known classic of by-gone days in London. In attempting to portray before the camera a story of this period, the director is marking out for himself a tremendous amount of work in the way of preparing proper detail as to costumes, settings and properties.

The Pallas company must be complimented on the production they have given us and Director Lloyd is surely to be praised for the manner in which the atmosphere of this period has been maintained. The best compliment of all is that the story moves along so humanly you forget the fact that it is a costume production and live the action with the characters.

Since this story is a simple tale of a human incident, the whole is, of course, not a tremendous offering, but it certainly is a little gem, in that it is an almost perfect presentation of a classic.

The photography throughout is remarkably clear, the lightings are good and we have intelligent use of close-ups. The atmosphere is not obtrusive, but still, is in perfect keeping throughout, and the detail has been given very careful attention, even down to the cutlery used at the table in the famous dinner scene.

"David Garrick" has been done before in a less pretentious way in the films, but this offering truly marks the advance which has been made in the production of films in the time which has elapsed between the previous offering and this one.

Mr. Farnum as Garrick seems exactly equipped for the role, because he has always been rather the matinee-idol type and in this, as the gentleman-actor, of the period of powdered wigs and duels, he fits in perfectly.

Winifred Kingston as the merchant's daughter gives us one of the best portrayals she has ever put over in any film offering.

Herbert Standing as the father is excellent. In the remainder of the cast we found some splendid types and every part was nicely handled.

In the titles we found the use of border designs made from old wood cuts, which helped decidedly in maintaining the proper atmosphere. These titles are following, in a way, the thought of Tom Ince, who has been giving us title cards for some time which suggested by the painting thereon the theme of the action at that period in the story.

Taken as a whole, I consider this offering to be one of the really splendid films of recent months, for the reason that it is a finished production, in every way, of a classic which can be shown to any audience with an assurance of genuine appreciation.

It is most decidedly very much "worth-while."

Others in the cast were Frank Bonn, Lydia Yeamans Titus, Olive White and Mary Mersch.

TRIANGLE PLAYS

William Collier *in* The No-Good Guy

For the week of May 7th the TRIANGLE-Ince Picture will be William Collier in "The No-Good Guy." This play, a five reel comedy-drama, is the first of its kind in which this famous Broadway star has ever appeared, and the result is a full hour and a half of comedy so clever that your patrons will find themselves slapping each other on the shoulder in mutual admiration of the amusing situations.

"That's the funniest picture I ever saw," is the way they will describe this latest TRIANGLE PLAY.

For years Collier has been famous on Broadway for his droll manner, his clean comedy, and his faculty for drawing a laugh from an entire house without cracking a smile himself. All of this ability is intensified and magnified on the screen. Everyone who has ever seen Collier knows how comical he really can be and need not be told that he will produce more laughter than has been heard in your theatre for many a day.

Then the Fine-Arts Picture, Douglas Fairbanks in "The Good-Bad Man" and two roaring Keystone Comedies will complete the week's bill.

TRIANGLE FILM CORPORATION

1459 BROADWAY **NEW YORK CITY**

M

Triangle Film Corporation
1457 Broadway
New York City

Gentlemen:—I am an Exhibitor. Place my name on mailing list for the Triangle Weekly and send me all other information.

Name.....

Theatre.....

Address.....

Capacity.....

Scene from the big Fox production, as yet unnamed, filmed in Jamaica and featuring Annette Kellerman.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, MAY 13, 1916 No. 20

Expositions in Full Swing

NEW YORK SEES BRILLIANT FILM DISPLAYS

WITH the arrival in New York of thousands of exhibitors from all parts of the State and the United States; the completion of the arrangement of booths and exhibits by the various manufacturing companies; and with exchangemen, cameramen, operators, film stars and the interested public eagerly awaiting the big shows, the Third International Exposition of the Motion Picture Exhibitors' League opened at the Grand Central Palace, New York, on Monday, May 1; and the First National Exposition of the Motion Picture Board of Trade of America was opened at Madison Square Garden on May 6.

Practically every important manufacturing company as well as those who supply accessories and others connected in any way with the picture business were represented at both shows, and each vied with the other in providing handsomely decorated booths and attractive souvenirs. The film stars were on hand in large numbers and the public had the pleasure of meeting its favorites and becoming acquainted with them personally.

Exposition Programs

Elaborate entertainments and programs were prepared for the expositions.

MAY 1 TO 6

MONDAY—Allies' Day. Grand opening of Exposition. Address was given by B. A. Rolfe, art director. Address by Mayor John P. Mitchel. Music by Strand Orchestra. Reception by committee from the British Society in New York. Red Cross nurses demonstrated first aid to the wounded. Special war pictures of British activities. Ball at night.

TUESDAY—Jewish War Sufferers' Day. Address by Felix M. Warburg, chairman of committee. Music by Jewish Orphan Asylum band. Folk dancing. Polish and Russian war pictures. Ball at night.

WEDNESDAY—German Red Cross Day. Address by Louis W. Weickman, executive secretary of the German Red Cross Society in America. Band music, German war pictures and demonstrations by Red Cross nurses of methods on field of battle. Ball at night.

THURSDAY—Crippled and Orphaned Children's Day. Music by Catholic Protectory Band. Pictures suitable to occasion and many affairs arranged to raise money for the needy children. Ball at night.

FRIDAY—California Day and Frolic Night. The seven-reel film which won first prize at the Panama-Pacific Exposition, depicting the wonders of the Golden State, were shown. Special music and addresses. At night a grand frolic, the gala event of the week. All the stars of filmdom who can be there will be in attendance.

SATURDAY—Actors' Fund Day. Campaign of motion picture industry for this cause given great impetus on this occasion. Stars from every company and many from the legitimate stage took part in the events. Closing grand ball Saturday night.

MAY 6 TO 14

Managers—J. W. Binder, Executive Secretary, Motion Picture Board of Trade of America, Inc.; Harry A. Cochrane, General Manager, Madison Square Garden; T. M. Alexander, Publication Director.

Every Day—

11 A. M. to 2 P. M.—Pictures with pipe organ accompaniment.

2 to 3 P. M.—Dancing with rag-time dance orchestra.

3 to 5:30 P. M.—Presentation of feature pictures with symphony orchestra.

5:30 to 7:30 P. M.—Pictures with pipe organ accompaniment.

7:30 to 9 P. M.—Dancing with rag-time dance orchestra.

9 to 11 P. M.—Making motion pictures.

SATURDAY—Exhibitors' Day, Players' Day, Board of Trade Day. Grand opening of Exposition. Music by Rialto Theater Symphony Orchestra. Address of welcome by Commodore J. Stuart Blackton, president of the Motion Picture Board of Trade of America, Inc. Introduction of and addresses by United States, State and City officials. Official unveiling of the Motion Picture Board of Trade Emblem. "Board of Trade March," composed by Samuel L. Rothapfel, Rialto Symphony Orchestra. Grand parade—1,000 motion picture stars.

SUNDAY—Actors' Fund Day, Universal Film Manufacturing Day, Exhibitors' Day, Players' Day. Feature pictures including the celebrated spectacle "From the Manger to the Cross." Famous soloists.

MONDAY—New Talent Contest Day, Bankers' and Business Men's Day, Society Day, Fashion Day. "Relation of the Banker to the Motion Picture Industry." "The Motion Picture as one of America's Great Industries"—John Freuler, president Mutual Film Co.; Wm. A. Johnston, president and editor, *Motion Picture News*.

TUESDAY—Exhibitors' Day, Players' Day, California Day, Organization of Bureau of Standards, Vitagraph Day.

WEDNESDAY—Exhibitors' Day, Players' Day, Mutual Day, Projection Day. 2:30 P. M., Concert Hall; Nicholas Power, Director of Motion Picture Board of Trade, presiding. Address, F. H. Richardson, projection editor, *Moving Picture World*—"Startling Facts Concerning the $40,000 a Day Losses Incurred by Reason of Projection." Address, "Projection and Projection Machines." J. H. Hallberg, projection editor *Motion Picture News*. Open discussion.

THURSDAY—Exhibitors' Day, Players' Day, Paramount Day, Lasky, Famous Players, Morosco.

FRIDAY—Exhibitors' Day, Players' Day, Fox Film Corporation Day.

SATURDAY—Exhibitors' Day, Players' Day, Battleship Day, Marjorie Sterrett. Preparedness — Army and Navy and National Guard Day. Picture Play Di-

rectors' Day, Essanay Day, Lubin Day, Selig Polyscope Day.

SUNDAY—Exhibitors' Day, Players' Day, International Film Service, Children's Day. Grand Finale.

President Ochs Makes Statement

Lee A. Ochs, president of the New York State Exhibitors' League, issued a statement that speaks "straight from the shoulder." Mr. Ochs said in part:

On the eve of the greatest motion picture exposition since the birth of the industry, the Exhibitors' League welcomes every element in the industry to Grand Central Palace and invites attendance every day and every evening from May 1 to May 6.

The Exhibitors' League desires to go on record as the advocate if not the inventor of peace in the industry and to call attention to the efforts of those misguided or improperly influenced persons who have sought to belittle the exhibitors' successful campaign for peace and co-operation.

This campaign was begun after a Board of Trade committee had been forced to repudiate its clear and definite understanding with the Exhibitors' League for a jointly managed, jointly shared exposition and it was carried to a successful issue because it was based on a principle vital to the perpetuation of the exhibitors' organization.

This is now set forth for the benefit of those who called on the exhibitors at large to feel "sick and ashamed" at their brothers in New York fighting for their rights and who subsequently referred to "agitators, peanut politics, rule or ruin, half-baked speeches on exhibitor oppression and the like," in connection with the clean and successful campaign of, for and by the exhibitors.

It is desired that a lasting peace be established between the exhibitor and the other elements of the industry, but the exhibitors want this peace to be founded on a fair public as well as private understanding of the cause and its settlement.

The exhibitors sought first to secure just recognition and, second, to perpetuate their annual institution, the exposition. In both these issues they have been fully satisfied and there remains only one more thing to bring about the co-operation on a permanent basis.

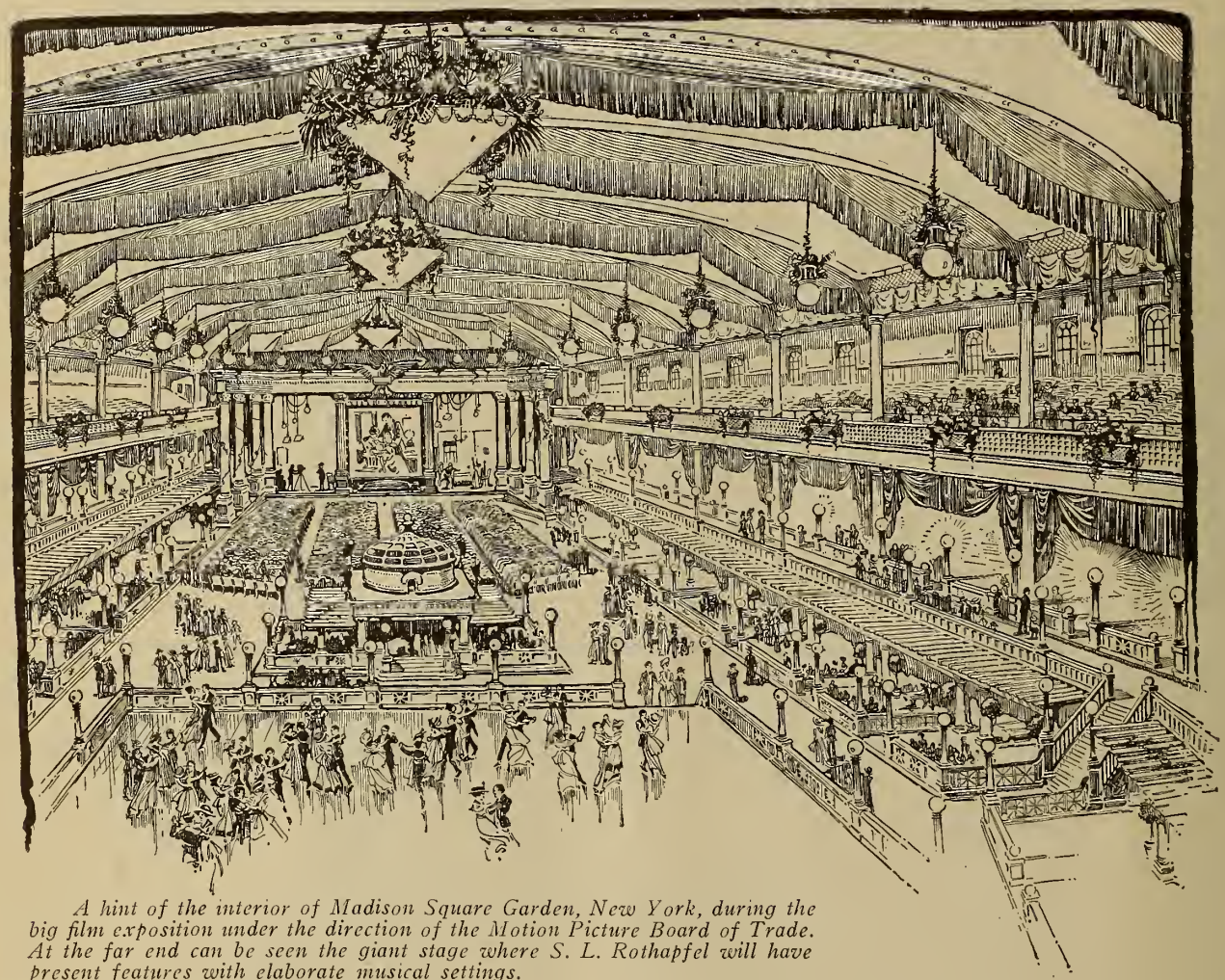
There must be contrived a working plan of co-operative organization which will be capable of fair play within the industry, full representation of all elements of the industry and with the ability to successfully combat the legislative and other evils which confront the motion picture business.

As now constituted the Motion Picture Board of Trade has been a rank failure in the fight against censorship. If we win this struggle, it will be in spite of the Board of Trade and we believe that it is to the best interests of the industry to say so frankly.

Those who have their own ends to serve or prestige to lose will insist that we are misguided and that we should make our speeches in the secrecy of the committee rooms so that the industry may not suffer. But we want no closet conferences. We have seen the folly of them and are satisfied that the industry is big enough and broad enough and fine enough to stand the full daylight on all that it does.

On the eve of this great exposition we want to go on record for efficient, well organized war against the enemies without and for peace within the industry on a basis that will really serve the industry effectually.

As we enter upon our Exposition at Grand Central Palace and continue on co-operatively through the show at Madison Square Garden we call on all exhibitors in this city, in this state and through all the cities and states of the entire country to arouse themselves to the needs of the industry and to prepare for full, complete and united co-operation in effecting an organization that will be fully representative, adequate



A hint of the interior of Madison Square Garden, New York, during the big film exposition under the direction of the Motion Picture Board of Trade. At the far end can be seen the giant stage where S. L. Rothapfel will have present features with elaborate musical settings.

to our needs, strong enough to fight out battles, big enough not to stoop to petty efforts to "put the exhibitor in his place," and officered by men who can secure to us our rights as business men in the great industry by which we live.

The situation calls for immediate and effective action and we feel safe in vouching for the great body of exhibitors in the West, South, North and East, those who make up the country-wide backbone of this fifth industry, in all that makes for the well being of the industry.

The Exhibitors' League of America as represented by its New York Branch desires to thank its friends for the hearty co-operation which has made its Third Annual Motion Picture Exposition at Grand Central Palace such an unqualified success.

The place and date of the 1917 Exposition will be announced during show week and the Exhibitors invite the hearty support of the entire industry.

Lee A. Ochs, President,
218 West 42d Street. M. P. L. of A., Branch 11.

Manufacturers' Exhibits

The manufacturing companies vied with each other in their endeavors to show the most artistic and interesting exhibits.

Red Feather and Blue Bird.

The Red Feather and Blue Bird displays, situated at the entrance of the hall, at Grand Central Palace, were the first to take the visitor's eye and they were reluctant about letting it go. The Red Feather booth was a dazzle of soft red with handsomely carved chairs and tables set off by unique lighting effects. Its principal display is the handsome cup donated by Universal for the consistent winner of the newly proposed twenty-four-hour race. In the Blue Bird booth the many advantages for harmonious decoration offered by the brand name have been utilized with success in an effort to interest the passerby.

Metro

The Metro Picture Corporation's exhibit at Grand Central Palace was very artistic. In the decorative scheme were included fifteen paintings on oval panels, of stars of the Metro, Rolfe, Popular Players, Quality, Columbia companies. Between these panels rambler roses were trained over high trellises.

Paramount

The Paramount Pictures Corporation contracted for the largest space to be used by anyone at the Board of Trade exposition. This space it fitted up with luxurious furnishings, and divided into three parts. One is a reception room in which literature of the different companies releasing through Paramount, was distributed; another section is a comfortable lounging room and the third as a writing room for the convenience of visiting exhibitors.

Mutual

The Mutual Film Corporation has extensive exhibits at both expositions and every department of the company was represented in a series of prettily decorated booths. Stars of the Mutual company were on hand to greet the guests.

Fox

William Fox presented practically the same exhibits at both shows. The booths were decorated with the Fox colors, blue and white, and the interior contained oil paintings of the various Fox stars. One night was set aside for each Fox star to be present in person and receive their admirers.

Thanhouser

At the Thanhouser booth in the Grand Central Palace a voting contest was conducted along original lines. Florence La Badie is having a special Pullman coupe made for her and a prize of $100 was offered for the best suggestions for decorating it—both as to the color scheme and the draperies and upholstering.

Pathe

The Pathe Company used two booths at the Exhibitors' show. A feature of its exhibit was a wax group of Pearl White as Marjorie in "The Iron Claw," Sheldon Lewis as the iron claw and a figure in the laughing mask in the background. The figures wore the same costumes worn by the players in the production.

Vitagraph

The Vitagraph Company was represented at both expositions. The booths were beautifully decorated and surprise novelties added to the attraction of the displays. The souvenirs were given out by the Vitagraph stars. One of the unique features of this stand was the stringed orchestra which took up the burden of filling the air with melodies when the large band at the end of the hall declared intermission.

Morosco and Pallas

The Oliver Morosco Company and Pallas Pictures were represented at the William L. Sherry booth. Large oil paintings of the Morosco-Pallas stars formed a large part of the decorations, and the stars themselves were present in person.

International

The International Film Service was also represented at both expositions, and many novel and interesting stunts were planned for the entertainment of the guests at these booths. All visitors who were opposed to censorship were asked to sign a ballot and deposit it in a huge box with a capacity of 1,000,000 ballots. On Wednesday night the votes cast were estimated at 30,000. The box will be sent to Governor Whitman to show the strength of the opposition to censorship as it exists at present.

Paragon had a group of costumed girls engaged in this same work, while the Mutual and other booths gave out forms asking for an opinion on censorship.

William A. Brady, president of the World Film Corporation, appointed a committee of six newspaper men to pick out from the crowd on Wednesday night the six prettiest girls. These girls will be given a week's contract, and if they make good will be employed indefinitely.

One of the exhibits which attracted large crowds was the stage where the $100 prize scenario was produced by amateur actors without any screen experience.

New Sea Picture

"The Oath of Hate," a sea story with the sea as one of the leading characters, and not merely a background for the action, is the forthcoming three-reel Knickerbocker Star feature, on the General program, featuring Henry King. Mr. King not only enacts the principal role, but is also responsible for the masterly direction of the picture, which is one of the most unusual offerings yet released under the Knickerbocker brand.

Michelena in California Feature

Advance "stills" from California where the California Motion Picture Corporation are engaged in finishing up "The Woman Who Dared," with Beatriz Michelena, are calculated to make the residents of the more or less "Frozen North"—meaning Chicago, New York, and "sich-like" places—even more dissatisfied with their lot than they have been. Many of the photographs which have been turned out to provide an

A "natural glimpse of Beatriz Michelena, the California Motion Picture star who is the woman in "The Woman Who Dared."

advance glimpse of the new production show Miss Michelena and her fellow players idling around in the summeriest of summer costumes—the kind of clothes which New York and Chicago are beginning to despair of ever wearing again.

The California company have already established quite a reputation with their "stills." The photographs which they have shown in conjunction with their previous releases, particularly "The Unwritten Law," have been particularly fine. General Manager Alexander E. Beyfuss regards the still photograph as the backbone of all advertising and as a consequence fully as much care is exercised in turning out the stills as in turning out the finished motion picture print.

"The Woman Who Dared," with Miss Michelena, is announced as a story dealing with diplomatic intrigues in the courts of Europe. As such it should prove particularly interesting at this time. The feature will be ready some time in May and, like "The Unwritten Law," which preceded it, is to be handled on the states rights basis.

Changes in Kleine Company

A. C. Melvin, for some time road man for the George Kleine Company, goes to Kansas City as manager.

W. O. Edmunds, formerly handling George Kleine's Kansas City office, has been promoted to coast supervisor and will spend his time between the three Kleine offices at Seattle, San Francisco and Los Angeles.

J. C. Ragland, one of the most successful travelers out of the Kleine Pittsburg office, goes to New Orleans, where he will have charge, succeeding Howard Gale.

Among the several new offices soon to be opened that at Omaha will be handled by R. P. Peebles of the clerical forces of George Kleine's New York headquarters, who left for his new home.

A new Kleine office will be opened in Detroit next week with Frank Rutledge of the Kleine Chicago office in charge. Mr. Rutledge is one of the best known film salesmen in the middle west. He has traveled through the state of Michigan for the Kleine interests for a long time, and is well known to exhibitors everywhere throughout that state.

The opening of the new offices at Omaha and Detroit will be made under the direct supervision of General Branch Manager Merle E. Smith, who will also visit the Dallas, Texas, and possibly other offices before his return to the New York headquarters.

Rolin Phunphilms News

The Rolin Phunphilms players have been working on a production in San Diego and Tia Juana, Mexico, but at the same time they have been enjoying the foreign atmosphere and freedom of the little Mexican town. Many of the scenes of the play were taken in the gambling houses which make up most of the business district of Tia Juana, and after the work was finished the players tried the games of chance—some to their sorrow. One night when the work kept them late in the little border town they decided to partake of a real Spanish dinner. Everyone sat around a table with oilcloth and tinware and were served by a Spanish maiden with chico peppers, chili con carne, tamales, enchilides and numerous other hot dishes. They all claimed they enjoyed the menu but it was noted that a great quantity of water was consumed in trying to cool their tongues and throats.

Beebe Daniels, who plays the leads in Phunphilms, was given a chance to play a different sort of lead for life. While they were making pictures in Tia Juana a wealthy merchant of that city became fascinated by the star and trailed her for three days, watching and admiring her work. He offered her his wealth and cacs hermosa but eighteen year old Miss Daniels could not see marriage just yet even with a wealthy Mexican.

In San Diego the players took advantage of the opportunity to see the sights of the 1916 Exposition and also the army and navy headquarters.

Premo Feature Completed

"The Woman of It," starring Carlyle Blackwell and Ethel Clayton, is shortly to be released. Harley Knoles' artistic achievement in point dramatic and production efforts, is shortly to be offered a field in "The Woman of It."

Forgetting for a moment the exceptional cast offered by Premo in this newest release, those who have been privileged to see the script and the rough film, declare that the feature is an artistic triumph. It is a story of the modern Mona Vanna.

Distributers May Refuse to Sell

The Federal Trade Commission has upheld the right of motion picture distributing concerns to refuse to sell to more than one theater in a city. The question was raised in the application of a theater manager against a distributing house, which he charged had sold exclusive rights to a film to his competitor in the city.

Big Triple Merger Completed

PARAMOUNT'S CONNECTION STILL A MYSTERY

AS ANNOUNCED last week in Motography, the merger between the Triangle, Lasky and Famous Players companies has been consummated. This combination is a very vital realignment of highly important factors in the motion picture world.

The complete arrangement comprises an affiliation of the Triangle Film Corporation, the New York Motion Picture Corporation, the Keystone Film Company, the Majestic Motion Picture Company and the Reliance Motion Picture Corporation, the Famous Players Film Company and the Jesse L. Lasky Feature Play Company.

The men at the head of the various organizations listed above are H. E. Aitken, president Triangle Film Corporation, Messrs. Kessell and Baumann, executives of the New York Motion Picture Corporation and the Keystone Film Company, Adolf Zukor of the Famous Players Film Company, and Jesse L. Lasky and Samuel Goldfish of the Jesse L. Lasky Company.

The new arrangement is being backed by financial interests in New York, and will be capitalized in an amount stated to be twenty-five millions. No definite information has been given out as to who these backers are but it was stated that immediately upon the completion of the new combination the four principals left for New York. These were H. B. Smithers of the banking firm of F. S. Smithers & Company, Oscar Gubelman of the banking house of Knauth, Nachod and Kuhne, Adolf Zukor of the Famous Players Company and Samuel Goldfish of the Jesse L. Lasky Company.

In a telegraphic communication President Aitken of the Triangle company said:

"The object of this alignment is to insure to the exhibitor of Triangle Plays a better and more efficient service. This we believe will now be accomplished. Exhibitors of Triangle Plays will now be able to obtain the greatest group of film and stage stars that has ever been gathered together under one aegis, and these will not be confined in their screen appearances to any one studio, but will be seen under the guidance of the various directors as occasion and the improvement of the service may warrant. This is the first time any amusement enterprise has achieved the financial importance of the present alignment, placing it upon the same stable foundation as a railroad or any similar industrial enterprise. The plan to be followed will be that the individual component parts will to some extent sink their identity in the new parent organization, the Triangle Film Corporation, and as a part thereof their productions will only be seen as a part of the massed product of that company. It is anticipated that the effect will be far reaching. As there are roughly 22,000 motion picture theaters in the United States, and these are patronized daily by nearly six million persons, the field of the new organization, as will be seen, is no small one. Our consistent and constant aim will be to furnish the public with the highest possible class of motion pictures, and when I say this, I do not mean that the ethical classification will be neglected. The Triangle Film Corporation, for which I can speak perhaps more authoritatively, has never put forth a picture that could properly be subjected to censure, and I think I can make the same statement for the Famous Players and Lasky interests. The aim has been heretofore to give the best, and that aim will be maintained."

Mr. Lasky is quoted in the telegram as saying:

"One of the first steps undertaken will be the enlargement of studio facilities both East and West, in order that a higher quality and quantity of production may be attained. We shall endeavor to make bigger and better photoplays, and I believe that the reputation of all now in the new combination is a guarantee of that fact. No immediate changes in the individual companies are in prospect."

But there is one important point still unsettled, and that is the relation of Paramount to the new combine. There have been some conflicting statements made in this regard which have not as yet been definitely cleared up.

The official statement issued by the Triangle Film Corporation asserts that there are no interests of the new alignment in which the Paramount will share, nor is the latter concerned therein.

Mr. Goldfish, vice-president of the Lasky Company, says, "I have read the many stories in the newspapers and wish to say that the Lasky company has no intention of releasing its productions through any other concern than the Paramount Pictures Corporation. The merger in which the Lasky Company is concerned is one of production only, and the marketing of its films will not be affected in any way."

Mr. Hodkinson, president of the Paramount, is said to have flatly declared that his concern has iron-bound contracts with the Famous Players and Lasky companies for the next twenty-five years, and there is no way in which these agreements can be broken. He intimated that if necessary the Paramount would go to law and fight to the last court to protect its interests.

It is believed that this difference arose through a misunderstanding of the distinct line drawn between the producing company and marketing companies, and that while the combination will insure better pictures these will be released through the same channels as formerly.

First Knickerbocker Feature

The Knickerbocker Company will release its first five-reel feature on May 17. This is a powerful play entitled, "Spellbound," and stars Lois Meredith. The story presents many elaborate and unusual sets. The exteriors showing the ancestral home of Elsie Yorke, the English heiress played by Miss Meredith, were filmed by special permission of a wealthy Californian whose great country estate, modeled after a famous English homestead, has never before been thrown open to the motion picture industry. An exact reproduction of the great temple of Prithi-Devi at Benares, which Kipling used in his story of "The Incarnation of Krishna Mulvaney," is used in another scene. Some spectacular fire scenes are also introduced. This production is under the direction of H. M. and E. D. Horkheimer.

Charles Clary with Fox

Charles Clary, a well known leading man in the theater, has joined the William Fox organization and has reported for work in a picture now being made in California, Arizona and other sections of the southwest under the direction of Raoul A. Walsh. Clary is a particularly handsome man who has played heavy leads with some of our best known dramatic stars. He played in New York with Mary Mannering and in "The Road to Yesterday." He portrayed the leading male role on tour with Mrs. Leslie Carter.

Charles Clary—Fox.

This is by no means his first venture into pictures. He worked for four years with the Selig companies on the coast, played eight months with the Griffith companies and appeared in the first multiple reel picture ever made in the United States. He also played in the first of the serial stories, "The Adventures of Kathlyn" with Kathlyn Williams. He was also seen in "Tennessee's Pardner" and in "The Black List."

Here's a Regular Smash Up

An automobile collision that has in it all the risk and danger of unintentional accidents is shown in "The Secret of the Submarine" when a machine containing Olga Ivanoff, a Russian spy, played by Hylda Hollis, crashes into a car in which Gerald Morton, played by Lamar Johnstone, is riding.

The smaller car is struck at almost right angles, being swung around so sharply that the two rear wheels are knocked from the axle. Both cars were completely wrecked as can readily be imagined by the scene shown in the film.

A peculiar phase of the smash up was the seeming effort by one of the cars to get away. It jammed through the wreckage and would have done serious damage to bystanders had not Carl Morrison, in charge of the "punchers" at the American studio, "roped" the car. Carl has roped many a horse but he says this is first experience in roping a "gas-bronc."

But She Brings 'Em In

Beatriz Michelena, who is starring in "The Woman Who Dared," the seven-part feature now being produced by the California Motion Picture Corporation, is the genuine type of out-of-door girl, and an adept at many kinds of athletics. Beside being an expert in riding, swimming, rowing and some score of similar things, Miss Michelena drives a motor with consummate skill. She is quite efficient in solving automobile problems for herself, can change a tire in record time, and the intricacies of carburetor, gears, valves, transmissions and plugs are all very simple to her.

When out in her car, as may be gathered from the above mental picture, Miss Michelena is a stickler for real comfort in the way of motoring togs. With her efficiency counts for much more than style. Her most constant companion when she scorches the Marin country roads is her champion Russian Wolf Hound, Nicholas II, who always occupies the tonneau seat with becoming dignity.

Bertha Kalich in Second Fox Film

Mme. Kalich, the celebrated tragedienne and heroine of William Fox feature films, returned this week from a motor tour of the New Jersey resorts and in a few days will be busily at work on her second Fox feature. This time she will be under the direction of James Vincent, who made the Theda Bara "Gold and the Woman" picture.

Mme. Kalich is particularly delighted with the success of her first picture "Slander," which attracted widespread attention from dramatic critics throughout America and caused her to be snowed under with written congratulations from every part of the country.

The Mary Miles Minter Question

The Mutual Film Corporation reports that Mary Miles Minter has been added to the American Film Company family under a five years' contract to appear in productions of not less than five reels, and will leave for the Santa Barbara studios about the middle of May.

The Metro Company, with whom Miss Minter has been appearing, has made no definite statement except that the young star's contract with it does not expire for a year and four months. This apparent discrepancy in the matter of contracts has not, as yet, been explained.

Owing to the popularity which the Kalem pictures, in which she has recently begun to appear, have given Rose Melville, the original "Sis Hopkins," it is possible that she may return to the stage. Since the films have brought her back into the lime light several producers want her.

"Now, young man, you tell me the truth." A very human spot in "Unlucky Luke," American-Mutual.

Northwestern Exposition Big Success

VISITORS MANY AND WELL PLEASED

THE month of May, 1916, is making much film history and will long be remembered by everyone in any way connected with the moving picture industry. Three expositions exploiting the moving picture in all its branches are being held this month, two in New York and one in Minneapolis, Minn.

While the convention and exposition of the Motion Picture Exhibitors' Association of the Northwest is not as far-reaching as the expositions in the east it is highly important to everyone in the northwest, and just as much time and thought has been put on the displays of the film manufacturers and supply companies and on the features of entertainment. The Association feels great pride in the fact that its two months of labor resulted in the biggest motion picture exposition the association has ever held.

The exposition was held in the National Guard Armory, Minneapolis, Minn., May 2, 3, 4 and 5. Splendid exhibits lined three sides of the big floor space and additional booths were placed around the center of the floor with a large open space left free for dancing. On either side of othe main entrance there were two motion picture theaters with shows going on all the time the exposition was in progress. Among the big manufacturing and distributing companies having displays at the show were the National Film Company, Independent Film Corporation, Zenith Feature Film Company, Fox Film Corporation, Mutual Film Corporation, Metro Pictures Service, Triangle Film Corporation, Laemmle Film Service, Bluebird Photoplays, Inc., Favorite Feature Films, Famous Players-Paramount General Film Service, V-L-S-E, Pathe Exchange, Inc., Feature Film Company.

Practically every film concern and supply dealer doing business in the northwestern territory was represented and every phase of the industry was demonstrated. The different companies exhibiting are given herewith:

Bartola Musical Instrument Co., Theater Equipment Co., American Seating Co., Seaburg Piano Co., Fotoplayer, W. J. Dyer & Bro., National Film Co. New Film Corporation, Independent Film Corporation, Zenith Feature Film Co., Inc., Fox Film Corporation, Mutual Film Corporation, M. R. Dick Features, Twin City Film Renovating Co., Metro Pictures Service, Triangle Film Corporation, Laemmle Film Service, Bluebird Photoplays, Inc., Favorite Feature Films, Famous Players-Paramount, Friedman Film Corporation, Supreme Features, General Film Service, V. L. S. E., Pathe Exchange, Inc., *Amusements*, Williams Frame Store, Arcus Ticket Co., American Coupon Association, Transverter Co., Feature Film Co., Unicorn Film Service, Electrical Engineering Co., Excel Feature Film Co., Great West Film Co., Peerless Electric Co., Raths-Seavolt Film Manufacturing Co., Photodrama, Force Bros., photographers, National Cash Register Co., Rialto Theater Supply Co., Cushman Motor Co., Twin City Scenic Co., Twin City Scenic Co., *Northwest Weekly*, Refreshment Co., Kimball-Cobb Film Manufacturing Co., R. L. Lunt Rexolux, Monogram Slide Co., T. C. Motion Picture Co., Sterling Electric Co., Northwestern Motion Picture Equipment Co., Pathescope Co., National Carbon Co., The Wurlitzer Co., The Dayton Co., Collins Co.

The exposition opened with an address of welcome by Mayor Nye of Minneapolis, and many entertainment features were planned. Following the regular program at the armory the opening night a cabaret entertainment was held at the West Hotel. The vaudeville program for this cabaret entertainment was donated by Jack Elliott and Harry Sherman, owners of "The Birth of a Nation" for seven states. Eight big acts were given.

Wednesday night a midnight entertainment was given at the New Palace Theater, which was donated by Rubens & Finkelstein, the owners. Acts from all the theaters and a number of local stunts were given and the regular Palace orchestra furnished the music.

Thursday night a banquet was held at the West Hotel, at which Thomas Furniss of Duluth, Minn., was toastmaster.

Friday night wound up the week of convention and entertainment with a grand ball held at the National Guard Armory. Many of the Selig and Essanay players came to Minneapolis to be present at this ball and give the visitors a chance to make their acquaintance in person.

Beside the evening entertainments the following committees were appointed to help make the visit pleasant for all the strangers in town:

Entertainment of Tribune Girls

Charles G. Branham, editor of *Amusements*, chairman; Lowell V. Calvert, manager of the New Garrick theater in Minneapolis; D. C. McClellan, manager of the New Garden theater, Minneapolis; C. L. Graham, manager of the De Luxe theater, St. Paul; Mrs. Henrietta Starkey, Le Sueur, Minn.; Mrs. Thos. J. Hamlin, Mrs. T. E. Mortensen and Miss N. E. Mabey, photoplay editor of the *Tribune*.

Exposition Movie Shows

Prosper Schwie, manager of the Lyric theater, Minenapolis, chairman; P. O'Malley, Palace theater, St. Paul; W. A. Steffes, Northern theater, Minneapolis; E. W. Carter, Venus theater, St. Paul; Jake Barnett, Crystal theater, Minneapolis; and Edward Hinz.

Automobile Tours

Harry Green, owner Regent and Mazda theaters, Minneapolis, chairman; John Elliott, "The Birth of a Nation"; Edward Westcott, Fox; W. Forsythe, Park theater, Minneapolis; Otto Stelzner, Star theater, Minneapolis; R. J. Broms, Elite theater, Minneapolis; Mr. Champlin, New Arion theater, Minneapolis.

W. J. Edwards, Orient theater, Minneapolis; Richard Mencel, Regent theater, Minneapolis; Manager Andrews, Ohio theater, St. Paul, were appointed as members of the committee on tickets.

Gilbert M. Tyler, special representative of the Essanay Co., was named for the reception committee.

The hundreds of exhibitors who attended the convention returned to their homes highly pleased at the pleasure and profit of the first Northwestern film exposition.

Lasky Belasco Production for May

The Lasky Company announces for May release another Lasky-Belasco feature in the adaptation of Belasco's drama, "Sweet Kitty Bellaire," with Mae Murray in the title role. This play, one of the greatest dramatic successes of Belasco, is a story of mingled romance and melodrama laid in the early eighteenth century in England.

Another Stage Planet on Screen

Howard Estabrook, the International Film Service star, possesses most exceptional photographic qualities. His natural modes of expression register instantly and compellingly and his strong personality is intuitively attracting. He has just such a forceful bearing as is required of his Dr. Alden in the new psychological drama "The Mysteries of Myra," which is arousing so much interest.

Howard Estabrook, International.

Mr. Estabrook's hobby is work. Motoring and golf have a certain charm for him but are hardly strenuous enough to suit his active nature.

Mr. Estabrook has enjoyed a meteoric career upon the legitimate stage as well as in motion pictures. In the latter field, his first picture was "Officer 666," which placed him in film's front ranks. His next most interesting work was done in "Four Feathers."

Born in Detroit in 1884, Mr. Estabrook entered the dramatic profession in an interesting manner. A stock company playing Detroit was in need of a juvenile. Mr. Estabrook applied for the job and got it. On the strength of his success in "Shenandoah," he was given a part with William Collier in "The Dictator." "On the Quiet" followed and then Mr. Estabrook made his metropolitan hits in "Brown of Harvard," "The Straight Road," and "The Boys of Company B," under the management of Daniel Frohman.

During a year's honeymoon in Europe he wrote his "Mrs. Avery," which was later produced on Broadway and which won for him a membership in the Society of American Composers and Dramatists.

Engagements with Holbrook Blinn in "The Boss" and with Wilton Lackaye came next. He was in the original cast of "Within the Law," and scored heavily as Laurie in "Little Women." He appeared next as leading man for Grace George in several of her plays, the leading part in "Things That Count" and finally as star in "Search Me." His screen work in "The Closing Net" was done at the same time he was playing with Miss Elsie Janis in "Miss Information."

Notwithstanding his pronounced stage success, he is finding his screen work capable of offering him a much wider field of expression.

Morosco Stars in Auto Accident

A thrilling automobile accident which was not called for in the scenario occurred during the production of "Pasquale," the next release of the Morosco Company on the Paramount program, featuring George Beban and Myrtle Stedman.

What the play really did call for was a scene showing a speeding auto turning a sharp curve on a mountain highway. A location was selected just outside of Los Angeles and the cameraman took his place. The car containing George Beban and Myrtle Stedman and John Franklin, the chauffer came on at high speed and on turning the curve broke the steering knuckle on the front inside wheel, taking the machine off its course with a side lurch directly in the path of the cameraman. Upon turning over, the car instantly shot into flame. The photographer remained at his post and secured pictures of the entire accident.

Had it not been for the steel-framed hood, the passengers would hardly have escaped more serious injuries than they did. Both Miss Stedman and Mr. Beban escaped with several bruises while the chauffeur who sat near the wheel that gave way, suffered from a broken wrist and was taken out of the wreck unconscious.

Thus a thrill of actual realism was added to the play which was not originally written into it and the scenario was revised to include the pictures of the accident secured by Camerman Scott.

"Musty's" Sufferings Over

The tenth and concluding reel of George Kleine's serial comedy "The Mishaps of Must Suffer," featuring Harry Watson, Jr., will be released next week. This episode bears the somewhat ambiguous but curosity-exciting title of "Coming Down." In this release Musty gets a job as an all around man in an amusement arcade and has a terrible time with the Wild Man and the zoo lion which he allows to get loose from their cages. To make the scenes realistic it was necessary to build an entire escalator propelled by a 5 h. p. electric motor, in the studio, at a great cost.

Shannon Fife's Triangle release, "The Habit of Happiness," written especially for Douglas Fairbanks, is an unqualified success, and in receiving congratulations Fife wishes to share them with Director Alan Dwan for many artistic touches to the play, and with "Doug" Fairbanks, who never worked harder to make a "go" of a play.

A real accident which was made reel. An enlargement of the film showing how the cameraman caught the purely accidental upset of the machine "acting" with George Beban in the rear seat and Myrtle Stedman in front. After it happened a gusset was made in the scenario of "Pasquale" to admit the accident into the play.

Modern Publishing Extends to Films

PUBLICITY THE FEATURE OF INTERNATIONAL PICTURES

WILLIAM RANDOLPH HEARST claims that the motion picture business is merely the modern development of the publishing business, and the formation of the International Film Service was not founded on an ideal, nor with any thought of some wonderful mode of presentation or distribution, but simply was an outcome of this idea. In other words the establishment of a list of exchanges and of a production center is not deviating from established conditions but merely an extension, a development of the enterprises already owned by Mr. Hearst.

Mr. Hearst has been in the publishing business all his life, and for a great many years has been interested in the film industry. In comparing the two he says that the publishing business is informing, interesting, educating or entertaining the public and the motion picture business works along exactly the same lines.

The International Film Service is offering something new, however, in that it is selling publicity in conjunction with films. This is an entirely new departure which holds out great advertising advantages. Heretofore the exhibitor has had to depend for publicity upon his own outlay or a limited amount, often altogether too limited, on the part of the manufacturer. As Mr. Hearst controls the New York *American,* New York *Evening Journal,* Chicago *Examiner,* Chicago *American,* Boston *American,* San Francisco *Examiner,* Los Angeles *Examiner* and Atlanta *Georgian* as well as the International Film Service, it is almost impossible to compute the amount of money that could be put behind a feature in the nature of advertising. There is an unending chain of publicity which could be started through all these mediums.

Although the public press is a very powerful factor in the life of Americans today, there is an even greater and more powerful force and that is the motion picture, and yet the limits or possibilities of this industry have hardly been touched. With the co-operation of these two powerful forces as vested in the International it is easy to see that unlimited publicity will be guaranteed to any stars in the employ of this company because unlimited publicity will be given to productions released by it, and the organization has Mr. Hearst behind it. Mr. Hearst has high ideals in regard to the production of pictures and believes that with the facilities they possess they will be enabled to produce better pictures, greater pictures of finer quality and better purposes.

Plans are now under foot to secure some of the greatest stars in the motion picture profession as well as from the legitimate stage. It is planned not only to feature stars of this country but also some of the greatest actors and actresses of Europe.

The International has also announced its intention of entering the comedy field and is planning to idealize and picturize the works of such famous cartoonists as Tom Powers, George McManus, Tad, Hal Coffman, Opper, Herschfield, Herriman, Clif Sterrett, Tom MacNamara, Winsor McCay and others. This does not mean that it will use their animated cartoons exclusively but that scenarios will be woven around their well-known comedy characters and acted by the best comedy stars in the business.

"The Mysteries of Myra," the new psychological drama in which Howard Estabrook is starring as Dr. Alden, gives this International star an opportunity to show his compelling and strong personality. Mr. Estabrook is quite different from a great many people in that his pet hobby in life is work, and if he is not busy himself in the studio he will help the workman, or whatever other strenuous exercise he can discover. During the last month while working in Ithaca he organized a "Best Playlet" competition among the students of Cornell University. The winning sketch was produced and the proceeds added to the Actors' Fund.

Mr. Estabrook has achieved success both as a star on the legitimate stage and on the screen, but notwithstanding his pronounced stage success he is finding his screen work capable of offering a much wider field of expression.

Besides being an actor Mr. Estabrook is also a dramatist, having written "Mrs. Avery," which was produced on Broadway, and which won for him a membership in the Society of American Composers and Dramatists.

Sunbeam Motion Picture Corporation is the name of a new film company which has been formed at Cleveland, Ohio, with offices in the Chandler Building in New York, and the Leader-News Building, Cleveland. Wilbur Dunham is president of this new organization, with Mitzi Hajos, the notable light opera star, and Vaughan Glaser as vice-presidents and directors. Miss Hajos and Mr. Glaser will head their own studio groups. Other directors are Harry W. Davis, Wilmington, Del.; John D. Raridan, former Cleveland manager of the Fox Film Corporation; and George Leon More, studio director in New York.

Chicago has a new film organization, named the Film Club, which is composed of celluloid booking agents and exchange managers. Meetings are being held weekly in the quarters of the Reel Fellows' Club.

Taking a "still" of Dustin Farnum and Winnifred Kingston in "David Garrick" at the Pallas studios.

Mirror Entertains Hunters' Club

The motion picture studio of the Mirror Films, Inc., was the scene of a real barbecue recently which wasn't staged for the camera, although the camera got in some good work before the party broke up.

The event was the annual meeting of the Hunters' Fraternity Club as guests of A. A. Anderson, a member of the board of directors of the film company. This club is composed of half a hundred or more of the big game hunters of New York City, and of sportsmen who are banded together because they love the open and the sports of field and stream. The organization is in constant activity looking toward the preservation of wild life and the forests.

The Hunters' Fraternity Club of New York at its barbecue held at the studio of the Mirror Films, Inc., at Glendale, Long Island. Mayor Mitchell of New York City was the guest of honor.

The barbecued calf was hung over a fire in a grove back of the studio and some pictures were taken of the group around the fire and also in the scenery which had been set up to represent the interior of a big hunting camp in which the repast was served. After dinner motion pictures in which Nat Goodwin has appeared for the Mirror were shown as well as scenes from the Canadian woods and comedy films. Several vaudeville acts were put on during dinner.

Among those present were Mayor Mitchel, Judge Benton of Syracuse, Harry Rowe Shelly, Charles Williams, ex-comptroller; Irving Bacheller, Henry Cooper, Clifford B. Harmon, president of the Mirror Films; William C. Toomey, the general manager; Andres de Segurola and Rich S. Hollsman of the board of directors; A. A. Anderson, J. B. Anderson, Archer Brown, Lowell Brown, James Barnes, Marston Bogert, Robert Boettger, Dr. F. M. Dearborn, J. S. Ehrich, Dr. A. Elting, J. C. Eames, Ezra H. Fitch, M. B. Foster, R. M. Gushee, J. W. Criggs, George King, J. L. Kuser, F. M. Spiegel, Arthur Williams, Clark Williams, Eldon Bisbee, William Crawford, Harry Rowe Shelley and Dr. King.

Rialto Film Corporation Formed

A new film company has been formed to be known as the Rialto Film Corporation with I. Goldberg as president, S. T. Goldberg as treasurer and Jesse J. Goldberg as general manager.

The corporation has been formed at a nominal capitalization, the reason being given that the stock of the company is not to be exploited but is to be financed by the original backers of the institution. The financial bankers of the organization are several capitalists of Detroit, the majority of the stockholders of the company, however, being I. and S. T. Goldberg, the heads of the Lillies Cigar Company of Detroit and Chicago.

It is the plan of the company to erect one of its studios and laboratories in or near Detroit. The name of the production now in the course of preparation is withheld and the names of the cast have not been made public except that it is an all-star one headed by Frank Wills and Bliss Milford. Marshal Farnum is the head director of the Rialto Film Corporation and his company is working at the Victor Studios in New York.

The Rialto Film Corporation has already entered into a contract with the Popular Pictures Corporation, lately organized with a capital of $1,500,000, providing for the release of the first production of the Rialto concern to be followed by regular releases commencing from September 1 on the program of one a week to be inaugurated by the Popular Pictures Corporation from that date on. It is understood that franchises are to be awarded by the Popular concern to independent exchanges providing for the release of the features to be made by certain manufacturers for the Popular Pictures concern. The booking by exchanges is to be upon an open policy.

Star Hypnotized by Machinery

Without doubt the most unique experience ever recorded as happening during the production of a motion picture comes from the Wharton Studio, at Ithaca, N. Y.

In one of the scenes of the new spirit drama, "The Mysteries of Myra," the star, Jean Sothern, visits the laboratory of Dr. Alden, the psychic investigator. She seated herself before a huge hynotizing machine. The lights were dimmed in the laboratory, the switch was turned, and to the soothing purr of an electric motor the huge wheel with its myriad mirrors glancing, refracting and blending the lights, began to revolve at high speed. After a proper length of time, Dr. Alden (Howard Estabrook) was directed to bring Miss Sothern back to earth again. To the great amazement of all, Miss Sothern failed to carry out her part. Again and again Mr. Leo Wharton called his direction to her which she seemingly failed to hear. Finally, Estabrook shook her violently. She opened her eyes slowly and after a moment proceeded with the scene. She had actually been hypnotized.

Do you wonder that this bewildering, relentless, whirling-dervish machine hypnotized Jean Sothern, the International star playing in "The Mysteries of Myra?"

Annual Convention at Chicago

COMMITTEES AT WORK ON OFFICIAL EXHIBITORS' SHOW

THE Chicago convention, which will bring together all the exhibitors of the United States, is already "made." The fact that the dates for the big show seem so far ahead—July 10 to 18, inclusive—really has nothing to do with the fact that definite plans have already been formulated and are now being carried out by the Chicago committees.

The men back of this coming official National Convention of the Motion Picture Exhibitors' League of America have been working very quietly but nevertheless with effect. It only remains for the developments which will materialize with the passage of time to show the results of the weeks of preliminary planning.

With a brotherly consideration for the interests of the "other fellow," those who have the coming Chicago annual convention in charge have thus far refrained from pushing their exposition into the light of public notice for the reason that it naturally would tend to detract from the interest in the big film expositions now being held in New York City by the Motion Picture Exhibitors' League and the Motion Picture Board of Trade of America. As soon as these shows have passed into the horizon of history and the track is clear the work of the machinery which is to boom the Chicago exposition will become more and more in evidence. When July rolls around the national show in the Windy City will loom up as one of the biggest and most important elements the motion picture industry has ever known.

The convention will be held in the Chicago Coliseum, the huge structure which will earlier also be the scene of the National 1916 Republican convention. Probably no building in the United States is better adapted for a country-wide show such as the Chicago Exhibitors' convention will be. Needless to say, the immense building will be elaborately decorated in gala attire for the occasion.

The committees which are to bear the chief responsibility of the convention have been crystalized and are already actively at work. They are as follows, all of the men being of Chicago, where they are unhampered in their work by distance from the center of activities:

General chairman, William T. Sweeney.

FINANCE AND PUBLICITY COMMITTEE

Louis Frank, chairman, Halsted Theater, 6202 S. Halsted street; John H. Frundt, Clermont Theater, 3226 North Clark street; August Lilligen, Drake Theater, 2905 Milwaukee avenue; M. A. Choynski, Newberry Theater, 856 N. Clark street; Fred Schaeffer, 1820 Mallers Building, 5 So. Wabash avenue.

PRESS, ENTERTAINMENT AND RECEPTION COMMITTEE

G. M. Laing, chairman, Burton Theater, 3828 Indiana avenue; Fred Hartmann, Aristo Theater, 2648 North Lincoln avenue; C. C. Whelan, Jefferson Theater, Fifty-fifth street and Lake Park avenue; Harry Hyman, Avon Theater, 3325 Fullerton avenue; Sidney Smith, Kedzie Annex Theater, 3214 West Madison street; Julius A. Alcock, Mutual Theater, Oak Park; Robert R. Levy, Revelry Theater, 342 East Forty-seventh street.

PRINTING AND BADGE COMMITTEE

H. Lieberthal, chairman, Colleen Theater, 718 West Forty-seventh street; M. S. Johnson, Ideal Theater, 518 South Cicero avenue; Sidney Smith, Kedzie Annex Theater, 3214 West Madison street.

The Northwestern Exhibitors' Convention, held in Minneapolis the first week in May, was attended by General Chairman William J. Sweeney, in company with National President F. J. Herrington. While there Mr. Sweeney completed a number of arrangements which have to do with the Chicago Convention and gathered up a supply of ideas regarding the salient points and most brilliant features of the very successful Twin City show. Mr. Sweeney, with L. H. Frank, chairman of the Chicago Finance and Publicity Committee, and Fred Hartman, of the press, entertainment and reception committee, were chosen for the purpose and visited the expositions held in New York by the Exhibitors' League and the Motion Picture Board of Trade. A fund of ideas were gathered there also and the Chicago show bids fair to combine the finest and most successful elements of all the film expositions held up to now.

The Chicago Convention committee meets regularly every Tuesday noon at the Masonic Temple. The Press and Entertainment and Reception committee holds daily conferences, with the exception of Thursday. With these men devoting their time and mental energies to the coming exposition there can be no doubt of the success of the results.

Among the features of the big Chicago show will be the free dance every evening for all those who attend, the making of pictures from the "shooting" to the showing, before the eyes of the spectators, and the appearances of a number of nationally prominent stars of the screen.

The Chicago Chamber of Commerce is working shoulder to shoulder with the Convention committees. A number of the central railroads have promised special rates. Applications for booth space are now being received and should be addressed to General Manager Louis H. Frank, at the headquarters, 1413 Masonic Temple, Chicago.

Asks Investigation of "Ramona"

Frank M. Ashley, a patent attorney of New York, has filed a complaint with the attorney general of the United States to the effect that Clune's picturization of "Ramona" is a menace to the public welfare in that it presents Uncle Sam in an unfavorable light in his treatment of the Mission Indians in California. W. H. Clune, the producer does not take this complaint seriously as he says the pictures follow the text of the book exactly and states his willingness to make any changes required.

Fred Gowen of Marion, Kansas, who recently perfected his talking motion pictures, has sold his rights in this device for the territory west of the Rockies to a San Francisco concern for the sum of $75,000 and an annual royalty. The eastern territory has been reserved.

A Versatile Vitagrapher

James W. Morrison is Vitagraph's versatile juvenile and character man. He has taken parts from youthful fourteen to superannuated seventy-five.

He was born in Mattoon, Illinois, in November, 1888. He is a mixture of English, Dutch and French, with a dash of Scotch to add punch to the combination.

James W. Morrison, Vitagraph.

He is a graduate of the Mattoon High School and the University of Chicago and received his theatrical training at the American Academy of Dramatic Arts of New York.

It is something out of the ordinary when a man can portray parts from a school boy of fourteen to a venerable old man of seventy-five, and carry off the honors.

In "The Battle Cry of Peace" as the youngest son he made a courageous and natural soldier. In "Out of the Beaten Snows" he was a hardy, determined, typical iron-fibered adventurer. In the "Submarine D-2" he went through all the processes of enlisting and training at Annapolis and then serving on a submarine.

In this picture he did what no one had ever done before when he was shot from a torpedo gun from beneath the water. It was a risky part that required courage and fortitude. Reserved and gentlemanly, you would expect him to choose safer and more conservative roles; but the blood of the hero flows through his veins and he is at the height of his joy in performing daring and dangerous feats.

Morrison's greatest success was probably attained in "He Never Knew," a play which is likely to be revived in response to popular request. Other famous pictures in which he added to his laurels are "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In the Days of Famine" and "Mortmain."

Ogden Crane with Pallas

Ogden Crane, well known for almost a quarter of a century as a characterizer of "heavy" roles, is now busily engaged in his initial work for Pallas Pictures at Los Angeles.

Mr. Crane gained his early theatrical experience in stock in New York, Cincinnati, Denver and other metropolitan cities and later appeared under the management of such producers as Charles Frohman, in important roles with Robert Hilliard and others of equal fame. Among his greatest characterizations on the speaking stage were those in "The House Next Door" as Sir John Cotswald and in "The Round Up," as Buck McKee.

Supporting Mary Pickford in "Caprice" the well known Famous Players success, Mr. Crane appeared for the first time before the motion picture camera in 1910. His initial offering in this photoplay in the role of the father, received wide praise and his subsequent work in films of similar merit has been presented under the trade marks of the foremost producing companies in the business.

Mr. Crane's first characterization for Pallas Pictures will be presented in "Davy Crockett," an elaborate film version of the famous story in which Dustin Farnum portrays the title role.

Chicago Strand Gives Festival

A musical festival of novel distinction takes place in Chicago the week beginning April 30. Its unique feature lies in the fact that two noted artists appear at regular performances at a motion picture theater.

For its "anniversary week" the Strand Theater Company announces a musical programme headed by Madame Mariska Aldrich, the Hungarian dramatic soprano, and members of the Metropolitan Grand Opera Company. Her assistant is to be Allene Hale, pianist and harpist, identified prominently with appearances of Mme. Schumann-Heink and David Bispham. These artists will have the support of the famous Strand Symphony Orchestra, with Warde Johnstone directing.

A year ago the Strand Theater Company opened in Orchestra Hall, and presented high grade photodramas with a symphony orchestra of twenty-five musicians of ability. Unexampled success has rewarded President E. C. Divine and his associates for their work in elevating the standard of film presentation, incidentally "popularizing" the best music with photoplay patrons. The company now operates a Strand theater in Indianapolis as well as their Chicago playhouse, and the same policy of musical excellence is maintained at both places. The unwonted appearance of a grand opera prima donna with motion pictures is in the nature of a "treat" for Strand playgoers and an acknowledgement of gratitude on the part of the company.

International Film Shown

At Loew's New York Roof, last week, the International Film Service gave a private showing of "The Mysteries of Myra," the first two episodes, that is, together with the remainder of the company's program, for the benefit of the trade in general.

Properly to produce a five-part thriller that requires some difficult out door scenes, Director Ralph W. Ince has been successful in finding right near the Bay Shore (Vitagraph) studios locations that are superb in the way of back-grounds. The name of this new thriller is not made public, but predictions say it will be another "Juggernaut."

The regular stock cast, headed by Miss Lucille Lee Stewart, and Huntly Gordon will play the principal roles. Miss Stewart has an ideal role and her versatility will give her the necessary chance to again demonstrate her fitness for dramatic expression.

By special concession of G. Pellissier, director general, J. P. McGowan of the Signal Film Corporation this week secured permission to make motion pictures of the round-up on the Pellissier ranch to be used in the Signal's production of the western feature, "Whispering Smith."

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Volume XV CHICAGO, MAY 13, 1916 Number 20

Better Start Getting Ready Now

JULY seems a long way off, with a hint of frost still in the air and folks throwing their wraps around them when they take the quarter mile walk from home to the nearest picture show.

But time passes swiftly. This has been said before by other deep thinkers, and we claim no new discovery in it. But we have to say it, because most people don't seem ever to realize the truth of it. You think of the big convention at Chicago, ten weeks from now, and you say "Oh, shucks! Why, we've got all kinds of time to think about that. It's only May."

But if you are like most mortals, your thirty or forty or fifty years of experience has not taught you how astonishingly short May and June are, especially if, as we hope, you are very busy.

Now the busy ones are just the people who should go to the League convention—and generally just the ones who "haven't got time." A busy exhibitor is generally a successful exhibitor, and that kind always wants to be more successful. When a man has to spend all his time running one house, it is kind of hard to see how he could find time to run a dozen houses.

Yet men are doing it every day. Those men, you can bet, will come to Chicago July 10; and if you are here to meet them you can see how it is done.

The exhibitors who are not busy, on the other hand, not only have time to go, but they had better go while they still have their houses, and find out what is the matter. It is possible, you know, to run a theater without being busy—at least for a while. You can rent a house, install an operator and a doorman and a cashier, and just loaf around. It's pretty soft while it lasts, but it doesn't last long enough. If you are that kind of exhibitor, don't let anything keep you away from the convention. It doesn't need your attendance, but you need it—decidedly.

On the other hand, if you are the busy, hustling, ambitious sort of exhibitor, as most of our readers are, the convention needs you as much as you need it. Get a bunch of fellows like that together and there is always something stirring. Not one of them is satisfied until he knows all the other fellows know. And so they all go home about a hundred per cent richer in wisdom than when they came. You have heard men of that kind grumble because they HAD TO go to a convention, but you never yet heard any of them say they were sorry they went.

And that is the point of convention-going; the successful men feel that they have to go. It isn't a case of vacationing or pleasure jaunting; it is just a necessary part of the business. They figure that a man who would avoid a convention because an excuse was handy would be pretty apt to avoid some other part of his business that was necessary for success.

Practically all the separate branches of the industry have pledged themselves to make the League convention at Chicago a big event. With the individual producers and accessory men

and the Board of Trade and the League itself each giving all it has to insure the magnificence of the affair, there is no doubt at all about the desirability of being there.

And particularly the country exhibitor, the small town fellow who knows he is behind the times and thinks nobody is interested in him—particularly the exhibitor from the little places should he be in Chicago on July 10.

It will do him a lot of good to find out just how important he is to the industry, and how many of him there are, and how the manufacturers want to cater to his wants, and how his fellow exhibitors want to help him.

Altogether there is so much to think of about this convention that it is none too early to start thinking and planning for it right away.

The Philosophy of Chaplinism

DOWN in Cairo, Ill., the Illinois Congress of Mothers has decided to abolish the institution known as Charlie Chaplin. It is a stern and terrible task they have undertaken, but apparently they are in earnest about it.

Charlie is unquestionably a positive character, because people either like him very much or dislike him utterly. The Illinois Mothers (who doubtless embrace, under their registered title, a very small percentage of the Illinois mothers) have decided to dislike him. It is observable that associations, clubs and similar groups who gather with a presiding officer find it much easier to object to things, and so find their objections more easily moved, than do individuals who do all their own thinking. The action of the Mothers' Congress probably indicates that one of the mothers objected to Charlie, and voiced her sentiment so vigorously that the rest of the crowd were swept into helping her record the animosity.

The philosophy of—or rather we should say the philosophy about—Charlie Chaplin is peculiar and paradoxical. We have an excellent friend in a small Michigan town, a big, rough, jovial man, just the sort of human being to appreciate Chaplin's drama. But he doesn't. He says Charlie is silly.

We have another friend right here in Chicago, who is a highly cultured and scholastic gentleman of literary tastes, a lover of antiques and all that sort of esthetic stuff. He should dislike Chaplin. But he doesn't. He confesses that he enjoys him immensely, and sees his pictures every chance he can get.

So there you have the Chaplin philosophy. We refuse to analyze it.

But Chaplin's stuff isn't really silly—we'll go that far. If you look closely at it, you will see that he knows, either by study or instinct, the fundamental principles of humor.

Now humor at best is a psychological mystery, and elusive. The more you reconsider a funny thing the less humor there is in it. If you look at it long enough it gets serious.

Nevertheless, there is a scientific psychology to humor—or comedy, as we call it in the play.

There is a reason why this is funny and that is not, though they be nearly alike. And that reason Charles Chaplin has discovered and is cashing in. It is obvious that he not only knows what will make people laugh, but he knows why they laugh at it—which is more than most comedians can say.

We think the Illinois Mothers possibly lack a sense of humor. The charge is an old one against woman, anyway. It is also possible that they saw some of Charlie's earlier antics—for Chaplin, like everybody else, improves with experience. The excessively rough stuff intimated by the Illinois ladies is not necessary to his humor. In his more subtle parts he might run the danger of entirely missing their undeveloped bumps of fun; but at least they could not rage against him if they did not understand him.

We recommend that the Illinois Mothers see all sides of Chaplin's comedy before they decide definitely that he is a menace to the commonwealth. It will save them a lot of vain effort.

For we are sure a popular vote would keep Charlie in the chair—and we are just as positive that his future stuff is going to be better and funnier than ever.

Brenon's Great Production

HUGE FOX FEATURE MADE IN JAMAICA—NEW BARA PLAY

IT WAS just a year ago that Herbert Brenon, already well known for his work in the motion picture field, came to William Fox and unfolded a plan for a gigantic production which he claimed would be unlike any other story ever filmed, or he believed, that ever would be filmed.

When the idea was unfolded to him, Mr. Fox realized that it would be gigantic, both as a spectacle and also from the standpoint of the producing cost. But although he estimated it would take a million dollars to produce the film, he believed that the idea was well worth it, and told Mr. Brenon to go ahead, employ the stars he wanted, find the location which would best suit his scenes, and when all these details were decided upon to come back to Mr. Fox and he would send Mr. Brenon and his company wherever desired, advance what money was needed and send the payroll each week. This showed how impressed Mr. Fox was with the idea unfolded to him, and the finished production shows that the producer judged well when he decided that it would be worth spending a million dollars to produce.

Herbert Brenon, Fox Director.

Mr. Brenon selected Annette Kellerman for the stellar role, and engaged a capable cast to support her. He scoured the lake and coast front cities of America to hire the most beautiful and accomplished swimmers for the mermaid band. He sent out agents to secure 5,000 horses and started the work on 10,000 costumes.

Jamaica was chosen as a fitting location for the play and the Rose Gardens at Kingston were leased. Also permission was obtained of the British government to make use of the old Fort Augusta that had lain idle and in ruins for several hundred years.

At the end of two months Mr. Brenon was ready to begin operations and with a company of 20,000 persons left for Kingston. The work on this picture continued for ten months without any interruptions or delays, and sitting at the end of a cable in New York William Fox sent down to Jamaica more than $100,000 each month to defray expenses. The million dollars that he foresaw as the amount required to make Herbert Brenon's dream a reality has been spent.

The spectacle is completed. Herbert Brenon and his band of 20,000 have returned from Jamaica, and now the man who conceived this great picture is working sixteen hours a day to cut and assemble his gigantic work. While 220,000 feet of film were taken in and around Kingston only 12,000 feet will be shown when the film is displayed to the public. One of the scenes from this play is shown in the frontispiece of this issue.

A great genius has conceived another mighty picture, and a great actress, Annette Kellerman, has added another triumph to her already long list.

The William Fox release for May 8 is featuring Theda Bara in "The Eternal Sapho." Miss Bara is given a wonderful opportunity in this play to show her talent and has taken advantage of it.

"The Eternal Sapho" is a heart-stirring story of the rise of a young girl from the slums to the position of a model in a studio and later her entrance into fashionable society. During her ascent she wrecks the lives of those who were her early benefactors.

A strong dramatic and heart interest touch is brought into the play through the little child and her softening influence on the designing woman of the world.

Bertram Bracken directed the play, and this is the first picture which he has produced with the Fox Film Corporation.

Miss Bara is supported by Frank Norcross, Warner Oland, George Mac Quarrie, Walter Lewis, Hattie Delaro, James Cooley, John Drummond, Einar Linden, Mary Martin and Kittens Reichert, making an exceptional cast.

The Fox Film Corporation will be represented at both motion picture exhibitions—the one at the Grand Central Palace and the other at Madison Square Gardens. Mr. Fox has always maintained a consistent policy of standing by the exhibitor, to whom he believes should be credited much of the success of the industry, and his organization will do everything possible to add to the success of the exhibition which is conducted under the auspices of the Motion Picture Exhibitors' League.

In explaining his stand toward exhibitors Mr. Fox claims that the exhibitor is the basis of the picture industry. There are times when the manufacturer can educate the exhibitor to certain kinds of pictures but as a rule the manufacturer is doing the things his exhibitors wish him to do, and anyone who seeks to induce him to ignore his partners in the industry commits a gross blunder. When the manufacturers of pictures do not cooperate with the exhibitor who shows them, then the big picture machine will not work.

Robbed Bank to Go on Stage

Hattie Burks, a Fox star, tells the story on herself that she was so anxious to go on the stage that she robbed a bank in order to get there. She was only, twelve years old at the time but she broke her savings bank, ran away to a nearby town and tried to join a company. Her mother, however, followed her and put an end to her early ambitions by sending her off to school. Before joining the screen actresses Miss Burks was in vaudeville as a dancer and singer. She is as beautiful a fashion model as dancer and is known as one of the smartest dressers in the profession. Her one fad is clothes and her portraits are in great demand for publication in exclusive fashion papers, and

as she designs all her own costumes some remarkable creations are the result.

Miss Burks will appear shortly in a Fox drama, entitled, "Sins of Men."

BILLIE BURKE STORY THRILLS

"Gloria's Romance," New Picture Novel Featuring Noted Comedienne and Being Produced by George Kleine Company, Replete with Sensations

A hand to hand encounter with an Indian chief is the big thrill in the second chapter of the new George Kleine motion picture novel "Gloria's Romance," in which Billie Burke is the featured star. The Indian is a real Seminole Indian, a member of the tribe encamped near Palm Beach, Florida, where the early installments of the new novel were filmed, and his opponent is Henry Kolker, the handsome leading man who plays the role of Dr. Royce, the hero of "Gloria's Romance." The Indian was armed with a knife, while Mr. Kolker had only his bare fists with which to defend himself. That fight was no make believe affair, for Director Edwin, after explaining what was wanted, urged the participants to "put plenty of pep into this" for purposes of realism, and when the combat started it was the real thing in every sense of the word for the Indian's temper was aroused by the rough handling of Mr. Kolker and he resented it by trying his best to hammer his opponent.

Chapter one of "Gloria's Romance" ended with Billie Burke, as Gloria Stafford, lost in the Florida Everglades, and the second installment of the Hughes novel takes up the action at that point. Gloria finds her way to the home of a Florida "cracker," where she succeeds in buying a cup of tea with an expensive ring she wears, and secures a suit of boy's clothing to replace the tattered and bedraggled gown that she ruined while floundering through the Everglades. Dressed in this boy's suit, Gloria once more sets out to find her way back to her hotel, but is misdirected and after hours of tramping comes upon the camp of a band of Seminole Indians. She is captured and finds herself regarded as a possible "squaw" by the Indian chief of the tribe. Dr. Royce, and Freneau, the young broker, in their search for Gloria, arrive in the vicinity of the Seminole camp just as Gloria faints away, following a proposal by the Indian chief. The athletic young physician is attacked by the Indian for interfering and a brisk hand to hand battle between the white man and the Indian begins. While this struggle is in progress, Richard Freneau discovers Gloria, and noting that Royce is otherwise occupied, the young broker bears the pretty heiress away in his arms. While they are still traversing the Everglades, Gloria returns to consciousness, finds herself in Freneau's arms and believes that it was the broker who rescued her from the Indians. Accordingly when they encounter Pierpont Stafford and David, Gloria's brother, Freneau is hailed as a hero.

Dr. Royce, after beating the Indian in a fistic bout, returns to the spot where he had left Gloria and is amazed to find her gone. Following the trail left by Freneau through the Everglades, Royce arrives just in time to hear Gloria telling her father of Freneau's bravery in saving her life.. Astonished that the broker can be such a cad as to claim credit for a rescue effected by another, Royce humbly retires to the hotel, as the chapter reaches its end. It is evident that he plans on a later reckoning with Freneau and hopes this times to come out the winner. This second chapter of the Hughes novel is entitled "Caught by the Seminoles," and will be generally released on Monday. May 29.

Exhibitors "On the Slide"

The Novelty Slide Company of New York has an extensive exhibit at the Exhibitors' League exposition at Grand Central Palace, New York. The complete process of making colored slides is shown and exhibitors' pictures are caught on the glass and presented to the originals free of charge.

Lesser Secures Rights

A quick-fire deal has been consummated between Carl Laemmle and Sol L. Lesser, whereby the All Star Feature Distributors secure "Where Are My Children?" for California, Nevada and Arizona, at a price that is said to be the largest ever paid for a film production for western territory.

Joseph Kaufman, who for the last three years has been directing for the Lubin Company, has now joined the forces of the Famous Players Film Company. Mr. Kaufman's first production for the Famous Players will be an adaptation of E. Phillip Oppenheim's story, "The Great Gamble," in which Pauline Frederick is to be starred.

Photos copyright by George Kleine.

Three charming pre-screen glimpses of chapter two of the new Billie Burke series, "Gloria's Romance," giving a hint of the unusual qualities of this picture novel being produced by the George Kleine Company.

What Theater Men Are Doing

AN OPEN FORUM

Getting the Crowds

By Frank Kavanaugh,
A Kansas City Exhibitor.

MY MOTION picture house is in one of the suburbs of Kansas City. My patrons are the people who work for small wages in the nearby factories. Saturday and Sunday of each week paid well; but the intervening days were dull—in fact the patronage was just about enough to meet the overhead expenses. I found I had to do something to make these days a profit, or I would have to cut the performances to about three a week. If I did this, most of the overhead would go right on accumulating on the days I run "dark."

I found that the schools near by closed about 2:30 Friday afternoon. My theater is on a street used by children going to and from school. From the exchange I leased three good comedies for Friday afternoon alone. These I advertised at the schools. Any child could attend after school hours Friday for three pennies. I advertised that they should bring the exact change; that the ticket seller would have none. The result was that I filled the house twice every Friday afternoon at 3 cents. After a few trials I added an educational picture that would appeal to the children. I changed the program for the night show. Friday afternoon, alone, now nets me about $12—all in pennies.

In the middle of the week the working people were, I knew, short of change. I arranged with the five best groceries catering to these people to sell their customers tickets at any time on credit. These tickets are good only for Monday, Tuesday, Wednesday and Thursday shows. When the bills are paid by the grocers' customers Saturday night the tickets are included. I collect my money from the grocers Monday, and for their trouble give them a free advertising slide.

I find this plan fills the show every night and with the Friday afternoon "school kids' matinee" I am coming out with a good little balance in the bank at the end of each week. It has become so that I can count as net all that I take in Saturday and Sunday. And the grocers say trade with them is picking up, as people who formerly traded "up town" now trade nearer home, as, when they went to see a show, all they have to do is to go to their grocer and get tickets. So far the loss of the grocers and myself has been less than one-tenth of one per cent.

Operator, Janitor and Manager

By George O. Barlow,
Manager, Unique Theater, Steamboat Rock, Iowa.

My first venture into the picture business was made as a sort of experiment because I had a vacant store building. As I am a carpenter I overhauled the building myself, turned it into a theater and proceeded to business.

I am general factotum around the theater, being operator, janitor and manager. I pay all the bills promptly, inspect all films before they go into the machine, unless they arrive so late that this is impossible.

After each show all films have the proper band on each reel, the posters are neatly folded and tied in a bundle and all are packed in the shipping case with the right address and fired out on the first train.

It is not all sunshine and roses in the picture game; bad weather and other causes bump in now and then, but in the long run I manage to keep my head out of water.

There are just one hundred and one little things that must be just right to make one successful picture show. But I somehow like it after all.

Advertise—The Secret to Success

By C. W. Taylor,
Manager, O. K. Theater, Louisville, Kentucky.

I feel you could gain more information from an older and more experienced man, but I might say that as manager I run my theater on a business basis, as I do my other business.

This town is too small to support the kind of show I would like to run, yet I find it very essential to run good pictures and not tire your patrons with cheap service. If I have had a bad night, instead of getting a cheaper show to try to get it back, I try to get a better one, even at more cost—and have found from experience that it pays in the end.

No matter how good your picture may be, one must advertise. And I believe in the word "advertise" lies the secret to success.

Advertised His Organ

By S. L. Baxter,
Proprietor, Isis Theater, Denver, Colorado.

I have just installed a Wurlitzer-Hope-Jones unit orchestra organ in my theater and it is proving very attractive. As soon as this was in good working order I sent out a small folder to my regular patrons and a number of other people whom I believed would be interested in the innovation. This folder announced the installation of the new organ, gave enough description to arouse their interest, introduced them to the organists and gave the assurance that the organ would

New Isis theater, Denver, Colo.

be used at all performances. This little advertising scheme entailed a very small expense and it brought the people to the theater.

I had aroused their interest, the organ was an innovation, and consequently my attendance was increased. My house has a seating capacity of 2,200 and I run nine shows a day with six reels per show.

Overcoming Strong Competition

By H. B. Freeman,

Proprietor, Edenland Theater, Franklin, Tennessee.

Before I entered the show business I spent nine years of my life working for the Adams & Southern Express Company, where I received some very fine business training. This town has been a poor show

Edenland theater, Franklin, Tennessee.

town due to the fact that it is only eighteen miles from Nashville, Tenn., and there is an interurban carline between the two places with cars running every hour of the day.

My house is small but I study the people to see what they want. I read the trade journals and keep posted as to what is being produced. Then I watch the shows at Nashville to see what draws best there and I get it as soon as possible.

I don't fail to advertise. I use slides in the show, twenty-four sheets on my own individual billboards, and give my personal attention to putting out the Heralds.

Here's a New Theater Project

By J. O. Bergantz,

Manager, Grand Theater, Huntingdon, Pennsylvania.

Our house has a seating capacity and since we began showing pictures in 1911 we haven't been closed for one night except Sundays. We do at times show regular road attractions.

Our theater was built by the Patriotic Order Sons of America, and the upper floor is used as their club rooms. The same scheme might be worked out in any town where there is a strong and influential order of some kind and someone to push them and manage the theater in the building right.

At the time we started pictures there were three other picture houses, small ones, in town, but they soon passed out. Our only competition now is the Opera House. Our comparatively easy sailing has been due to the fact that as a member of the board of directors of the order owning and sponsoring the building I insist on the very best pictures and no matter how much we need the money we always pay our film rental in advance.

For a number of years we ran the Universal program at five cents. We gradually injected features, until now we use the latter every night with the exception of Tuesday, when we run the Universal serial. With the feature we "serve" each night three reels of Universal program twelve or thirteen days old. We could, of course, run a cheaper service with our features but we have built our business on full and good measure and intend to stick to it. We are now showing on Monday, Equitable features; Tuesday, the Universal serial; Wednesday, World feature; Thursday, Metro feature; Friday, Red Feather feature and "The Red Circle," and Saturday, Blue Bird.

Our policy is simply to run the house the very best we can without injuring anyone else.

What a Woman Can Do

No statistics are available in regard to the number of women theater managers in the United States. But if they were sure of the gratifying success which has been achieved by Mrs. R. R. Moore of the Ideal Theater, Akron, Ohio, it is probable that there would be an exodus of business women theaterward.

In 1913 Mrs. Moore borrowed enough money to build a theater on a lot owned by her mother. The former personally superintended the construction and equipment of the house. Everything was in first class order for the opening and hundreds were turned away on the night the fine little house made its first bow to the public.

And the Ideal has been doing a good business ever since, the pictures, music and service being exactly as good, Mrs. Moore declares, as though a man were in charge. "We run only clean pictures, always have a clean house, and every patron gets a 'Thank you' at the box office and a 'Good Night' upon leaving," Mrs. Moore continues. "We seat only 249 but give our patrons the benefit of the bigger things in photoplays."

"The Battle Cry of Peace" was one of the features shown recently, with a six-piece orchestra accompaniment and red cross nurses as ushers. The Ideal now uses Paramount service five days a week. A weekly program has been issued for 15 months and space is carried in the three daily papers. One good feature about the programs is that the casts of characters are given.

Carl M. Le Vinese, who has had a number of years of directing experience, with producing companies on the Pacific Coast, has been placed in the directorship of one of the "Flying A" companies at the American Mutual studios in Santa Barbara. Director Le Viness will produce three-reel "Flying A" pictures. He has already begun work on his first subject, a drama in which the principal roles will be taken by Vivian Rich, Alfred Vosburgh and George Periolat. The title of this picture will be "Four Months."

Powell Resigns From Equitable

Frank Powell, producer of "The Chain Invisible" for the Equitable Film Corp., and now directing Gail Kane in "The Other Sister," for the same company, announces his resignation to take effect upon the completion of this picture. Mr. Powell has several excellent propositions at hand and will announce his new connection in the very near future.

Vitagraph Exhibits at Both Shows

NEW FEATURES ANNOUNCED

THE Vitagraph Company has signified its intention of being represented at both of the big trade shows and has taken large space at both the Grand Central Palace and Madison Square Garden. Its preparations for the two exhibitions has been elaborate, nothing being left undone to present this producer in its true proportion to the great film industry.

This company is preparing surprise novelties to be distributed as souvenirs by the Vitagraph stars themselves. All of the players are taking the keenest

Anita Stewart, popular star in "The Suspect."

interest in the two weeks of festivity, and have made arrangements to be in regular attendance.

Among the stars to make the Vitagraph booths their headquarters are Anita Stewart, Earle Williams, Lillian Walker, Edith Storey, Eulalie Jensen, Joseph Kilgour, Frank Daniels, Ralph Ince, Harry T. Morey, Antonio Moreno, Charles Richman, Leah Baird, Billie Billings, Belle Bruce, Lucille Lee Stewart, Naomi Childers, little Helen Connelly, Adele DeGarde, Josephine Earle, Jewel Hunt, Dorothy Kelly, Mary Maurice, Arline Pretty, Kate Price, Julia Swayne Gordon, Rose Tapley, Betty Howe, Lucille Crane, Florence Natol, Alice Washburn, Bobby Connelly, Arthur Cozine, William Dangman, William Dunn, Edward Elkas, Joseph Kilgour, Hughie Mack, Charles Kent, James Morrison, Evart Overton, Anders Randolf, Templer Saxe, Richard Turner, Gerald Gordon, Wallie Van, William Shea, William Duncan, Huntley Gordon, and Charles Wellesley.

The Vitagraph booths will constantly be in charge of some one to meet guests officially. On successive dates Sam Spedon, Frank Shaw, Fred Schaefer, Ray E. Gallagher and others will be in charge. Visitors will be given the most cordial welcome and shown every courtesy.

Coming Blue Ribbons

Two coming Blue Ribbon features on the Vitagraph program are "Britton of the Seventh" and "The Ordeal of Elizabeth." In the latter play Lillian Walker is supported by Evart Overton. Some very clever and unique photographic effects are introduced into this play. The exterior scenes are very beautiful and Director Wilfrid North took his company to Jacksonville, Florida, in order to secure a number of these exteriors.

"His Dukeship, Mr. Jack," is the latest of "The Escapades of Mr. Jack," starring Frank Daniels. In this play Mr. Daniels is assisted by Alice Washburn and Adele De Garde. The picture is directed by C. Jay Williams.

"The Double Double Cross" is another single reel comedy in which William Dangman takes the leading part. He is supported by Lucille Crane, Winthrop Mendell, Jesse Miller and William Lyttel, Jr. The picture was written and directed by Frank Currier.

"Out Ag'in. In Ag'in" is the title of a comedy written by George McManus and directed by Lawrence Semon. Hughey Mack, John T. Kelly, Kate Price and Jewell Hunt play the important parts.

"O'Hagan's Scoop" is a newspaper drama in three parts, written by Ross D. Whytock and produced by Harry Davenport. The stellar roles are in the hands of Harry T. Morey and Belle Bruce, assisted by Robert Gaillard, Thomas R. Mills and Harry Davenport.

Paul Scardon, the Vitagraph Director, has completed "The Man Hunt," a three-part Broadway star feature, and it was released on April 29.

The Vitagraph Company is very fortunate in its editor-in-chief of the scenario department, Colonel Jasper Ewing Brady. Col. Brady has been wtih this company for three years and an interesting story is told of the way he started to work for them. He was writing a series of Mexican articles for a New York newspaper, and his son, after reading one of the articles suggested that it would make a wonderful motion picture. Acting on the suggestion the colonel met Mr. J. Stuart Blackton, delivered his story and started work for the Vitagraph Company and has been with them ever since. Besides his work as scenario editor Mr. Brady has written two plays which will be shown on Broadway next season, a novel and a number of scenarios. Before joining the Vitagraph Company Colonel Brady served in the United States Army and Navy for fourteen years, having graduated from the Infantry and Cavalry School at Fort Leavenworth, Kansas. He was a member of the staff of General Leonard Wood. This army and navy life was a great

Lillian Walker in "The Ordeal of Elizabeth."

preparation for Colonel Brady in his present occupation.

"The Wood Violet" is the name Anita Stewart, the Vitagraph star, has chosen for her bungalow at Bayshore. She may be forced to change it to Noah's Ark if her many admirers continue to send her the varied menagery which has been received recently. Miss Stewart now has bull pups, parrots, canaries and prize chickens. The only thing that worries Miss Stewart concerning this collection of furred and feathered pets is their meals. What each eats is a source of great worry, but she is rapidly learning their likes and dislikes and elaborate quarters are being installed for them at "The Wood Violet."

Stage and Screen Reversed

In the opinion of Hector Turnbull of the Photodramatic Staff of the Jesse L. Lasky Feature Play Company, the time has come when the dramatic stage has begun to appreciate the material for the dramatic theaters which may be found in some of the best photoplays written originally for the screen. This opinion has been verified and the fact established that the screen itself has passed the day where it finds itself dependent upon material from the dramatic stage or novel by Mr. Turnbull's own experience.

Within several days subsequent to the first presentation in New York at the Strand Theater of Mr. Turnbull's photoplay, "The Cheat," with Fannie Ward produced by the Lasky Company, several Broadway theatrical managers advanced offers for the dramatic rights to "The Cheat." Arrangements have been completed by which A. H. Woods has secured the dramatic privileges to "The Cheat."

Kitty Gordon Film Company

A $150,000 corporation backed by prominent New York Wall street men is now being organized by Jack Wilson, the vaudeville actor, who has been appearing at the Palace theater in his own sketch, "An Impromptu Review," to be known as the Kitty Gordon Film Corporation. It is planned that eight feature pictures a year shall be produced with Miss Gordon in the leading role.

Douglas Fairbanks, the thorough-going Fine Arts comedian, working on his sixth picture. From left to right in the illustration—Fairbanks, Director William Christy Cabanne and Joseph Singleton.

METRO'S ACTIVITIES

"Notorious Gallagher," and "The Spell of Yukon" Among New Releases for May—Changes in the Metro Forces

A strong five-reel feature is being produced by the Columbia Pictures Corporation and will be released on the Metro program May 22. The story, "Notorious Gallagher," is thoroughly human and strikes a realistic note throughout. Marguerite Snow and William Nigh are in the stellar roles and Mr. Nigh, who wrote the story, is also directing it. The strong supporting cast includes Robert Elliot, Roy Applegate, R. A. Bresee, Julius D. Cowles, Victor de Linsky, David Thompson, Cecilia Griffiths, Florence Vincent, Frank Montgomery and Martin U. Faust.

L. R. Stark, who has had four years' experience in various lines of the motion picture industry, has accepted a position with the Rolfe Photoplays, Inc., as assistant to Harry O. Hoyt, head of the scenario staff in the Rolfe studio. Mr. Stark will devote his time to reading scenarios submitted through Arthur James, Metro's scenario editor, and also reading books that give promise of being suitable for picturization.

Mme. Petrova has returned from a three weeks' vacation spent in Bermuda and Porto Rico. She was on the verge of a nervous breakdown following her continuous work in the studio but now is fully recovered and has already started work on another production. Mme. Petrova is a literary woman of no mean ability and in the near future will give a series of readings of her own poems at the Little Theater, New York. In addition to the poems she will also give brief talks on some of her favorite topics, the first of which will be, "The True Feminism."

Christine Mayo will make her debut as leading lady on the Metro program in "The Spell of the Yukon," a five-part play in which Edmund Breese is starred. This is an adaptation arranged by Wallace C. Clifton from the poem of the same name.

Leander de Cordova, the new assistant director who is working with Charles Horan producing "The Quitter," with Lionel Barrymore in the stellar role, is proving very useful while the players are at work along the Mexican border. Mr. de Cordova speaks seven languages besides the pigeon Mexican English used along the border.

Robert C. Smith, who for many years was in charge of the Dietrich Brothers boardwalk gallery in Atlantic City, has been engaged by the Popular Plays and Players as head cameraman for all Mme. Petrova's features made for the Metro program.

William Nigh, the Metro director, brought his college training into play recently to make an effective scene. In the courtroom scene in "Notorious Gallagher," he wanted to arouse an appearance of intense interest and sympathy in the jury. All efforts failed until he remembered a very touching tale he used to recite at college. He tried it on the jury and soon five of them were weeping and the effect desired was obtained. Incidentally the five soft hearted actors each received three dollars extra for their tears.

Lionel Thompson arrived at the country home of Mr. and Mrs. David Thompson, in New Rochelle, Sunday, April 23. The proud father is an assistant director at the Columbia-Metro studios, and he named the boy after Lionel Barrymore, who has worked under his direction in several Metro pictures.

First Aid to Theater Men

BY S. L. ROTHAPFEL

WHILE this department started out primarily with the idea of giving the readers of Motography a chance to ask questions, I believe a number of our exhibitors would like to answer them also, and that they are well qualified to do so. I have no jealousy at all about being the only oracle dispensing information, and would be very glad to have some of the questions appearing in this department also answered by exhibitors. No doubt many of the queries discussed herein are along lines which you have already worked out yourself in a successful manner. You may have some original ideas on the subject which would be of great help to your fellow-exhibitor seeking information. Please, therefore, do not consider this simply as a question department, but also as an answer department, and whenever you can cast a little light on some problem under discussion send me a letter for publication giving your views on the subject, and thus you will be sharing the benefit of your experience with others. If you are diffident about having your name appear it can be omitted, but your ideas were worth something to you and they will be just as valuable to someone else. Let us make this a give and take proposition and all reap the reward.

23—I notice in the March 25 issue of Motography you decline to answer Question 4—"What is the best screen?" Would you object to telling me the different kinds of screens which might be used and advise as to which gives the best results?

This correspondent evidently is going to get around my refusal in some way and insist upon an opinion. My objection was to arbitrarily recommending the products of any one company in this department. I have no objection whatever to telling you about the different classes of screens used and their relative merits, as this is a very important point to be taken into consideration in equipping a theater. A poor screen will not only give poor pictures but it will affect the eyes of the audience to such an extent that much of the pleasure of the entertainment will be spoiled. The choice of a screen must necessarily be guided to a large extent by the size and class of the theater, and also by the amount of money the manager feels he can expend upon this part of his equipment.

A screen may be a muslin curtain, a white painted drop, a metal surface, a plaster screen or a glass mirror screen. The surface of the screen may be shiny or dull. In determining the surface of your screen the fact should be taken into consideration that a shiny surface is very hard on the eyes and simply reflects glare, while a dull surface is restful to the eyes and diffuses the light. For this reason the practice of painting the surface of the screen with aluminum or gold bronze to make it shiny is rather to be condemned, for while it appears to make the picture brighter and gives a greater contrast between the lights and shadows, it makes a glare of light which reacts unpleasantly upon the eyes of the audience.

Of the screens mentioned the muslin is the cheapest but also possesses the lowest reflecting value. A muslin or canvas screen is often necessary for the reason that the screen has to be rolled up out of the way during vaudeville acts, which would of course be impossible with metallic surfaces or glass mirror screens. If a rolling drop is used means must be employed to fasten it securely at the sides and bottom to prevent its waving in the currents of air passing through the theater, as any movement of the screen produces very disagreeable results and should be reduced to the lowest possible limit. A heavy pole may be used at the bottom of the drop or a tackle employed to fasten it securely to the stage. If the curtain does not have to be raised the fabric may be mounted on a wooden frame and stretched tight, so there is no possibility of movement.

The plaster screens are also cheap and are better reflectors of light than muslin. Plaster screens having a dead white finish coat give good results if kept clean. If the screen is to be placed flat against the wall a white finish coat can be given by the plasterers, and a black painted border run around for a frame. The border should not be neglected, for it adds greatly to the value of the projection and is effective in eliminating the ragged edge appearance of an old or patched film.

The most expensive screen, and at the same time the most effective is the mirror screen. The mirror used for this purpose is of thick glass, silvered on the back and the face prismized to a dull white finish without gloss or shine. The principal virtue of the mirror screen is that in producing a picture it has perfect perspective, and also medical men claim that the mirror screen with its frosted surface is the easiest upon the eye. The ground glass surface reflects a portion of the light, the balance passing through the glass to the silvered surface where it is again reflected back to the audience. The image of the picture is caught in front of the mirror and the effect is the same as if you were standing in front of a mirror and see yourself reflected just as you are, with perfect roundness and stereoscopic appearance.

In placing your screen, if the projector is above the center of the screen, as it generally is, and is pointed down, it is necessary to tip the screen back at the top so that it is perpendicular to the optical center of the projector. If this is not done, the image on the screen will be distorted, the amount of distortion being proportional to the angle made by the optical center with the screen. For the same reason, the projector should be set exactly in the center of the screen in a horizontal direction.

24—I have been contemplating the selling of candy in my theater. Do you think there is any profit to be gained from this sale? How would you advise my handling this?

There is always a question as to whether the sale of candy is an addition or a detriment and whether the small profit made in this way is worth the trouble involved. There is always the drawback to be considered that the boxes or papers in which the candy is wrapped will be liberally strewn over the theater, giving it a very untidy appearance. It is almost impossible to keep these cleaned up as the audience is changing so incessantly and every newcomer is liable to add his little offering to the pile of debris already accu-

mulated, and this array of empty boxes and torn papers is anything but pleasing.

There are three ways of distributing this candy—by a vender; in slot boxes attached to the back of the seats; or by selling it at a little stand inside the lobby of the theater.

The vender is in almost all cases a nuisance to the audience. He attempts to distribute his wares during the intermission, which is the time when the aisles are congested with the outgoing and incoming crowds, and his "patter' is generally anything but interesting.

There are a number of firms manufacturing small metal boxes to be fastened to the backs of the seats containing small packages of candy. These boxes are operated by a slot and a nickel or dime inserted in the slot brings forth the desired carton of candy. This is an easy way of distribution and much to be preferred to the vender going about the theater.

If you are determined to go into the candy business the neat little stand in the lobby is the best method. Here you can have a larger assortment of confections and at the same time the sale does not in any way interfere with the program of the theater. Frankly speaking, however, I do not think the sale of candy adds anything to your establishment and it is usually more bother than anything else.

25—I have one or two problems on my mind, regarding which I will be pleased to have your opinion. The first is the matter of location and a background for the orchestra. I have noticed in some theaters that they use a curtain about three feet high in front of the orchestra pit, which I understand is to protect the audience from the glare of light one naturally gets from the lights on the music racks. It is a question in my mind, whether this reflection of light is more detrimental to the audience than the effect it might have in reducing the volume of tone of the music. I will be pleased to have your opinion as to whether the curtain is or is not being used in the better class of theaters.

Now that music is playing such an important part in the program of the moving picture theater the matter of the location and arrangement of the orchestra is a problem. In many cases a solution is hard to obtain for the reason that the manager is not able to arrange this matter as he would like to, but rather as the space and the general plan of the theater permits. The ideal disposition of the musicians is on the stage, or in a balcony especially constructed for this purpose, and these are the two plans which are being used by the highest class theaters today. If the orchestra is placed on the stage palms and flowers can be arranged to cover the lights and also to hide the musicians and at the same time they do not interfere in the least with the effect of the music. This plan is effective also from the artistic standpoint and the bank of palms and flowers used for hiding the players adds to the general beauty of the theater. The balcony especially constructed for the orchestra also adds to the artistic effect of the theater as it is built in as a part of the architectural plan. In this case an ornamental railing hides the musicians, or a two or three-foot curtain harmonizing with the general color plan of the decorations, is used around the balcony. When the orchestra of necessity has to be placed in the pit in front of the stage the same bank of palms and flowers is often used instead of the curtain, and this eliminates any tendency of reducing the volume or tone of the music caused by the curtain. I think you will find, however, that the depletion in the volume or tone of the music by a loosely hung curtain is negligible.

26—A matter that interests more especially the exhibitor like myself who is located a considerable distance from the exchange centers and does not have an opportunity to review pictures before showing, is the question of proper advertising. It is my experience that the press matter furnished by the exchanges is oftentimes very misleading. This is a hard matter to get action on but I really think there should be enough complaints made from all sources to bring the proper pressure to bear on the various releasing organizations to furnish better press matter for their subjects.

The exhibitor whose theater is located in the city does have an advantage over his brother-manager situated in the outlying districts in that he has the opportunity of witnessing the films from start to finish in the projection rooms of the film companies. There are ways, however, in which the exhibitor who has not this advantage can overcome the disadvantages presented. If he uses second and third run films it is well to make frequent visits to the nearest cities and attend three or four of the performances of the larger theaters where he can view the films of which he has read and at the same time listen to the comments of the audience. A careful study of the audience is an invaluable guide in the selection of films to please your patrons for a moving picture audience is much the same wherever gathered and what especially pleases the people in one theater will be pretty sure to be well received in another. The energetic and wide awake theater manager will be pretty well able to pick a good program, however, whether he sees the film before or not, if he will make a practice of studying carefully the trade papers. These papers always announce the new releases and the date of their release and give a little commentation on the kind of story they show. Also these papers always carry reviews of the releases which give fully the story of the play. In the pages of Motography are given very thorough reviews as well as announcements of the latest releases, and I am sure a perusal of these pages will give the exhibitor a very clear idea of the nature of the film he is selecting and allow him to judge whether it will be suitable to and popular with the patrons to whom he is catering, whether he has a chance to see the film itself or not.

The exchanges aim to please in the press matter which they distribute, and if you would write them a letter stating just wherein you think this advertising matter fails of reaching the goal intended I am sure they would be very glad indeed of any suggestions, and would do their best to conform to any ideas which they believed were reasonable and logical.

A great deal of time and studying was devoted to the securing of a capable cast to support De Wolf Hopper in Fine Arts' "Casey at the Bat," and after much deliberation, the following cast was assigned to Director Ingraham: Marguerite Marsh, Frank Bennett, Kate Toncray, Carl Stockdale, Elmo Lincoln and little May Giraci, who played with De Wolf Hopper in "Don Quixote."

M. Cutler, for the past year sales manager of the Chicago branch of the Famous Players Film Service, Inc., has tendered his resignation to take effect May 15. For several years prior to joining the Famous Players' forces Mr. Cutler was doing a constructive work, being in the employ of several string theater owners building up the patronage of their houses.

V. L. S. E. Announces Attractive Features

PROMINENT STARS GLEAM IN NEW SHADOW DRAMAS

ANOTHER of Daniel Carson Goodman's remarkable psychological dramas in five reels, is scheduled for May 8. It is entitled "Love's Toll," and features Rosetta Brice and Richard Buhler. It is the triangle of two men in love with the same girl, and contains some very tense dramatic scenes.

For May 15, Vitagraph will show a six-reel drama entitled, "The Ordeal of Elizabeth," featuring Lillian Walker and Evart Overton. This is a story of an ill-fated marriage and a false accusation of murder, which is finally straightened out through many exciting scenes.

An important event in the world of pictures is scheduled for May 15, when Essanay will present "Sherlock Holmes," with William Gillette posing as Conan Doyle's famous detective. Mr. Gillette, himself, prepared the scenario for this play, and as rendered in seven reels by the author it bids fair to rival its success before the footlights. A competent cast supports Mr. Gillette, including Alice Faulkner, Ernest Maupain and Edward Fielding.

On May 22 Vitagraph will release a five-reel production of "The Redemption of Dave Darcey," written by Charles T. Dazey and directed by Paul Scardon. The plot of this play is one of intense heart interest, simple in construction, yet alive with exciting situations. It tells the tale of a man's fight against heavy odds to redeem himself from his past. James Morrison, Belle Bruce, Billie Billings and Mary (Mother) Maurice, are featured in this production.

Another Vitagraph release will be "The Suspect," a five-part drama to be released May 29. This feature was written by H. J. W. Bam and directed by Mr. Drew. Anita Stewart and S. Rankin Drew will play the leading roles. This story deals with Nihilism and gives Miss Stewart a role totally different from any in which she has before appeared, and affords a chance for her to display her ability in handling a part which calls for tremendous tragic concentration.

Other releases on this program include "The Law Decides," and "Britton of the Seventh," two five-reel Vitagraph productions; and "At Piney Ridge" and "Into the Primitive," two five-reel Selig releases.

For the first time in the history of the motion picture industry a body of exhibitors saw fit to openly acknowledge the services of an exchange when the Associated Motion Picture Exhibitors of Brooklyn officially endorsed the business policy of the V. L. S. E. in a resolution which was passed unanimously. The policy thus endorsed was the V. L. S. E. booking of its pictures on the open market, known as "Open Booking."

Two changes have been made in the V. L. S. E. exchange staffs. J. C. Kendall, of the Cincinnati branch, has been promoted from booker to salesman; and J. A. Steinson, formerly an exhibitor at McAlister, Okla., has been engaged as salesman at the Dallas office.

In a "favorite star" contest recently conducted by the *Evening Journal* of Ottawa, Canada, Henry B. Walthall, Essanay V. L. S. E. star, polled a tremendous vote, and won first place in the male division with a substantial lead. The final poll of the feminine vote in the same competition found Grace Cunard in first place, Mary Pickford second, and Anita Stewart, the Vitagraph star, third. Miss Stewart's admirers voted for her strongly during the closing stages of the contest and forced her from sixth place to third.

A Thousand Charlie Chaplins

Tom North, northwestern manager of the V. L. S. E. at Seattle, aided by the editor of the Seattle *Star* and John Hamrick, manager of the Rex Theater, organized a Charlie Chaplin parade in that city. A number of prizes were offered for the best imitation of Chaplin and nearly a thousand youths, both boys and girls, joined in the parade. The costumes were varied and spectacular, some clinging to the old-style Chaplin outfit of tramp clothes and extensive shoes, while others followed out the new fashion set by Charles in his latest screen adaptations.

While the Big Four spectacle, "The Battle Cry of Peace," has proved a tremendous stimulus to recruiting in both army and navy circles, the western branch of the V. L. S. E. at Seattle, under the management of Tom North, offers a still more convincing proof of the belief of the organization in the nation-wide slogan of "get ready for possible trouble." This is in the form

William Gillette in "Sherlock Holmes," five-part Essanay.

A convincing "small town" spot in Lubin's "Love's Toll."

of a statement that it will pay ten days' salary to such of its employes as are National Guardsmen during the ten days militia camp this summer, and undoubtedly as soon as the militia camp near Seattle is ready for business the Big Four employes will be there in force.

Ralph Ince Begins Railroad Drama

Ralph W. Ince is about to start work on a railroad drama, which we are told, will be a second "Juggernaut," and when the excellence of that classic is remembered, something big can well be expected. The name and length of the picture is not known as yet. It will take at least eight weeks to complete the filming. Lucille Lee Stewart, Mr. Ince's new leading woman; Huntley Gordon, and William Dangman will portray the principal characters and will be assisted in its enactment by a company of recognized ability.

Director Ralph W. Ince, Vitagraph.

A large open air studio is being erected for the Vitagraph Company by Managing-Director Ince. It will be located directly in the rear of the Bay Shore Plant and will enable the Long Island forces to have six sets for use when required. This makes the task of those connected with the filming of the pictures very agreeable.

Mr. Ince informs us that an up-to-date exhibition room, perfect in every way has just been finished. This finishing touch makes the plant complete in every detail.

Hoffman Now Lasky General Manager

Milton E. Hoffman has left his position as general manager of the Peerless Feature Producing Company at Fort Lee, New Jersey, to accept the position of general manager of studios of the Jesse L. Lasky Feature Play Company at Hollywood, California.

In Eastern film circles few active men in the industry are better known that Mr. Hoffman, who has been prominent since its organization, in the practical affairs of the World Special Film Corporation. He was general manager for the Peerless Company for the past two years.

Mr. Hoffman has achieved exceptional success in the motion picture field following a thorough understanding and experience in the theatrical business.

Nat Goodwin and a company of players from the Mirror Films studio have gone to Quebec where they will appear in the exterior scenes of the fourth Mirror picture in which Mr. Goodwin is to be featured by the Mirror company.

Exhibitors Fight New York Bill

At a banquet and business meeting held by the members of the New York State Motion Picture Exhibitors' Association much opposition was expressed to the proposed legislation providing for a state board of motion picture censors to be appointed by the Board of Regents, and resolutions were adopted protesting to Governor Whitman not to sign the Cristman-Wheeler censorship bill.

It was also decided to select representatives of the association to appear before Governor Whitman at the hearing, and oppose the censorship bill.

More than two hundred motion picture exhibitors were present from the larger cities in the state. The principal speakers of the evening were W. Stephen Bush, of the *Motion Picture World*, and Lee A. Ochs, president of the New York branch of the Motion Picture Exhibitors' League of America. Mr. Bush spoke of the necessity of co-operation among the exhibitors to enable them to properly protect their business interest in all parts of the country.

Mr. Ochs in a very interesting speech pointed out that their organiation through persistent and vigorous work had succeeded in placing all matters in connection with the New York State exhibitors upon a more harmonious basis, which he believed would surely result in big things to the advantage of exhibitors throughout the state.

William Fox, president of the Fox Film Corporation, has written a comprehensive and convincing letter to Governor Whitman objecting to the pending Christman-Wheeler bill as an exhibitor, owner of 22 theaters and producer.

Real Film Song Appears

One of the features of the two spectacular expositions, which the motion picture "fans" of the country have in store for them, will be a real film song. It has been written by two women and named after and dedicated to Florence Lawrence, the screen favorite. The words are by Margaret J. MacDonald and the music by Emma R. Steiner. It is a real motion melody, the music running to a lively dance including waltz, fox-trot and one-step.

The song will be sung and danced at both expositions, Grand Central Palace and Madison Square Garden, by well-known artists. The words and music will be on sale to the public and the proceeds will be donated to the Motion Picture Campaign for the Actors' Fund.

New York General Office Moved

The General Film Company, Inc., has moved its New York headquarters from the Fifth Avenue building to the Passavant building, 440 Fourth avenue, corner of 30th street, where the top floor has been entirely remodeled with a view of providing the necessary requirements in the way of space for the different departments. The branch office of the General Film Company, Inc., in West 23d street, will remain where it is.

Stanhope Wheatcroft, who will be seen for the first time in a Fox film made by Director James Vincent, also will be seen shortly afterwards in the latest Theda Bara picture now in the making at the Eclair studio at Fort Lee.

Additional Mutuals for May

FIFTEEN SHORT FEATURES UNDER WAY

TOPPING the Mutual releases for the first week in May are two Masterpictures De Luxe Edition, "The Quality of Faith," from the Gaumont Studios, and "Lying Lips," an American production. In the first-mentioned play, Alexander Gaden appears in the role of a clergyman and Gertrude Robinson plays opposite him as a girl of the streets, whose reformation is brought about by the good influence of the young pastor. They are supported by Henry W. Pemberton, Lucille Taft, John Reinhard and several others.

Winifred Greenwood is featured in "Lying Lips," supported by Franklin Ritchie, and the cast is comprised of Eugenie Forde, Clarence Burton, Roy Stewart, and George Webb.

But one three-reel feature was released by Mutual during the week of May 1. This is a Thanhouser production entitled "The Spirit of 61," in which the principal roles are taken by Grace de Carlton, George Marlo and J. H. Gilmour.

Four two-reel subjects were released, "Pierre Brissac, the Brazen," an American production starring Edward Coxen and Lizette Thorne, released May 1; "The Weekling," a two-part Thanhouser drama in which Harris Gordon, Barbara Gilroy and Louise Emerald Bates have the chief roles, released May 2; "With Life at Stake," a Mustang release of May 5, in which appear Art Acord, Nita Davis and Larry Payton; and a Centaur release of May 4, "Avenged by Lions," in which Margaret Gibson is starred and also including the collection of Bostock animals.

Mutual comedies for the same week are Falstaff releases, "The Skillful Sleigher's Strategy," with Frank E. McNish and Gladys Leslie, May 6; and "The Dashing Druggist's Dilemma," with Jay C. Yorke and Frances Keyes, released May 1. The Beauty releases include "Billy Van Duesen's Ancestries" for release May 3 and "All For Nuttin'," featuring Orral Humphrey, for May 7. Vogue offers "Bungling Bill's Dream" for release May 8 and "Out of the Count" for May 2. Cub offers Billy Armstrong in "M. T. Dome's Awful Night" for May 5. "See America First," the Mutual weekly No. 35, and the first release of the new feature single reel subject, "Reel Life" on May 7, completes the remainder of the week's releases.

No less than fifteen short length features are now under way in the Mutual studios. Principal among them are "The Wheel of Fate," directed by E. Mason Hopper and starring Vivian Rich and Alfred Vosburgh.

Among the two-reel subjects are "The Black Sheep," written by Anthony W. Coldeway, with the principal roles enacted by Edward Coxen, Lizette Thorne and George Field. "The Gulf Between," a Mustang release, features Queenie Rosson and King Clark. Another two-reeler is "The Blindness," directed by Carl M. Le Viness and enacted by Rhea Mitchell, William Stowell and Roy Stewart. William Bertram is directing "The Madonna of the Night," another two-reel subject scheduled for release late in May. It was adapted for the screen by Karl Cooldige from a story by Constance Crawley and Larry Peyton. Nita Davis has the chief role supported by E. Forrest Taylor.

Among the comedies now in work for release under the Beauty brand are "Billy Van Deussen, Masquerader," with John Steppling in the title role supported by Carol Halloway; "A Germ Gem," featuring Orral Humphrey; and "When Adam Had 'Em," first known as "A Shaky Affair."

Director Edward Sloman and his company of players, headed by Winnifred Greenwood, Franklin Ritchie and Roy Stewart, recently returned to Santa Barbara from a Lower California town where they put the finishing touches to several of the exterior

Mainstays of the Mutual-Chaplin company. Left to right, Charlotte Mineau, Eric Campbell, and Edna Purveance.

scenes of "A Man's Soul," a five-part production. The theme of this play has to do with a leper colony and the scenes are very realistic.

Although the Signal Film Corporation has only been in the producing field about five months, it has been so successful that it was recently found necessary to remodel and enlarge its plant. An option is held on a large site on both the west and east sides of the studio property, which, when taken over will furnish the Signal Company with one of the largest sites of its kind in that section of the country. Just now work at the studio is being centered on the last two reels of "Whispering Smith," which is to be released in the Mutual five-reel feature. This production is being directed by J. P. McGowan, who also appears in the title role. Helen Holmes, Leo Maloney, Paul Hurst and Thomas Lingham also appear in the play.

For the week of May 8 will be released "Soul Mates," from the American studio, with William Russel and Carlotta Burton in the principal roles, supported by Leona Hutton, Henry Keenan and several others. Another Masterpicture will be "Her Father's Gold," a Thanhouser contribution, starring Louise Emerald Bates, Harris Gordon and Barbara Gilroy.

Short length features for the week of May 8 lead off with a three-reel American-Mutual drama, "The Profligate," the chief roles of which were assigned to Edward Coxen and Winnifred Greenwood.

The Thanhouser two-reeler for the week will be released May 9, under the title "When She Played Broadway," featuring Gladys Hulette and Howard Mitchell.

Falstaff comedies for the week are "The Kiddies Kaptain Kid," to be released May 8, featuring Riley Chamberlin, Walter Hiers and Louise Emerald Bates; "Freddie's Frigid Finish," released May 13, with Jay Yorke and Frances Keyes. Vogue comedies include "Germantic Love," with Arthur Travares and Madge Kirby. Beauty's offerings are "Skelly's Skeleton," released May 10, and "No Title," released May 14. "Jerry's Perfect Day" is the title of the Cub comedy featuring George Ovey to be released May 12.

Second "Reel Life" release of May 14 and Mutual Weekly No. 71 and "See America First," released on May 10, complete the production.

Ann Pennington with Famous

Ann Pennington, whose reputation has been won to a large extent by her clever work in the Follies for the last three years, has signed a long term contract with the Famous Players Film Company to star in the productions of that concern on the Paramount program. "Susie Snowflake," a play filled with the atmosphere of the musical comedy stage, has been chosen as the first release starring Miss Pennington and it will provide her with an opportunity to "be natural" in her screen introduction.

Miss Pennington, small in stature and in years, says she has no ambition to be a tragedian but would like to do some real comedy roles with perhaps a touch of pathos.

New General Manager for Lasky

Milton E. Hoffman, who for the last two years has been general manager of the Peerless Feature Producing Company at Fort Lee, N. J., has left that company to accept the position of general manager of the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California. Mr. Hoffman's position with the Lasky Company is specially created as he will displace no one at the studio organization.

Mr. Hoffman's film experience was preceded by an active and varied theatrical experience. He is well known in eastern film circles as he has been prominent in the industry since its organization and in the practical affairs of the World Special Film Corporation.

Barry Resigns From Powers

William ("Bill") Barry, one of the most popular and best known men in the motion picture industry, former secretary of the Screen Club, and for the past several years advertising manager of the Nicholas Power Company, manufacturers of motion picture machines, has announced his resignation to take effect on May 1. Mr. Barry has secured an interest in the Monroe Press, an old established printing house, and judging from the energy and perseverance he put into his work while with the Powers Company, the success he merits will be no doubt assured.

Photo copyright by Mutual.

Charlie Chaplin in Mutual's "The Floorwalker."

Photo copyright by Mutual.

Charlie melts the model's heart in "The Floorwalker."

Big Themes in Pathe Series

"WHO'S GUILTY" FEATURES TOM MOORE AND ANNA NILSSON

BEFORE May 8, the date of release of the first photo-novel in Pathe's "Who's Guilty?" series, produced by Arrow Film Corporation, eight of the fourteen photo-novels comprising this series had been delivered by the producers to Pathe. This in itself marks a record in photoplay production even for a record-breaking series.

It has made possible, too, the delivery by Pathe to the many newspapers which will run the "Who's Guilty?" stories of six complete novels prior to the publication of the first one. Thereby the newspapers have been enabled to give these stories unusually fine space and layouts.

It was decided to release these pictures in the following sequence: "Puppets of Fate," May 8; "The Tight Rein," May 15; "The Tangled Web," May 22; "The Silent Shame," May 29 and "Sowing the Wind" on June 5. These are the first five of the "Who's Guilty?" series.

All of these photo-novels are problem plays that present a terrific indictment of certain present-day habits and conventions of society. They are concerned with the moral guilt of the men and women back of those immediately guilty. They are pages out of life as it is lived by us all, showing us as the creatures of environment and circumstance and caught in the whirlpool of our strenuous existence.

Miss Anna Nilsson and Tom Moore, the co-stars of the "Who's Guilty?" series, are seen in a variety of roles that call for the highest histrionic ability. No two of the stories are alike in plot, set, or costume; the result has been to tax to the limit the energies of the players, of Howell Hansel and Lawrence B. McGill, who are directing the "Who's Guilty?" stories, and of Hickson, the Ffth avenue modiste who has designed Miss Nilsson's gowns exclusively for the "Who's Guilty?" series.

"Puppets of Fate," the first of the series, hinges on the moral and legal right of a surgeon to perform a serious operation on a member of his own family. Medical and surgical ethics frown on such a practice: but there is no legal prevention of it. When the surgeon in "Puppets of Fate" makes his big mistake, it is left to the audience to determine who actually is guilty—the surgeon, his wife, a wealthy widow who has perhaps over-encouraged his ambitions, a fellow-surgeon, or the latter's wife.

In the same manner the right of a parent to determine whom his son shall marry is presented in "The Tight Rein." Out of the desire of a Puritanical mill-owner to weld two fortunes through the mating of his son with another mill-owner's daughter comes a cataclismic tragedy that affects the son, the daughter, the parents and many others.

In "The Tangled Web," the third of the "Who's Guilty?" series, there is presented the problem of love versus money, the primal instinct of a woman to possess her husband's love rather than to be merely the choicest possession his money has brought him.

The fourth of the series, "The Silent Shame," attacks the divorce evil, which now is arousing the interest of ministers, jurists, law-makers and laymen everywhere. A too hasty judgment of an innocent man's act—whereby he is forced to take up the life of a haunted and hunted criminal—is the basis of "Sowing the Wind." The economic struggle—a wealthy wife and a poor husband—is shown in "Sold Out," the sixth of the "Who's Guilty?" series. "Truth Crushed to Earth" concerns itself with the attitude of parents toward their children, of punishment given in moments of passion, of truth and honor crushed when they should be rewarded. "The Weaker Strain" asks the question—should a wife be dependent on her husband or has she a right to a career of her own, gained solely by her own efforts?

It is on big but homely themes like these that the "Who's Guilty?" pictures have been built. It is believed that a new dramatic note has been reached in this Arrow-made series released by Pathe.

Pathe Directors Formerly Actors

Two more dissimilar men in many respects could not be found than Howell Hansel and Lawrence B. McGill, who are directing the fourteen photo-novels comprising "Who's Guilty?" the new Pathe series being produced by the Arrow Film Corporation. Yet in some respects they are decidedly similar, each succeeded through hard work, each put in an apprenticeship on the stage, and each is fairly possessed of the mania for hard work.

Mr. Hansel made his debut on the stage with Madame Modjeska. For a number of years after this he led the nomadic life of an actor supporting Margaret Mather, James O'Neil and Kyrle Bellew and playing second lead to Robert Edson. For three years he was with Charles Frohman and then followed stock engagements in New York, Philadelphia, Denver, Indianapolis, Montreal and Chicago, and ending with six years in the Castle Square stock company of Boston, from which he entered the motion picture field as a member of the directing staff of the Thanhouser Company.

Mr. Hansel is not merely an actor who has become a photoplay director but is a well-rounded, well-balanced character, and as famed for his work in wood, brass and copper.

Mr. McGill started his theatrical career as a member of a traveling minstrel troupe and then he joined a repertoire company. Advancing quickly McGill became known as a clever youth who could and would play any part on call. Soon he had money enough to form his own company, and then followed twenty years of stock company production. In the motion picture field Mr. McGill was for three years director in the old Reliance plant, from there he was with the All-Star and Metro before he joined the Arrow forces.

"Iron Claw" Going Strong

The Chicago *Herald* recently had the following to say of Pathe's serial success, "The Iron Claw":

> "The Iron Claw" rage has struck Chicago and vicinity. Over 112 theaters in this locality are using the serial and daily requests for one episode or another are reaching the Chicago Pathe office. This is true also in New York and the West. Serials have a way of starting out bravely and coming to a sad end. The interest becomes indifferent and

the story gets to a place where it lacks punch. "The Iron Claw" has proved that is not a necessary result. Instead of starting out with a smashing wave, it broke quietly into existence and has been gaining in favor ever since. "The Perils of Pauline" and "The Exploits of Elaine" were both from the Pathe studio, and considered at the time of their release wonderful examples of successful serials, but these have faded into nothing as compares with the sale of "The Iron Claw." "The Iron Claw" has proved from the number of prints exhibited that it is up to date the most popular continued pictorial story ever made.

The above is but one of a large number of expressions of approval of Pathe's recent photodramatic work.

ESSANAYS FOR MAY AND JUNE

Many Stars With Strong Supporting Casts Mark the Essanay Releases for These Two Months

Essanay's policy is not only good stories for both features and short films, but also good casts to support the pictures. This policy is well demonstrated in the releases of this company for May and June.

"That Sort," a five-reel picturization of Basil McDonals Hasting's play, soon to be released, offers an example of this method. In it are four stars, Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz, together with the best Essanay has in its company to support them. So it is also with "According to the Code," also in five acts, which includes Lewis S. Stone, Marguerite Clayton, E. H. Calvert and Sydney Ainsworth in its cast.

William Gillette in "Sherlock Holmes," now ready for release, in seven acts, is also supported by an exceptional cast which includes most of the players who were with him on the stage as well as Essanay actors headed by Ernest Maupain.

In the five-reel release, "The Little Shepard of Bargain Row," Sallie Fisher, the musical star, is featured with Richard C. Travers and John Junior, supported by John Cosser and Patrick Calhoun.

The shorter pictures have also received just as much attention. In the three-reel offerings for May Bryant Washburn and Nell Craig are to be seen in "Once a Thief." Ann Kirk, Edmund F. Cobb, together with Patrick Calhoun and Richardson Cotton, appear in "A Rose of Italy." "The Jester," with John Junior and Gertrude Glover; and "The Schemers," complete the three-reel subjects.

"The Song in the Dark," is a two-reel reissue due May 30 featuring Richard C. Travers. "The Condemnation" is an original two-reel offering with Darwin Karr and Nell Craig. Lillian Drew, Harry Dunkinson and Edward Arnold are the principals in "A Return to Youth—and Trouble," a two-reel light comedy adaptation from one of Albert Payson Terhune's short stories. "The Double Cross," also in two acts, is offered with Elizabeth Burbridge and Patrick Calhoun.

Leading the one-reel offerings are the new George Ade fables, "The Fable of the Willing Collegian who was Hunting for a Foothold" was filmed with some of the leading business professional men of Chicago taking part. Others just completed are "The Fable of the Good Fairy With the Lorgnette and Why She Got It Good," and "The Fable of the Preacher Who Flew His Kite, But Not Because He Wished to Do So." Each one is a guaranteed scream.

NEW UNICORN EXCHANGES

General Manager Schlank of the Unicorn Film Service Corporation Completes Organization of Territories—New Officers

Ike Schlank, general manager of the Unicorn Film Service Corporation, recently returned from a trip in the Middle West where he completed the organization in that territory of the exchanges which are to handle the Unicorn program of twenty-one reels weekly, made up of comedies, dramas and western plays of one and two-reel lengths. There are eighteen exchanges now operating in the cities of New York, Boston, Springfield, Bangor, Buffalo, Syracuse, Albany, Philadelphia, St. Louis, Kansas City, Minneapolis, Indianapolis, Chicago, Cleveland, Pittsburg, Detroit and Cincinnati.

J. A. Eslow, formerly manager of the Boston Universal exchange, has been appointed Western Division Manager. He is now engaged in the preliminary work attached to the opening of Unicorn exchanges in his territory.

By May 15 exchanges in San Francisco, Denver, Salt Lake City, Seattle, Washington, Portland, and Los Angeles will be added to the above list.

Fred J. Murphy, former president and owner of the United Film Service in Boston and Buffalo, has been appointed eastern division manager.

Mr. Schlank's vast experience in the motion picture industry is reflected in the manner in which he is strengthening the links in his chain of exchanges. He has bent his efforts towards securing men with established reputations and proven ability in the various territories in which they are to handle Unicorn service.

Mr. Schlank is now on a trip South where he will open exchanges in Atlanta, Washington, New Orleans and Dallas.

The officers and directors of the company are: Leslie R. Palmer, a member of the Federal Reserve Board, president; J. A. Coram, vice-president; Ike Schlank, vice-president. Mr. Schlank during his long association in the film business has operated theaters in St. Louis, Kansas City, and Omaha, and is well-known as an independent exchange manager in the Middle West.

Alwyn Ball, Jr., prominent for his real estate operations in and about New York City, is treasurer. J. A. McKinney is secretary of the concern. Mr. McKinney has been an active figure in film circles for years. Quick action and silent force are his characteristics, and through them he has won the respect and confidence of his business associates. He was formerly a director in the Universal Company as well as being engaged in the organization and management of other film organizations.

P. A. Chase has been named as comptroller of Unicorn. This appointment is in line with the company's policy of having every department of its organization manned by people of known ability. Some time ago Mr. Chase was the auditor of Warner's Features, Inc.

Only recently he occupied a similar position with the World-Equitable from which he resigned to take up his new post with Unicorn. Mr. Chase will have as his assistant, Frank L. Drumm, who also recently resigned from World-Equitable.

Eight Stars in New Triangles

SWEEP WHOLE DRAMATIC GAMUT

THE Triangle entertainment for May features eight stars and eight Fine Arts and Ince pictures, as well as twice that number of comedies from the Sennett studios. Important among these features are the first appearance of William Collier as a light comedian of the screen and the second picture Mae

Robert Harron and Mae Marsh in "A Child of the Paris Streets."

Marsh has completed since the Triangle was organized.

Collier and Fairbanks featured in two releases for the week of May 7. "The Good Bad Man," for which Fairbanks wrote his own scenario, was selected by S. L. Rothapfel to dedicate his new Rialto theater. This play shows the star as a sort of film Robin Hood in a western environment. Bessie Love plays opposite him, and Sam De Grasse, Mary Alden, Pomeroy Cannon and Bred Burns have important parts.

"The No-Good Guy," in which Collier is starring, is a five-reel comedy. In this play the comedian portrays the part of a ne'er-do-well spendthrift, and Enid Markey plays the clever female detective. Charles K. French, Robert Kortman and J. Frank Burke head the supporting cast.

Two women stars, Dorothy Gish and Bessie Barriscale, furnish the May 14 releases. Miss Barriscale has a powerful play entitled "Not My Sister." James Montgomery and C. Gardner Sullivan collaborated on the scenario for this play. The supporting cast are William Desmond, Franklin Ritchie and Alice Taafe.

In "Susan Rocks the Boat" Dorothy Gish takes the part of a modern Joan of Arc. In this picture she again has the support of Owen Moore.

Mae Marsh has completed the new Fine Arts picture, "A Child of the Paris Streets," which will be released May 21. This play is a highly spectacular and dramatic story of the Latin quarter and in it Miss Marsh plays the part of a little Apache. With her are playing Robert Harron, Tully Marshall, Jennie Lee, Carl Stockdale, Loyola O'Connor and Bert Hadley.

Another release of this same week will be "The Primal Lure," in which William S. Hart will make his last appearance for some time in his familiar western characterization. Hopper in "Mr. Goode, the Samaritan," and Warner starring in "The Market of Vain Desire," will be released the end of the month.

Al St. John, who started out as one of the original Keystone police, and established the traditions of this unique force, has jumped into the headlines and will be starred in the next Triangle comedy made at the eastern studios of the corporation. Roscoe Arbuckle will direct the new production and Alice Lake will play the leading feminine role.

The publicity department of the Triangle Film Corporation has begun a campaign of education in which it is endeavoring to teach the exhibitor that the newspapers have many departments besides the photoplay in which he may break into print, and that the editors of each of these departments are glad to get news or features designed to interest their readers. A new form press sheet is the text book in this educational campaign. These bulletins contain stories with a couple of lines above each indicating the department of the paper for which it is designed.

The Knickerbocker theater, New York, for several months the Triangle Film Corporation's model for its hundreds of exhibitors, has closed its doors on Griffith-Ince-Sennett motion picture productions. Thus the new Rialto theater becomes the first-run home of Triangle pictures, and the successful opening of this theater appears to be the explanation for the sudden decision of the Triangle. The Knickerbocker has been leased for a term of years by Charles Frohman, Klaw & Erlanger, the former lessees.

Congratulations on "Civilization"

The appreciation with which "Civilization," Thomas H. Iince's million-dollar spectacle, is being received is denoted by the flood of congratulatory telegrams sent to Mr. Ince. From all parts of southern California these notes of praise are coming in. Noteworthy among these is one from Governor Hiram W. Johnson of California, another from Harry H. Culver, the noted California realty magnate, one from David A. Hamburger, the millionaire southern California merchant, and still another from W. E. Good, vice-president of the Kilts & Jackson Company. Within a few weeks Ince is expected to have decided whether he

Crowd at first showing of Ince's "Civilization," Los Angeles.

will take the production to New York, Chicago or Washington first. It is said he is not negotiating to exhibit it at a private showing to the president, his cabinet and all other government officials.

The current issue of *Triangle,* issued by the Triangle Film Corporation, points out the progressive tendency which has developed toward genuine co-operation among exhibitors. It reports that in many sections Triangle customers have organized "district advertising clubs," and the scheme has resulted in a concentration of ideas and a crystallization of all loose ends into an effective unit. It points out that with common and general working funds exhibitors could increase their daily results by a hundred per cent, and that the big results today are not obtained through individual effort, but through co-operation of big numbers of individuals.

H. B. Warner has concluded the fourth Triangle-Kay-Bee subject in which he will be presented as a star by Thomas H. Ince. The scenario for this piece was prepared by C. Gardner Sullivan. The cast also includes Enid Markey and Margaret Thompson.

A village in the Brazilian jungle was constructed for scenes in the current Triangle-Kay-Bee feature in which Dorothy Dalton is appearing under the direction of Walter Edwards. The story was written by Monte Katterjohn, and the leading man is Howard Hickman. Gertrude Claire is said to be doing a remarkable piece of work as the hag godmother of Dorothy Dalton in this production.

For the first time since he affiliated himself with the Ince-Triangle forces, William Desmond is appearing in a Hart production at Inceville. He is working with William S. Hart in the Triangle-Kay-Bee feature by C. Gardner Sullivan.

When finished playing in the concluding scenes of "Going Straight," the Triangle drama, Norma Talmadge will start immediate rehearsals in another dramatic picture under the direction of Edward Dillon. The story is by Chester Withey and Roy Somerville, and the two stellar roles will be portrayed by Norma Talmadge and Tully Marshall.

In the feature in which Lillian Gish is now working she once again has a chance to wear some strikingly beautiful gowns. The clothes which she wears in the scenes of this new play were designed especially for her by Madam Clare, who conducts the "Maison Clare" on Fifth avenue in New York city. Mary Alden, who appears in the same play, also wears some very artistic negligees and evening gowns. In this play Sam de Grasse plays opposite Miss Gish, and Spottiswoods Aitken, William De Vaull and Jennie Lee also appear.

One of the big events of the month at the California Fine Arts studio was a birthday party given in honor of Director William Christy Cabanne's twenty-eighth birthday. The prominent studio people who attended the celebration were De Wolf Hopper, Dorothy Gish, Douglas Fairbanks, Norma Talmadge, Robert Harron, Allan Dwan, Constance Talmadge and Jean S. Cabanne.

De Wolf Hopper is a most enthusiastic baseball fan, and he is in his element in the production on which he is now working "Casey at the Bat."

Fay Tincher, the Fine Arts comedienne, will be absent from the studio for about three weeks on a vacation, and will not, therefore, appear in Director Dillon's next play.

To Report Hughes Bill

Washington, D. C., May 3, 1916.

Motography: *The House Committee on Education today voted to report the Hughes censorship bill. Chairman Hughes was directed to redraft the measure, and report it to the House. This means that the Hughes censorship bill will be placed on the calendar, come up for discussion and passage at the present session of Congress.*

The action of the House committee in reporting the bill follows hearings given on the measure and a long wait to secure a quorum.

The bill as ordered reported provides for prepublicity censorship and license fees. It is stated, as drawn the bill will tax the industry, based on current output, about $100,000 *a year.*

It is predicted that the bill will lead to considerable discussion on the floor of the House, and it is intimated that the companies who favor censorship will make a strong fight to have the bill passed.—Thomas O. Monk, Motography's *Washington Correspondent.*

MUTUAL AT EXPOSITIONS

Every Department of Mutual Will Have Representation and Noted Actresses Will Act as Patronesses

The Mutual Film Corporation is to be well represented at both expositions. They have 1,500 square feet of space at the Madison Square Garden and also have taken liberal space at the Grand Central Palace. The exhibits at both places will offer many pleasant and original surprises to all attending.

Among the Mutual actresses who will act as patronesses are Mary Miles Minter, Marguerite Courtot, Florence La Badie, Gladys Hulette, Marion Swayne, Gertrude Robinson, Lucille Taft, Iva Shepard, the Fairbanks Twins, Madeline and Marion, Barbara Gilroy, Kathyrn Adams, Grace De Carlton, Helen Holmes, Kathryn Cooke and a score of others.

Richard Bennett, who is now playing in a Broadway production, will also be found at the Mutual booth.

The "bosses" watching 'em work at Universal City. Left to right—P. A. Powers, treasurer Universal company; C. O. Bauman, New York Motion Picture Company; J. McKeon of New York; H. O. Davis, vice-president and general manager, Universal Company, and A. Kessel, of the New York Motion Picture Company.

Arrangements for the Mutual exhibit are in the hands of Hopp Hadley and J. G. Rohlfe.

An innovation at the exposition at the Garden will be the actual photographing of a motion picture play. A typical studio where pictures will be produced, assembled and the mysteries surrounding the making of pictures will be exposed. The pictures will be developed, printed and joined as soon as possible and thrown on the screen without editing.

As a further means of entertainment a large stage will be constructed at the Fourth Ave. end of the building which will contain the largest motion picture screen ever built and all the latest feature plays and comedies will be shown.

One day each will be devoted to Exhibitors' Day, Manufacturers' Day, Bankers' Day, Fire Insurance Day, Projection Day, Board of Trade Day and Bureau of Standards Day. Each day has a peculiar significance in connection with the picture industry and addresses will be made by prominent speakers on subjects applicable to the day.

Among the important subjects to be discussed are the Educational Value of Motion Pictures taking up their future in the schools and colleges; the Motion Picture Machine and Its Evolution; the Value of the Motion Picture in Crime Detection and Police Work; The Moralizing Force of Motion Pictures, a subject especially to clergymen and church workers; Recruiting the Army and Navy by Motion Pictures, which has been found highly successful in the present European War, and Motion Pictures and Commercial Progress, a subject of wide scope appealing to men in every branch of business.

A daily newspaper of standard size, composed of eight pages of motion picture news, will be circulated. This will be called the *Motion Picture Daily Trade Show Bulletin*, and will be edited and written by men who write exclusively of pictures and the picture trade.

Among other attractions is the dancing space which has been set aside in the center of the Garden, which is large enough to accommodate three thousand dancers. A band and several orchestras will provide concert and dance music.

CHAPLIN IN THIRD SUIT

Noted $670,000 Picture Comedian Is Kept Busy Starting Suits and Being Sued—Several Legal Tangles

Charlie Chaplin's latest success seems to be a tangle of legal proceedings from which it may cost him a considerable sum of money to become untangled.

While a hearing was in progress in the Supreme Court on the injunction instituted by Charlie Chaplin to restrain the V-L-S-E and Essanay companies from releasing the film of Chaplin's burlesque on Carmen in four reels, a process server was in the courtroom seeking the comedian with papers in a breach of contract suit instituted by the Essanay Company for $500,000. And in consequence of the injunction proceedings instituted by Sidney Chaplin as agent of Charles Chaplin, the Essanay Film Manufacturing Company have brought in the Federal District Court a similar proceeding against the Chaplins.

In its complaint Essanay states that if the Chaplins succeed in obtaining an injunction in the State Supreme Court the company will sustain a very serious loss, probably amounting to $500,000. The film company, therefore, asks the Federal Court to enjoin the Chaplins from taking any further proceedings in the State Supreme Court until the United States District Court for the eastern division of the Northern District Court of Illinois shall have passed on a motion to transfer or remand the suit pending there, and if the order to transfer or remand is not granted the injunction asked for by the company be made perpetual.

A motion was made to dismiss the application filed by Charles Chaplin against the Essanay and the V-L-S-E to restrain those companies from distributing the Chaplin burlesque on Carmen but decision in the case was withheld until the court could decide some of the intricate legal questions involved.

It is claimed there is no objection to the picture being released in two reels but the objection was based upon the use of the comedian's name as author of the longer version with its alleged unlawful interpolations.

It was urged that the case is out of the jurisdiction of the New York courts as the defendant was an Illinois corporation and Chaplin was not a resident of New York State. Judge Delehanty reserved decision on the case.

Exposition Finds Prettiest Girl

The following advertisement appearing in the female help wanted columns of New York newspapers brought many aspiring applicants:

> Wanted—The prettiest girl in New York to appear as the moving picture muse at the motion picture exposition at Grand Central Palace. Apply 12 to 3, Hall's Studio, to-day.

From the numerous young ladies assembled Miss Evelyn Mansfield was chosen, and it was explained to her that during the exposition her name was to be changed to Mettuccep, and she is to become a Grecian goddess. The name was created by combining the first letters of the Grecian divinities, Thalis, Melpomene, Terpsichore and the other nine Greek goddesses, because Mettuccep is to combine the qualities of each of her sisters.

Mettuccep will be a conspicuous exhibit of the film exposition. She will be encumbered by a papier mache ball and chain, handcuffs and manacles. A make-believe State Board of Censors will hold the nether ends of chains binding the muse. The make-

Theda Bara in her new Fox film, "The Eternal Sapho."

believe censors will be bewigged and visaged to register bigotry, intolerance and cruelty.

Though bound, Mettuccep will not be gagged, for her mission at the exposition will be to influence signatures to an anti-censor petition to Governor Whitman requesting his veto to the Cristman-Wheeler censorship bill, passed by the State Senate and Assembly, and now only awaiting the governor's endorsement to become a law.

PICTURES TOOK SCULPTRESS

Theda Bara Gives Up Ambition to Be a Noted Sculptress to Become a Famous Motion Picture Star

Although the motion picture world has always looked upon Theda Bara, the Fox star, as a most accomplished actress they have not before been allowed to see behind the scenes and discover that in becoming famous as an actress she was compelled to give up her greater ambition to become a sculptress. To few of us is accorded the honor of becoming famous in only one art to say nothing of having to choose between two careers.

Theda Bara sketching.

A few years ago in Paris Miss Bara was the guest of honor at a tea given in one of the studios on the Boulevard Montparnesse. There she met a pupil of Rodin who afterward took her to the great sculptor's studio. From that day she cherished an ambition. Her progress in the work was pronounced and when she returned to America she devoted the greater part of each day to the art. Then came her meteoric screen success, and as it was a physical impossibility to follow successfully two great arts, one had to be relinquished, and needless to say it was the sculpturing.

But, just because Miss Bara has been baffled in one ambition this does not mean that she has been prevented from other artistic development outside of the motion picture studio.

She is an accomplished and versatile artist, who draws well with crayon or Blaisdell pencil and also in brush work after the manner of Boardman Robinson, Weed Starrett and other accomplished cartoonists whose work is known through the larger daily newspapers of the country.

Miss Bara is seen in an accompanying photograph at work on her drawing board in a little corner of her home that she sets aside for this purpose.

An amusing incident showing Miss Bara's love for the art, occurred when "The Eternal Sapho" was being filmed. In a studio scene the sculptor shatters a statue he has been making. Miss Bara, as the model, comes in to find the masterpiece destroyed and is supposed to fall into a chair convulsed with sobs. But the sculptor's instinct was too strong, and before the director could stop her Miss Bara was on her knees making a desperate effort to piece the fragments together. The result was the retaking of about one hundred feet of film.

NEW STARS FOR MOROSCO

Rita Jolivet, Edna Goodrich and Jack Nellson Latest Additions to Morosco Company's Cast

The Oliver Morosco Photoplay Company has materially added to its cast of stars in the acquisition of Mlle. Rita Jolivet, Edna Goodrich and Jack Nellson. By a strange coincidence both Mlle. Jolivet and Miss Goodrich have appeared on the Paramount program in the past under the Lasky trademark.

Mlle. Jolivet has been a success on the legitimate stage, both in America and Europe, before going into the films, her first debut on the American stage being with Otis Skinner in "Kismet." Although the subject in which Mlle. Jolivet will make her initial screen appearance under the Morosco management is not known at this time, it is understood that it will be one of George Broadhurst's recent stage successes.

Miss Goodrich, although scarcely past her twenties, has spent eight years behind the footlights. She is already at work upon her initial Morosco photoplay, "The Tangle," which will be released on the Paramount program early in June. This production is an adaptation from the play, "The Making of Maddalena."

Mr. Nellson has also appeared on the speaking stage, having been for ten years under the management of Belasco and Henry Miller. Mr. Nellson's first appearance on the screen was in support of George Beban in "The Alien," and his first appearance on the Morosco-Paramount program will also be in support of Mr. Beban. "Pasquale," the release in which he is to appear, calls for more than ordinary talent and gives him an opportunity for strong characterization.

Myrtle Stedman, the Morosco star, was accorded a pleasant surprise on the occasion of the "Actors' Fund Benefit Dinner," held in a Los Angeles restaurant. The management learned that Miss Stedman was giving a little birthday dinner party at this affair and presented her with a huge birthday cake illumined with candles.

Edna Goodrich and Rita Jolivet, new Morosco stars.

GENERAL BRANCHES GROW

Boston, San Francisco and Newark, New Jersey, Offices of the General Film Company Removes to More Spacious Homes

Natural "growing pains" have made it necessary for the General Film Company, Inc., to move into roomer and more convenient quarters.

Its Boston offices have been transferred to Ferdinand and Isabella streets, where an entire building is occupied by them.

E. J. Farrell, formerly division manager of the General Film Company, has assumed management of the Boston office. Mr. Farrell sometime ago was manager of the Boston division, prior to being transferred to take charge of the southern division. Having completed his work in that territory, he returned to his old post as manager of the Boston branch.

Business conditions in New Haven have assumed such a favorable attitude that the General Film Company found it necessary to provide many additional films for use in that territory to meet the increasing demand. N. J. Hacking, formerly in charge of the Boston office, has assumed management of the New Haven branch.

The San Francisco office of the General Film Company is now thoroughly settled in new premises, 225 Golden Gate avenue, in a new building which was erected for the sole use of the General Film Company, whose business on the Pacific Coast has grown to such an extent and is still rapidly expanding, that it was necessary to obtain more adequate quarters than those which it previously occupied.

To satisfactorily take care of the requirements of the business in New York State the General Film Company recently took over commodious quarters in Syracuse at 445 South Warren street, from where the majority of theaters in that portion of the state will be looked after, instead of from Albany as heretofore.

The Newark office of the General Film Company, which up until a very short time ago had operated as a distributing branch, has found it necessary to obtain increased space in order to take care of additional business. Exhibitors in New Jersey will be pleased with this new arrangement as it saves them the necessity of coming to New York for their programs.

Judging from advance reports from the West Coast, "David Garrick," the newest Pallas Pictures subject for the Paramount Program, will offer a fitting screen version of the famous old classic. "Dusty" Farnum will present the title role which has been portrayed on the stage by such celebrities as Sir Charles Wyndham, Lawrence Barrett, E. H. and E. A. Sothern, Nat Goodwin and Thomas Salvini.

Metropolitan Opera House Duplicated

An exact copy of the second floor of the Metropolitan opera house in New York City has been constructed by the stage carpenters of the George Kleine studio, in which "Gloria's Romance," the motion picture novel in which Billie Burke is being starred, is being made. The scene, when completed, will only be used for a little over half a day, but though it cost more than $20,000 to correctly reproduce the Metropolitan, the producers of "Gloria's Romance" felt that the expenditure was well warranted by the knowledge that the screened scene, which has the second floor of the Metropolitan as its setting, would be correct in every detail.

Wild Cat Promoters Denounced

David Horsley urges a concerted effort on the part of the picture interests to expose and eliminate from the field the activities of unscrupulous wild cat motion picture promoters, whose vivid tales of the vast fortunes to be made in the film industry have been the means of mulcting a gullible public of considerable money.

Mr. Horsley says:

"There are a great many would-be promoters throughout the United States who combine a talking knowledge of the business with fairy stories of the immense fortunes that have been made in the business, and prey upon the outside public for the purpose of making money out of the investor instead of making it out of the business, and not only the outside public suffers in consequence but the whole industry as well.

"I have been asked before for advice in such cases and I have told my inquiriers to avoid motion picture investments except in the stock of established companies who are active producers and who have marketing facilities and who can demonstrate the likelihood of their being money makers by their past performances in that respect."

Fannie Ward, under the direction of George Melford, has begun work at the Lasky studio on a photoplay by Willard Mack, entitled "The Gutter Magdalene," which will be released on the Paramount program. The famous star of "The Cheat" and "Tennessee's pardner" will appear in this play as a Salvation Army lass who assuages the hurts and wrongs of society on the flotsam and jetsom of the bowery.

Scene from Essanay's "The Little Shepherd of Bargain Row," at left. Center, International's "Mysteries of Myra." At right, Essanay's "A Return to Youth."

EXPOSITIONS TO CONTRIBUTE

Special Days Will Be Set Apart, the Proceeds of Which Will Be Given to the Actors' Fund

On Monday, May 1, festivities started with the grand opening of the exposition of the Motion Picture Exhibitors' League in Grand Central Palace, and was followed at once by the Exposition of the Motion Picture Board of Trade at Madison Square Garden. Theater owners, exhibitors, manufacturers, trade representatives generally and the public will be in New York for the carnival from all parts of the United States. One thousand stars will appear in person so the public may have the pleasure of meeting them. Special "Days" will be devoted to "Orphans," "Allies," "Germans" and the final grand fire-works of the two shows will be one day in each devoted to the Motion Picture Campaign for the Actors' Fund, and the money obtained from the two expositions on these days will be contributed to the fund. It is expected the big hearted American public will rise to the occasion and make the proceeds of these two days substantial.

The interest in this fund is nation-wide. Special Tribute Performances and Grand Balls are being given in all the large cities from Coast to Coast and on Sunday, May 14, one of the big Boston theaters will be the scene of a great function held for the Campaign. Other large and interesting affairs are taking place within the next few days in Philadelphia, Buffalo, Omaha, San Francisco, New Orleans, Detroit, Seattle, and Dallas, Texas; and the Grand Tribute will take place at the Metropolitan Opera House, New York City, on Tuesday, May 16.

Philadelphia is giving a Grand Ball for the swelling of the fund, which it is believed will be a great social and financial success. To what an extent this is true can be judged from the committee of patronesses, which includes such names as Mrs. Cornelius Stevenson, Mrs. William Yorke Stevenson, President of the Plays and Players Club; Mrs. Samuel Chew, President of the Charlotte Cushman Club; Mrs. Otis Skinner and Mrs. R. Emmet Hare.

Boston, not to be outdone, is also planning a grand motion picture ball, and the auction sale of the boxes will help swell the fund. They are also planning a Grand Tribute performance on National Motion Picture Tribute day at which Pauline Frederick and Nat Goodwin will appear in person. An energetic committee of film and newspaper people is pushing the work there. It is headed by Moe Mark, of the Strand Theaters, assisted by George K. Robinson, Al Newhall, Salita Solano and Harold D. Valpey. Mayor Curley and Governor McCall are honorary chairmen of the committees.

The Screen Club of Buffalo is also planning a grand ball, and special announcement slides in all hotels, restaurants and cabarets are helping to sell hundreds of tickets.

Anita Stewart, the popular Vitagraph star, has been working most heroically to help swell the Actors' Fund. Miss Stewart has instantly responded to requests for "personal appearance" at the different theaters giving Tribute performances, and on one occasion journeyed to Salem, Mass., simply to appear for a few minutes on the stage of a theater aiding this campaign. Miss Stewart's latest assistance is in the shape of a personal check for $100. This contribution places her in the list of personal contributors of importance among the screen actors and actresses.

Pittsburgh has evolved a novel scheme for adding to the Actors' Fund. The public has taken such an interest in the city's donation to the campaign that the Mayor and Common Council have allowed a temporary lifting of the Sunday ban and are permitting shows in the better class of motion picture houses on Sunday with collections instead of paid admissions, the proceeds to go to the fund.

The Pittsburgh Screen Club has also devised a unique money raising scheme consisting of the sale of tickets at ten cents each which will be accepted as admissions to any of the principal motion picture theaters in Western Pennsylvania and West Virginia, and the money is sent to the fund.

M. Ernesto Solorzano, Counsul General of Nicaragua in New York, sent the following letter to Fund Chairman Samuel Goldsmith: "My attention is called to the most commendable project under which you are laboring on behalf of the actors and actresses who are in dire distress or broken down in old age and I sincerely wish you every possible success in the complete accomplishment of the object of the Motion Picture Campaign for the Actors' Fund."

The Thanhouser Club of Jacksonville, Fla., has contributed $435.00, the proceeds from its motion picture charity ball, to the Actors' Fund.

Walthall with Moss

It has been reported that Henry B. Walthall, the Essanay star, and famed for his "Little Colonel" in "The Birth of a Nation," has joined the B. S. Moss producing company. This is, as yet, unconfirmed and uncensored news from the front.

Favor Motion Pictures in Schools

The Civic League of Lexington, Ky., has recommended the use of motion pictures for educational purposes in the schools. The installation of moving picture machines and the use of the school buildings in the evenings was urged. It is proposed that the pictures be chiefly of an educational character.

Anna Nilsson was born in Sweden, but when Director Hansel emoted her and Tom Moore around in several snow scenes she shivered in her ball gown. It was Pathe's new series, "Who's Guilty?" in the filming.

Censoring the Censors

WHAT IS BEING DONE BY AND TO THE FILM REVIEWERS

THE Motion Picture Producers' Association of Los Angeles has launched a nation-wide fight against the censorship of pictures. The campaign has been carefully laid out by the officers and members of the association. This list includes H. O. Davis, of the Universal Film Manufacturing Company; Thomas H. Ince, of the New York Motion Picture Corporation; David W. Griffith, of the Fine Arts Film Company; David Horsley, Bostock Jungle and Film Company; Frank A. Garbutt, of the Oliver Morosco Photoplay Company, and George W. Stout, of the Keystone Film Company.

The association has chosen a unique way of getting its ideas before the public. To each exhibitor they are sending a letter setting forth the evils of censorship and claiming that if the Federal, state and city censorship become a reality the motion picture industry will be a thing of the past. They state to the exhibitor that their business is threatened, their investment will be a total loss, their enterprise will be wiped out of existence. With this letter goes a perforated slip which is to be placed between two pieces of glass the size of the slides used and projected on the screen. It contains brief but emphatic reasons why the American people should be the censors instead of permitting politicians to take the matter into their hands.

After the audience have read this message the exhibitor is instructed to turn the lights on all over the house and explain to the audience in a few words that the motion pictures—their own popular form of entertainment and amusement—are seriously threatened by a lot of politicians and ill-advised reformers, and ask them all to sign a petition asking that all forms of censorship be done away with.

The ushers are then to pass around the petitions, which will be supplied by the agency from which the service is obtained.

The theater owner is urged to repeat this at each performance until everyone attending his house has signed the petition, and then to go out to the business men for signatures, urge the newspapers to take up the matter editorially, and talk non-censorship to everybody.

This is only the beginning of the campaign which the association has in mind and they are making every effort to further the cause through the exhibitors in the hope of inducing everyone to take an active part in this campaign and kill censorship in every form.

Common Sense Censorship

The Chicago *Tribune* of April 22 contained a very interesting editorial on "Common Sense Censorship." This editorial speaks of the way in which crime was exploited in the films a number of years ago, showing not only that the wages of sin is death, but showing the process by which that end was reached. Now all the horrible details are eliminated but at the same time the moral is brought out just as forcefully. While this is at it should be, and everyone is willing to admit that good work has been done in this respect, the writer of the article claims there is still great room for the use of common sense in censorship.

In part the arguments advanced are as follows:

We need a common sense censorship. We have not had one. The duty of determining what we shall be permitted to see in the motion picture theaters and what we shall not see has reposed apparently in a body of people enormously sensitive to shock, in people who dislike seeing unpleasant things.

We are all, in the eyes of the motion picture censors, on the edge of committing some dastardly deed without regard to consequences the moment the method of perpetrating it is shown us. There is some mdical support for their opinion of us. It is a strange man whom some physician cannot prove to be mentally subnormal these days.

But in spite of the opinions of the alienists we have not completely adopted their point of view. Somehow most men, and most women also, feel that they are not completely out of their heads nor devoid of all restraint. They resent the evident assumption of the censors that they are all morons.

San Francisco Committee Discusses Question

A very spirited and lengthy discussion lasting about three hours was held before the San Francisco supervisors' police committee on the proposed amendments to the motion picture censorship. The proposed changes were sponsored by the California Club.

The amendments would increase the present board from five to nine members, and would give them power to order the discontinuance of any pictures tending to incite race hatred or prejudice. The latter amendment has been stamped "unenforceable" by City Attorney Percy V. Long.

He advised the supervisors that it was too far-reaching. He said:

"This amendment would vest in the censorship board discretion to reject films delineating character periods of history if, though true to life, they tend to offend the sensibilities of some race.

"War pictures or the filming of stories or plays which have become classics could be barred if the people of any race felt that they reflected reproach on them.

"The prohibition would be almost unlimited where portrayal of character or type was sought."

Liberal Policy for Chicago

The moving picture producers, theater owners and general public in Chicago are rejoicing over the lifting of the strict censorship of films that has been in force for many months. Corporation Counsel Ettleson submitted to Mayor Thompson an opinion which held that Chief of Police Charles C. Healey and not Major M. C. L. Funkhouser, second deputy superintendent of police, has full authority to pass on motion picture plays under the prevailing city ordinance. While this means that the censorship in the future will be much more liberal it does not mean that the bars are to be let down entirely or that any sort of play may be shown. It does mean, however, that more discrimination in the ordering of "cut-outs" will be displayed, and that every little incident in a filmed drama that involves the use of fire-arms or depictions of crimes will not be ordered cut-out as at present.

Censors' Fees Profitable

Hon. J. W. Bowser, attorney general of British Columbia, reports that during the year approximately 68,000 reels of film were examined by the censor's department and of this number a total of 800 reels were rejected.

He also reports that the license fees and charges for censoring are almost twice as great as are necessary to make the department self-sustaining, as the net profit for the last year was $8,638.10. The censor's office has charge of the inspection of motion picture theaters in the province as well as the licensing of theaters, exchanges, operators and all other revenue producing sources of the industry.

Film Shown Without "O. K." Stamp

In spite of the fact that the National Board of Review refused to give its sanction to "Where Are My Children?" the Universal Film Manufacturing Company decided to run the picture at the Globe Theater without the official stamp of the Board.

As the picture has been endorsed by Father W. E. Cashin, Dr. Charles H. Parkhurst, Rabbi Jacob Kohn and Superior Paulist Father John Hughes, Universal believes that it will not be offensive to public taste.

Grants Hearing on Censor Bill

Since the Cristman-Wheeler censorship bill passed both houses in the New York state legislature, Governor Whitman has been deluged with protests against signing the measure. This correspondence has become so voluminous that Franklin B. Lord, Counsel to the Governor, has had a printed reply prepared.

In a message to J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, Governor Whitman has signified his intention of granting a hearing or a series of hearings on the censorship measure within the next thirty days.

Rochester Censorship Lenient

The motion picture censorship of the city officials of Rochester, N. Y., is not to be stringent or of a nature to embarrass the exhibitors. The censoring has been done mostly from the descriptions of the plays furnished by the producers and from the titles. There has no attempt been made to require a showing of the films in advance. The commissioner goes on the basis that only ten per cent of the films need censoring and that the exhibitors will work with him in censoring their own programs.

Court Sustains Censors' Verdict

The decision of the Pennsylvania Board of Censors in respect to the film "Virtue," certain parts of which they decreed should be eliminated, was upheld by the Court of Common Pleas. It was pointed out that while that tribunal thought the action of the Board of Censors "minute and far-fetched" and "without merit," yet it did not find that the censors had been guilty of any arbitrary or oppressive abuse of discretion.

Griffith Publishes Book on Censor Menace

David Wark Griffith, the noted producer, has published a book on the censor menace under the title, "The Rise and Fall of Free Speech in America." This is a powerful argument against the censoring of motion pictures and it is illustrated with satiric drawings showing the absurdity and hypocrisy of the censorious attitude of the mind.

City Censors Unpaid

A new ordinance in Benton Harbor, Mich., provides that the mayor shall appoint three citizens to act as censors of motion pictures, to serve without pay.

Paragon Fights Censor Bill

The Paragon Film Corporation is circulating petitions with the hopes of influencing Governor Whitman to veto the Cristman-Wheeler Bill. This company expects to send a petition bearing 100,000 names to the Governor within ten days. The Paragon is counting on the moving picture patrons for the bulk of these names and copies of the petition, with blanks for signatures, are being circulated among all the motion picture houses in Greater New York.

National Board of Review Fight Bill

The National Board of Review of Motion Pictures has arranged for a series of public protests against the signing of the Cristman-Wheeler bill. The first of these protests will be made at the Forty-fourth Street Theater on Monday evening, when Cranston Brenton, chairman of the National Board, will present facts showing the dangers with the motion picture as a great public entertainment would be subjected to in the State of New York should Governor Whitman sign the bill.

Neil O'Brien Joins Friars' Frolic

The triumvate of black-face funmakers was completed when Neil O'Brien joined George Primrose and Lew Dockstader in the cast of George M. Cohan's Friars' All Star Frolic. Rehearsals for the big show will be started on May 8, and every Friar expects a show bigger and better than the Barnum and Bailey Circus.

Mary A. Mersch, familiar on both stage and screen, has been engaged by Pallas Pictures to appear in important characterizations on the Paramount Program. The initial production under which Miss Mersch will appear under the Pallas brand is "David Garrick," in which Dustin Farnum plays the title role.

George Beban is unexcelled in his convincing characterizations. Witness him humoring his horse in "Pasquale," at the Morosco studios. Director Taylor is on the extreme left.

Current Releases Reviewed

"Maria Rosa"

Geraldine Farrar in Lasky-Paramount Release. Reviewed by Thomas C. Kennedy

WHAT doubts existed as to Geraldine Farrar's ability in the silent drama were dispelled with the release of Lasky's "Carmen" and the famous operatic star is now also a famous moving picture actress with great things to live up

to in photoplay portrayals; for picturegoers and a number of people who visit the picture shows but who are a bit coy about being called a "goer" will be exacting in their desire to see Geraldine Farrar realize the utmost, in the matter of acting, that the screen is capable of. "Maria Rosa" gives one a glimpse of the noted star at her best as a moving picture actress.

While at the Lasky studios last summer Geraldine Farrar appeared before the camera as the star of three pictures and "Maria Rosa" was the first to be produced, though it is the third to be released. This fact is rather remarkable when one considers that "Maria Rosa" is the equal and in certain respects the superior of both "Carmen" and "Temptation." The star's performance as "Maria Rosa" is of an unusually high character. To single out the most impressive scenes—the ones in which her grasp of the camera's requirements is most noticeable—would not be fair to her portrayal as a whole. Geraldine Farrar's acting as the Spanish maid went beyond the expectations of one who entered the projection room with eyes prepared to behold acting of an extraordinary degree.

"Maria Rosa" is an adaptation of the play which Lou-Tellegen appeared in three years ago. It is a love story laid in Spain and its selection as a screen vehicle was judicious enough, for it is a story offering opportunities to the motion picture producer. The scenario by Wm. DeMille was produced by Cecil DeMille. The picture tells of a Spanish girl's intense love for a young vintner. Through the treachery of a jealous rival, Andres is accused of a crime and sent to prison. Maria Rosa vows that she will await the return of her lover. Some time after this, Ramon presents a letter, supposedly written from the prison, telling of Andres' death. Maria Rosa finally consents to marry Ramon. On the wedding day Andres returns, and on learning of Ramon's perfidy she stabs him. Fatally wounded, Ramon's true love for Maria Rosa asserts itself, and he clears her of guilt in a "death-bed" confession.

The picture will add luster to the fame of the producers. The director held the star in the center of the stage with the minimum of theatric effect, and all the action is surrounded by an atmosphere that is delightful. Both production and photography "Maria Rosa" is up to the Lasky Company's best standard. Pedro de Cordoba is in every sense an excellent Ramon, and Wallace Reid a satisfactory Andres, though once or twice we regretted that Mr. Reid saw fit to wear his shirt open so low at the throat. Anita King, Horace B. Carpenter and Ernest Joy also do their parts full justice.

"The Bugle Call"

Triangle-Ince Offering Is Delightfully Human. Reviewed by Thomas C. Kennedy

"THE BUGLE CALL" makes one feel rather justified in deploring the fact that there is at present a marked scarcity of pcitures akin to it in breadth, depth and wholesomeness of appeal. There is in this picture a powerful human interest delightfully blended with an atmosphere which is gratifyingly pure and thrilling Indian raids on an army post in Arizona. We believe all classes of audiences will thrill at the daring feats of horsemanship, which, besides giving zest to pleasant story, fit in nicely with the simple charm of the central characters and incidents.

C. Gardner Sullivan, the volume of whose product we contemplate in wonderment equal to our admiration for its quality, is the author of "The Bugle Call." It is a story which holds the interest unflaggingly and plays upon the spectator's emotions without once bringing in outraged womanhood, corrupt manhood, or the interior of a bar room At this point we cannot suppress our desire to express the opinion that if producers persist in offering pictures built entirely upon these last mentioned elements picturegoers will in time either pleasantly accept them, which they do not do at present, or they will seek other places and forms of entertainment "The Bugle Call" is splendid entertainment, it having moments of pathos, humor and excitement, and it is wholesome. And for this fact praise where praise is due will be forthcoming from the real supporters of motion picture plays.

William Collier, Jr., is the star of this picture. He proves himself to be excellently suited to play the part of the boy whose conflicting emotions are conveyed in all reality and force in this story centering about the young son of a Captain at a Western Post who, a few years after the death of his wife and the mother of his boy, marries again. Billy languishes between his growing love for his new mother and the all powerful love he holds for his dead mother. While Billy, the pet of the post, thus hesitates because he feels that it would be disloyal to his own mother to gratefully accept the kindnesses of his father's second wife, all three are unhappy. But the Captain's deep affection for his son and Mary's sincere desire to be a mother to Billy are rewarded.

Wyndham Standing as the Captain and Anna Lehr have

parts which enable them to hold the sympathy. Such characters are a delight to behold and these players make them as real as can be. Thomas Guise also has a grateful part; he is cast as Sergeant Hogan. The scene in which he comforts Billy on the night of the wedding is a charmingly human and pathetic one. These three players and the youthful star compel admiration. The many details which make this an exceptional picture cannot be touched upon, but considering them

all at their true value one can heartily recommend "The Bugle Call," and no provisos are inserted into the recommendation.

"The Double Cross"

Two-Reel Essanay Drama Released May 16. Reviewed by Genevieve Harris

ELIZABETH BURBRIDGE plays a girl detective in this little drama, which deals with a group of crooks. The story is presented in a manner not too serious, cleverly worded sub-titles aiding the players in portraying the characters. Material which usually goes to form a heavy sociological study has been deftly used for a short comedy, which still rings true and teaches a lesson without making it too obvious.

Sammy Dowd and Leona Laird are in love, a fact which interferes with Sammy's devotion to his job to such an extent than he is soon "fired." While out of work he meets "Snake" Peters and his gang, a group of counterfeiters. Sammy is easily led and soon becomes a tool of theirs in getting rid of counterfeit money. Then "Snake" meets Leona and decides to take her away from Sammy. He tells her Sammy is a crook and is prepared to prove it to her and to the police. A few days later "Snake" meets a girl who attracts him more than Leona had. The girl is apparently charmed by him, and when she reveals the fact that she is a pickpocket "Snake" tells her of his "game." The next day, when she visits their den, the place is raided and all are arrested, except Sammy, who was absent.

At the police station the girl, who is Molly Burke of

the police department, shows her star, and "Snake" realizes that it was she who trapped him. Then Molly, who had watched with interest the affair of Sammy and Leona, reunites the couple, warning Sammy against evil associates.

Elizabeth Burbridge is very good in the leading role. The supporting cast includes Patrick Calhoun as "Snake" Peters, Thurlow Brewer as Sammy Dowd, and Alice McChesney as Leona Laird.

"Love's Toll"

V. L. S. E. Modern Drama Produced by Lubin. Reviewed by Thomas C. Kennedy

PRODUCED by Lubin under Jack Pratt's direction and for release on the V. L. S. E. Program on May 8, "Love's Toll" is a modern drama centering about a country girl who comes to the city where indiscretion is the outcome of an affection for a man who has won her love and confidence deceitfully. The story is by Daniel Carson Goodman, whose intent it was to draw a moral forcefully in a photoplay dealing with convincing characters and every-day events. "Love's Toll" is a picture written and produced with a sincere attempt at drama-with-a-purpose, and its sincerity is felt by the spectator.

While it it a fact that this picture concerns itself with conventional material and its treatment is familiar to the screen, it has a certain depth that causes one to consider it in a serious light as an offering combining a moral lesson with action of proven popularity with a goodly share of the various classes of audiences which make up the numberless photoplay enthusiasts. It is an interesting play containing situations which will be dramatically strong to the majority and enter-

taining to all. The characters are well presented and, on the whole, commendably acted.

Produced with fine judgment as to attractiveness and careful attention to detail of setting, "Love's Toll" first shows Marion Lane living in a small town with her parents. She has a singing voice of pleasing quality and is encouraged by her friends to avail herself of the city's opportunities to the development of her talent. She is invited to live with a girl friend who studies painting at the art school supported by a group of wealthy people. At one of the school affairs Marion makes the acquaintance of Allan Crauben. Though Lucy warns her friend that men of Crauben's position and wealth are not for girls of their kind, Marion trusts this handsome young man.

The result is that Marion, in her darkest hour, is deserted by Crauben, who thinks his responsibility ends with his offer of financial aid. Marion therefore finds herself a patient, deserted by even her close friend Lucy, in a charity maternity hospital. The child dies. As a chorus girl Marion again meets Crauben and openly reproaches him. Then she becomes a nurse and receives much attention from a young physician, who finally persuades her to marry him. Later Marion can no longer hold the truth from her husband. Page spurns her when he learns of the past and he demands the name of the man who wronged her. At this point coincidence leads Crauben to the Page house. The truth comes out and in a struggle Crauben is killed, which leaves the way clear for the future happiness for Page and Marion.

Rosetta Brice is Marion and Richard Buhler plays opposite her as the doctor. Mr. Buhler is very effective in this part and Craufurd Kent is praiseworthy in the heavy role. Inez Buck makes Lucy Mallory a prominent and a highly pleasing character. Karva Poloskova is another member of the cast who does well.

"The Living Dead"

Episode Ten of "The Iron Claw." Reviewed by George W. Graves.

THOSE who like to see a villain's subtle plots fall completely through every time he concocts some new dastardly method to obtain his ends, will take great satisfaction in "The Iron Claw." Legar's schemes are detected and thwarted in their operation in every episode, by the Laughing Mask, an individual whose identity is not disclosed but whose solicitude for Margery Golden's welfare and uncanny ability to save her from her would-be abductors is quite apparent.

The part of Margery Golden, the girl whose liberty is so constantly endangered, is taken by Pearl White, who is extending in these episodes the fame she won in "The Exploits of Elaine." The other two featured names in this serial are those of Creighton Hale, who has the part of Davy, Golden's secretary, and Sheldon Lewis, who impersonates Legar.

Overlooking a few inconsistencies, "The Living Dead"

makes quite an acceptable link in the serial chain. Several scenes within a foundry are taken at some risk and they savor of realism. Altogether this episode is on a par with those which have gone before, and people who have debated the question of who the Laughing Mask is, will find their desire for the revelation of this character is growing keener.

Davy, Golden's secretary, pretends to be dead as a result of being pierced by one of the darts which, as we learned at the end of the last episode, were previously rendered harmless by the Laughing Mask. Legar sends one of his female lieutenants to betray Margery into his power, but while she is in Margery's bedroom that which appears to be the ghost of Davy looms up on the other side of the room. This and other appearances of what Legar's men think is Davy's ghost, lead Legar to make an investigation at the mausoleum. Immediately after Legar has discovered that the corpse there has been masked to look like Davy; in walks the latter.

The Iron Claw falls upon the man who has tricked him, but the police are without and they proceed to take Legar. Then Legar blows up the mausoleum. Both he and Davy are wounded and they make their separate escapes. Legar comes upon Margery in the wood near her stalled auto, but the Laughing Mask saves her and then pursues the Iron Claw. The latter leads his pursuer into a foundry and finally evades him there.

"Spellbound"

Knickerbocker Star Feature Released by General Film. Reviewed by Thomas C. Kennedy

INDIAN mysticism brought to England is used as a means to bring the story dealt with in "Spellbound" to an ending that is happy for the central characters in this Knickerbocker Star Feature for release on the General Film Program May 17. The story has, at no stage of its development, any regard whatever for logic. It is wildly improbable, and no attempt has been made to present it as anything but a pice of screen fiction. As such it contains enough that appeals to make it a good program offering.

Lois Meredith, whose popularity should help the picture to attract, heads a cast made up of William Conklin, Edward Brady, George Burrell, Frank Erlanger, Daniel Gilfeather, Joyce Moore and Edward Peters. "Spellbound" is a Horkheimer production directed by Harry Harvey.

The story by Bess Meredyth tells of an English heiress who is engaged to a man named Harrington Graeme. Both Graeme and Elsie are a queer combination of good and bad. The girl's guardian returns to England after an absence of ten years, spent in India. He brings with him a bronze idol, which he purchased from one of the natives and which was stolen from one of the temples. Major Cavendish asks Elsie to marry him but she laughs heartily at the thought of such a thing. The night she has planned to elope with Graeme is fraught with strange happenings. Sitting and watching the idol she is suddenly frightened when she sees it move, or she

thinks it does. Cavendish comes into the room and reassures her, and Graeme, looking in at the window, thinks he is witnessing a love scene and hurries off to Africa to forget.

Then there comes to the Cavendish house a noted yogi. Katti Hab sees the idol and in an attempt to recover it kills Cavendish. Graeme, back from Africa, is accused of the murder, but acquitted at the trial. Elsie and Graeme now marry, and in a little while are unhappy. Elsie gambles and Graeme, unknown to Elsie, pays visits to the apartment of a certain chorus girl. A child is born, and it is unwelcome in the Graeme home. But Katti Hab returns. He is trapped in a closet in the house and calls for deliverance to the idol. The statue commences to move around the table, knocks a lamp off it and a fire starts. So Katti Hab instead of being delivered is destroyed. The baby is rescued and happiness is brought to the Graemes by this fire. Then it is discovered that the idol's head is full of jewels.

The settings for the action are all commendable and the photography is quite good.

"Susan Rocks the Boat"

Triangle-Fine Arts Comedy With Gish and Moore. Reviewed by Thomas C. Kennedy

DOROTHY GISH as a society girl with a large fortune and Owen Moore in the role of Larry O'Neil, the son of an ex-political boss, who lives in the slum district and, though their intellectual superior, he consorts with under-

world characters, are the featured players in "Susan Rocks the Boat," which is a melodramatic comedy coming from the Fine Arts Studio. We have seen Dorothy Gish in parts much better suited ot her, but she is an actress of natural and acquired skill so her performance as Susan is not in the least disappointing, while Owen Moore is a very good Larry O'Neil.

Leading the spectator along a well-beaten path "Susan Rocks the Boat" arrives in the slums, the place screen patrons have grown to know so well, and continues on through a romance fundamentally quite conventional. Despite the fact that one never was in doubt as to what would eventually happen, the director brought "Susan Rocks the Boat" to a thrilling climax, one that is sensational, but there is no denying that it thrills. The melodramatic suspense coming out of a situation which shows a young, innocent girl locked in a room with a saloon keeper whose desires are evil spelled with a capital E, is brought out in its full power and duration in this picture.

Paul Powell is the producer of this story by Bernard McConville. The picture opens with some humorous scenes introducing Susan Johnstone as a society girl who is bored with her present life. She reads a few paragraphs of a story about Joan of Arc, and determines to use her time, energy and money in uplifting the poor. Susan founds a mission in the slums and she is an easy mark for all the fakers in the district. When Larry O'Neil exposes one or two cases of hypocrisy Susan becomes vexed and her displeasure centers in Larry. But this Larry regrets rather than resents and he uses brawn in upholding her good name, and when Susan hears about it she again looks with favor upon Larry.

Susan has an idea that she can accomplish a great good by persuading Jim Cardigan to convert his saloon into an ice cream parlor. Cardigan has only to pretend he is taken with the idea to lead Susan to his private office, one flight up a stairway whose location and appearances are all against it.

Susan once in the room realizes and struggles with Cardigan. It is here that Mr. Powell used very effective means to give the story all the power of its melodramatic self. Larry finally learns the state of affairs and rescues Susan, receiving a bullet wound that is the means of bringing the romance to a happy culmination.

The supporting cast is made of up capable players, including Fred J. Butler, Clyde E. Hopkins, James O'Shea and Fred A. Turner. The settings add to the realistic quality of general action that is highly satisfactory, and the photography is good enough to merit special mention.

"The Touch on the Key"

Two-Reel "Flying A" Drama Released May 8. Reviewed by Genevieve Harris

THE interest which lies in the profession of news-gathering makes this story one which will prove entertaining to a large number of people. There is a newspaper office which really looks like one. There is a girl reporter

who outwits a rival reporter and gets a big political story for her paper. The story is given a new twist, and there are a number of exciting episodes. Another attractive element in the play is the beauty of the exterior scenes. They are unusually lovely. In fact, the offering is an especially acceptable one.

Jane Randall (Vivian Rich) is sent by her paper to the summer home of Marsden Thomas, a financier, to learn his decision in regard to an important loan. Phil Norton (George Periolat), of a rival paper, also is sent for the story. Both reporters are refused an interview with the banker, but Hal Thomas, the rich man's son, who is under obligation to Norton for suppressing an unpleasant story about himself, agrees to get the information and give it to Norton by a signal from the house. Jane overhears the conversation and later sees the signal. It is late at night and when Jane goes to the telegraph station, the operator has left. But Philip Larmon, telegraph operator of "The Herald," Jane's fiance, had taught her telegraphy and she is able to send her own message. Norton sends a report to his paper saying he cannot get the information. He intends to use his knowledge in playing the stock market. So he stops Jane from sending her story and reports a false one. But Philip is able to recognize Jane's touch on the key and believes the message false. He persuades the editor to hold the paper half an hour. By that time Larmond has released Jane and she sends the story, so "The Herald" scores a triumph and Norton and his rival paper are beaten.

Alfred Vosburgh is Larmon, George Periolat is Norton, Joseph Beaudry is the millionaire and King Clark his son.

"The Moment Before"

Famous Players-Paramount Picturization of Zangwill Story. Reviewed by Thomas C. Kennedy

FOR the acting of Pauline Frederick and the production which Robert Vignola has given the piece the latest Famous Players release is notable. "The Moment Before" presents Miss Frederick in a role that is pleasing and interesting because she makes it so, and the picture throughout its five reels holds the attention with the beauty of its settings and rich photography.

"The Moment Before" is a picturization of Israel Zangwill's story. The picture in the beginning shows Lord Maldon and his wife as an aged couple who devote themselves to charitable acts, and the poor people of the countryside have much to thank them for. Lord Maldon meets with an accident and the injuries he sustains cause his death. The Duchess shortly after this is suddenly stricken with an attack of the heart and the moment before her death she reviews her past eventful life.

Her vision first goes back to the time she was a gypsy maid. A beautiful young woman, she is fought for and forcibly won by one of the men of the tribe. Madge meets Harold, the younger son of the Duke of Maldon, and she then determines to accept the advances of this handsome and wild-living young nobleman. She deserts John and is employed in the Malden household. Harold's older brother learns their true relations and denounces him. In a fit of anger Harold strikes his brother and leaves him unconscious on the floor.

At this point the gypsy enters and is about to abduct Madge when the older Maldon, who has regained consciousness, interferes and John deals him a blow which causes his death. Harold therefore believes that he is the murderer and leaves the country. Years later Madge and Maldon meet again. She kills her gypsy husband that she may return with Harold to England, where he is to become Lord of the manor, as his father has recently died. He then learns that he is not a murderer, and from the moment of their return Madge and Lord Maldon take up the mode of living in which they were disclosed in the beginning of the picture. The scene then flashes back to Madge, who, still lying on the floor at the altar of the church, dies.

As a photoplay story "The Moment Before" has shortcomings. It is not the style of play that takes well to the screen's manner of telling a story. The production and the acting far surpass the play. Miss Frederick proves herself equal to the task of making "The Moment Before" a picture that will hold interest throughout and the settings for the action are of great support to her in doing this. Thomas Holding plays opposite Miss Frederick as Harold. J. W. Johnson gives a good account of himself as the gypsy and Frank Losee does a great deal with a part that is not large.

"Playing With Fire"

Five-Part Popular Plays—Metro Drama Released April 17. Reviewed by George W. Graves

"PLAYING WITH FIRE" constitutes what might easily be called an entertaining and satisfying picture and one that has the distinguishing marks of a feature. In the first place there is Madame Petrova in the leading role. She plays the part of Jean Servian, an unfortunate wife, with the grace and force which have characterized her former screen triumphs.

Madame Petrova has an acute perception of emotional qualities and knows how to manifest them with naturalness. Her stately and magnetic presence lends dignity to any production.

Then we have the scenario by Aaron Hoffman. The story is along conventional lines, but it has been well executed and there is no doubt as to its entertaining power. All honors of painstaking direction go to Francis J. Grandon. A pleasing part of this production and one which adds greatly to its artistic side is the unique treatment given the majority of subtitles. In the place of stationary poster effects for bearing out the spirit of the subtitle, appropriate animated backgrounds are used.

In the balance of the cast are Arthur Hoops, Evelyn Brent, Pierre Le May, Catherine Calhoun and Philip Hahn.

Jean Servian, an artist, who has been the recipient of a great kindness at the hands of the wealthy Geoffrey Vane, marries him out of gratitude, but without love. Later Jean comes to the city to visit an old artist friend, Rosa Derbley. The latter has gone away, but her brother, just returned from Paris, is at the studio. Jean and Derbley become intimate, and as the wife is staying in town for a time, they see much of each other. One night after a theater party Jean succumbs to the man's artful persuasions and then becomes aware of his true character. She returns home penitent and it is not long before she learns to really love her husband.

Some time after Lucille, Jean's step-daughter, meets and falls in love with Derbley. Vane gives his permission to their marriage. Jean, to prevent this calamity, tells her story to Lucille, only to have the girl turn upon her. This failing, she confesses to her husband, who refuses to forgive her.

Derbley, afraid that his plans will not develop, pretends to be sick and writes for Lucille to come to him. The girl goes to his studio to find that he has tricked her. The wife arrives to find Lucille getting worsted in a desperate struggle. Then Jean enters the fray and while she and Derbley wrestle for possession of the revolver, it explodes, killing Derbley.

"A Stranger in New York"

Three-Reel Selig Comedy Featuring Otis Harlan. Reviewed by Genevieve Harris

THE stage play of this name by Charles Hoyt has been adapted for the screen by Gilson Willets and produced by T. N. Heffron. After beginning as a straight comedy, the threads of the plot are tangled recklessly as the action quickens until the farce becomes mostly slapstick. The plot deals with a book agent who persuades a wealthy Chicago millionaire to lend him his name and prestige for a short time in New York City, promising him to increase, by judicious "bluffing," the value of stock in a "prune juice" company which the millionaire owns.

Otis Harlan has the role of the book agent, A. Stranger, a jovial vagabond, who forces himself on the millionaire, I. Collier Downe, with a volume of "Success Secrets" at the moment when the slump in "prune juice" stocks threatens his ruin. Opening the volume at random, the agent persuades the millionaire to follow a text stating the value of a good "bluff." He offers to impersonate I. Collier Downe in New York and to advertise the value of "prune juice."

The rest of the play deals with his escapades in New York City. The action is swift. One complication leads to

another in a breathless fashion and while the fun is of the obvious kind and there are many inconsistencies in the plot, the play will doubtless keep an audience in good humor throughout. A. Stranger's idea is to make himself notorious and at the same time advertise prune juice. He is successful in sending the market price of stock up but since he keeps all the money the real I. Collier Downe becomes suspicious and comes to New York. The masquerader has him arrested as a lunatic, but he escapes and proves his identity, with the result that "prune juice" stock at once declines.

The supporting cast of players includes Robert Bolder, John Charles, Emma Glenwood and Grace Darmond.

"Soul Mates"

American-Mutual Masterpicture Released May 8. Reviewed by Genevieve Harris

THIS play is especially interesting because it introduces William Russell as a director. He also played the leading role in the drama and the character he created, Lowell Sherman, dominates the play. It is a most carefully worked out study of a man of high character and fine instincts who

is deceived by the vain, deceitful woman who is his wife and by the man he thinks his best friend. His revenge and his final happiness when things are at last straightened out and he finds a woman who is more worthy of him, forms the theme of the play.

The story is developed in a leisurely fashion during the first half and then events move very swiftly. Much emphasis is laid on scenes which show Sherman's character as contrasted with his wife's. While Sherman is romping with Tommy, the son of Cyril Carr, his friend, Alice Sherman and Carr carry on a secret love affair. Incidentally Sherman comes to admire Carr's wife, who is distinctly different from Mrs. Sherman.

Sherman's secretary, Cooper, has always disliked Alice, and he arranged to have Sherman discover her and Carr together. His plans go wrong. Carr escapes and Cooper is wounded instead. Then he tells his master the whole story, including the trouble which Alice brought to Cooper's brother before she was married to Sherman.

Embittered by the faithlessness of his wife and the treachery of his friend, Sherman conceals the fact that he has discovered them and plots to ruin Carr financially. He accomplishes this, and Carr, who is cast off by Alice when his money is gone, commits suicide, leaving a note to his wife in which he declared that Sherman was justified in his course. When Alice learns that her husband knows of her disloyalty, she leaves him. Later their marriage is annulled.

A letter from Tommy calls to Sherman's attention the fact that in ruining Carr he had left his wife and child unprotected and he takes an interest in them which, some time later, leads to his marriage with Mrs. Carr.

The supporting cast is very good. Leona Hutton gives a finely drawn picture of Alice Sherman. She avoids overdrawing the type and yet brings out the hard side of her character which lies under the gaiety. Charlotte Burton is a most effective contrast, as the sincere, kind-hearted wife of Carr. Harry Keenan portrays Cyril Carr well, and Dodo

Newton, as Tommy, adds a bright note to the play. Robert Klein plays an important role as Cooper, Sherman's private secretary.

"The Quality of Faith"

A Five-Part Gaumont-Mutual Masterpicture Released May 1. Reviewed by George W. Graves

ALEXANDER GADEN and Gertrude Robinson are featured in this picture, which has to do with the experiences of a courageous minister who dares to "smite the hand that feeds him." Both of the leads do impressive work, although they have the hardship of working in a scattered story. The latter, however, presents some tense situations which are treated strongly by the director, Richard Garrick. Several labor and strike scenes especially are to be commended for realism. Alexander Gaden makes a fine type for a clergyman and does his part entire justice with virile acting.

The acting and the production of this offering keep it up to the Masterpicture standard but the multiplotted story,

which does not make a compact five-reeler, is to be regretted. Besides these already mentioned, the cast includes Lucille Taft, John Reinhard and H. W. Pemberton.

Albert Richards, pastor of a wealthy church, loses his position there because of his attacks upon Alford, a member who owns a factory in which inhuman conditions exist. Alford has just caused one of his employees to be sent to prison for instigating labor trouble. The pastor has rescued a girl, Marna, from a shameful life, and this, together with strained relations with her father, cause Louise, Alford's daughter, to break her engagement with Richard.

Louise marries Carlton, a worthless fop, with whom she is soon most miserable. She still has a strong affection for Richards, made more acute perhaps by his sudden prosperity as an author. By her artful plotting, Louise almost ensnares Richards, but his strength in the hour of temptation saves him from her wiles. Richards finds that in spite of everything it is Marna he loves, and the two marry. Alford, through reaction of his sin-laden mind, dies of heart failure and when the man whom he had sent to prison comes to wreak vengeance, he, the ex-convict, finds that his work is already accomplished.

"Blazing Love"

Six-Reel William Fox Play Featuring Virginia Pearson. Reviewed by Genevieve Harris

EVENTS in the life of Margaret Walsh during a period of over twenty years form the theme of this drama. The plot is not very closely woven. The play is rather a series of plots having the same leading character. Unless this character is especially interesting, there is danger of such a play growing tiresome. But in this case, Virginia Pearson is an artisan of sufficient skill to hold the attention and as Margaret Walsh she wins interest and sympathy. The role gives her an excellent opportunity to display her skill as an actress and her consistent, artistic interpretation of a woman at three stages of her life is worth close attention. She appears at the beginning of the play as a young girl. Later she is a mature woman of the world, and in the last scenes she is waging a losing fight against age. Each impersonation is true and distinct.

The first plot deals with the first love of Margaret and her engagement to Arthur Graham, an explorer who leaves on an arctic expedition with Russell Barridan. The party meets with misfortune. Barridan escapes, after he has killed Graham, and returns to civilization.

After learning of Graham's death, Margaret marries a friend of her father, Morgan Delafield, a man much her senior. They live together happily for ten years and then Barridan, a thorough villain, enters Margaret's life. When she shows her contempt for him, he tries to injure her good name. She is defended by Stephen Bond, a young man who has never met her. Later the two meet and fall in love. When her husband learns that the younger man has won Margaret's love, he commits suicide, leaving a letter for Margaret in which he gives his reason.

Margaret and young Bond are married. There is another lapse of ten years. Then the story deals with the sorrow which comes to Margaret when she finds that a young girl has won her husband's love away from her. She realizes then that her first husband had suffered as she is now. This turn of the story is rather a surprise, for we had been led to think that Margaret and Bond were near the same age. Louise Huff plays the part of the young girl, Jeanne Clark, and she is an effective contrast to Margaret. After trying in vain to right the situation Margaret follows Graham's example and kills herself.

While the story would have been more effective and satisfying in an artistic sense had the various events been more closely united, it is perhaps more true to life and less artificial as presented. Miss Pearson's excellent playing is accompanied by skillful work of her supporting cast, headed by Wilmuth Merkyl as Stephen Bond. Frank Burbeck plays Morgan Delafield, the first husband, and Frank Goldsmith is the rascal Barridan. Lew Stern and George Shelby appear as Margaret's father and first lover, respectively. Special mention should be given Mattie Ferguson, who as the colored mammy supplies in a skillful manner the needed touch of humor. She also is responsible for a most poignant bit of pathos, when in the last scene after Margaret's death, which will unite Stephen and Jeanne, Mammy, who has always been the source of merriment, is alone, weeping for her mistress.

"The Wheat and the Chaff"

Three-Reel Lubin Drama Released May 11. Reviewed by Genevieve Harris

THIS play contains an unusually interesting story, one which catches the attention in the first scene and holds it closely until the last flash. The suspense is very well built up and sustained. Not until the last scene do we know how the events are to work themselves out.

Aside from the clever story, written by Josephine McLaughlin, the spectator is held by one character, the half-witted boy Jerry, a vivid and pathetic figure excellently played by Allan Forrest. He dominates the play, although he is not pushed into the foreground. In fact, he is out of the picture much of the time, yet he is the one who holds our sympathies.

The play opens with a reception at the Torrance home. Charles, the elder brother, is a prominent lawyer and is building up a circle of influential friends, among them John Conway and his daughter, Margaret. Jerry, Charles' half brother, a stupid boy, mingles with the guests until taken to task by Mrs. Torrance, who angrily tells him that he will ruin his brother's career. Jerry is very much attached to his brilliant brother and, rather than endanger his career, he goes away, taking his dog with him.

In another part of the city Jerry meets a group of boys who try to take his dog from him. He is defended by Allan Woods, who takes him home with him. Allan's sister, Peggy, is a cabaret singer. She meets and falls in love with Charles, the other brother, but when Charles has a chance to strengthen his own political standing by marrying Margaret Conway, he breaks off his affair with Peggy. After an interview with Charles, Peggy commits suicide, leaving a note telling her reason. Charles, hearing the shot, returns and takes the note. He escapes, but Jerry has seen him. Later he reads of the accusation of a half-witted boy, Jerry, with the murder of Peggy Wood. Although he could clear his brother, Charles knows that the scandal would ruin his chances for governorship.

In the meantime, Jerry continues to shield his brother,

even when the case is going against him. The highest point of suspense in the play is reached when, while the jury is arguing the case of Jerry, and Charles' friends are receiving news of favorable election returns, Charles, alone by the fire, burns the note written by Peggy which would clear his brother. Then, overcome by excitement, he drops dead of heart failure and it seems that Jerry is surely lost.

The play ends with a flash of the morning paper, telling in one column of the death of the newly elected governor, and of the acquittal of Jerry.

Cecil Van Auker is Charles Torrance, Ruth Saville plays Peggy Wood and Evelyn Page is Margaret Conway. Others in the cast are Adelaide Bronti, George Routh and Walter Spencer. The play was directed by Melvin Mayo, under the supervision of Captain Wilbert Melville.

EXHIBITORS PLAN FORUM

Associated Motion Picture Exhibitors of Brooklyn Plan Forum to Be Held at Each Meeting—Committees Appointed

Although the Associated Motion Picture Exhibitors of Brooklyn, New York State League, Local No. 3, has only been in existence about a month they have already made their influence felt in the motion picture world. It was at a meeting of this League that J. Stuart Blackton addressed the Brooklyn exhibitors in the interest of peace and succeeded in his efforts to settle the exposition differences between the exhibitors and the Motion Picture Board of Trade.

The success of this meeting opened the eyes of the League to the good that might be accomplished by affording an opportunity to discuss the different problems of the industry and having men of note address them from time to time on the different subjects under agitation. The Brooklyn exhibitors have decided, therefore, that they will hold their semi-monthly meetings in two sections. Preliminary to the business meeting there will be a forum at which a manufacturer or exchange man or some prominent official will be present by invitation and address the exhibitors. The idea of the forum is to afford opportunity for the discussion of matters of mutual interest to the various departments of the film business. John R. Freuler, president of the Mutual Film Corporation, has been invited to address the next forum.

The association has in its membership the proprietors of seventy of the best theaters in Brooklyn. The meetings are held at the Triangle theater.

President Manheimer has appointed the following standing committees:

Executive Board—Mr. Bland, Mr. Hollander, Mr. Israel, Mr. Goodman, Mr. Foster, Mr. Sockoloff and Mr. Sanders.

Membership Committee—Mr. Israel, chairman; Mr. Schwartz, Mr. Hollander, Mr. Ensler and Mr. Christian.

Law and Legislation—Mr. Hollander, chairman; Mr. Ward, Mr. Lane, Mr. Mooney and Mr. Sanders.

Grievance Committee—Mr. Sanders, chairman; Mr. Sockoloff, Mr. Bland, Mr. Cronides and Mr. Goodman.

House Committee—Mr. Forster, chairman; Mr. Fulmer, Mr. Askin, Mr. Warshawer and Mr. Salkin.

It is intended that the law and legislation committees shall keep an eye on matters in Albany and in the New York City Hall, so that no adverse legislation shall be passed without a hearing and also to recommend legislation that will improve conditions in the film industry.

The grievance committee will take up disputes between members and arbitrate them. It is believed this committee may do much to prevent the price-cutting that has sometimes occurred heretofore as the result of neighborhood differences.

The house committee will see to the entertainment of the wives and families of members on meeting nights and if desired secure seats at the Triangle theater, which is the official meeting place of the organization.

Unique Filming Across Nation Line

It is hard to get ahead of the alert moving picture men who are always endeavoring to meet the demands of the public. Even the federal laws can be evaded at times as is demonstrated by the subterfuge by which the pictures of the Johnson-Willard fight at Havana may yet be shown to the American public. The law prohibits the pictures of fights not made in this country but the ingenious picture men overcame this difficulty by restaging the fight just across the Canadian border while the picture machine standing on American soil rephotographed the film.

A party consisting of James J. Johnson, Lawrence M. D. McGuire, Harold T. Edwards, Richard Parr and two or three camera men pitched a tent over the boundry line near Lacolle, half being on Canadian and half on American ground. A table about three feet in width was placed in the center of the tent, one side of the table standing in Canada and the other in New York. The pictures which had been brought from Toronto were placed on the table on the Canadian side, and the cameramen set up their machine on the same table in New York. The pictures were then unreeled and photographed as they passed from one reel to another by the cameramen. Federal authorities seized the films as being an unlawful importation.

War Argued Across Continent

Following out its policy of bringing home to the nation the urgent need of "Preparedness" through the visualization upon the motion picture screen of the arguments of Theodore Roosevelt, former Secretary of War Garrison, Henry Reuterdahl, Frederick Palmer, and other statesmen and military experts, the Paramount Pictures Corporation in a future release of the Pictograph will show Professor David Starr Jordan, Chancellor of Leland Stanford University, and Congressman Augustus P. Gardner, opposing poles in the controversy, debating the question of whether the United States adopt more actively defensive measures. Jordan spoke before the camera in California. Gardner was photographed in Washington. Three reasons against increase of armament are tersely stated by Jordan. Gardner replies with all of the tencentimeter guns of the preparedness vocabulary.

New Film and Supply House

The Nashville Film and Supply Company, the first full-fledged moving picture supply company to be organized in Nashville, has taken up headquarters at 233½ Fifth avenue, north. The company is composed of Theo. D. Mousson, manager; L. O. Rathers, supply department; Cloud D. Ekhardt, assistant manager. The new company will equip road shows of every description and all kinds of moving picture parts and supplies will be handled by them.

Sifted From the Studios

ATLANTIC COAST NOTES

Dorothy Rogers, the William Fox actress, has changed her name to **"Dee" Rogers.**

Louise Bates, lately featured as the "Falstaff Girl," makes her dramatic debut in "The Water Devil," a Thanhouser Mutual Masterpicture. Miss Bates was prima donna with "The Passing Show" at the Winter Garden, New York, when **Edwin Thanhouser** offered her a starring position in pictures.

Mary Pickford and **Gaby Deslys** met for the first time recently at the Famous Players' studios in Jacksonville.

An Arctic scene in the Fox production, "Blazing Love," contains a replica of a northland ice hut. This part of the picture was filmed at Saranac Lake, New York.

Mabel Taliaferro drives a team of Esquimaux dogs in the five-part Metro drama of the northland, "The Snowbird," which **Edwin Carewe** directed.

Louise Huff, a newcomer to the William Fox studios, makes her first appearance in that company in "Blazing Love," with **Virginia Pearson.**

Virginia Pearson was the original "Vampire" in "A Fool There Was," with **Robert Hilliard** on the speaking stage.

Clara Kimball Young is making arrangements for a scenario contest in which $2,000 will be offered for the best five-reel scenario submitted by July 15, the date on which she will begin the production of her own photoplays.

Lisle Leigh, who appeared in "Slander," with **Mme. Kalich,** has played more than 650 different roles on the speaking stage, in addition to having conducted a school of acting.

Robert Vignola, who is directing Pauline Frederick in the adaptation of Zangwill's "The Moment Before," for the Paramount program, turned choir master the other day when the boys from a church nearby were used in a big church scene at the Famous Players' studio.

Sydney Mason's pet dog, "Dee Dee," is no more. He went with his master to visit a Florida alligator farm and became a small-sized meal for one of the alligators.

Kathleen Butler, who has been taking a vacation, is again at work at the Gaumont-Mutual studios in a feature production as yet unnamed.

"The Isle of Love," the first Gaumont-Mutual Masterpicture starring **Gertrude McCoy,** has been completed. **Iva Shepard** and **Earl O. Schenck** head the supporting cast.

Florence La Badie is offering a one hundred dollar prize for the most artistic and practical suggestion for decorating her new car. It is a Pullman coupe.

Frederick Warde, the Shakesperian actor who played the title role in "Silas Marner," has been recently signed by Edwin Thanhouser to star in a series of feature productions released through Mutual as "Thanhouser Classics." He will begin work on the first production soon.

Florence La Badie has completed one of another series of "Thanhauser Classics" in which she will be featured. The first is "The Fugitive"; the second, "Woman, Saint and Devil."

Peggy Hyland, the British picture star, will make her first appearance on the Paramount program in the Famous Players' adaptation of **Henry Arthur Jones'** play, "Saints and Sinners."

The fire crew at the Rolfe-Metro studio has been awarded first prize by the New York fire inspectors. **Daniel Hogan,** head property man at the studio, is chief of the department.

Pauline Frederick in the Famous Players' production, "The Moment Before," appears on part of the play as a young gypsy, in another as a dowager countess.

Will S. Davis, who directed **Mme. Kalich** in the William Fox production, "Slander," has begun another production. **Fuller Mellish** and **Stephen Gratten** are among the players.

Virginia Pearson has begun work under Director Kenean Buel on her second Fox film. She plays a society woman who becomes enmeshed through her love of gambling. The supporting cast includes **Albert Swanson, John Dillon, Ida Darling, Miss Dixon** and **Harry Leone.**

J. Victor Wilson, who resigned from the business of the Strand theater, New York, has been put in general charge of the picture, "Where Are My Children," at the Globe theater.

Mme. Kalich has returned from a motor tour of the New Jersey resorts and will begin work soon on her second Fox feature, under direction of **James Vincent.**

J. Gordon Edwards, who has been directing **Robert B. Mantell** and **Genevieve Hamper** for the Fox Film Corporation in pictures made in Jamaica, has returned with his company to the New Jersey studios and will begin work on a new feature soon.

Henry Kolker's favorite hobby is collecting old and valuable prints.

Flavia Arcaro of the Gaumont Mutual Company is a woman of literary and musical tastes. She continues her musical training and at present is also taking a course in French and Spanish literature.

In taking a fire scene for "The Iron Claw," **Charles Reveda** fell from a ladder into the flames. His face and hands were burned, but after treatment he returned to work the next day.

David Thompson, assistant director at the Columbia-Metro studio, is skilled in giving "first aid to the injured," and is in demand very frequently to care for players injured in scenes.

Lucille Lee Stewart, Ralph Ince's new leading lady, has finished her first feature production and is working on another Vitagraph Blue Ribbon feature to be released early in the summer.

Francis X. Bushman had his fingers badly cut in a scene in which he wrests a sword from a negro in "The Wall Between."

Anita Stewart was the principal attraction at a benefit for the Actors' Fund in the Eighty-first Street Theater, New York, recently. Her pictures sold for five dollars each.

Robert Clugston, who appeared in "The Haunted Manor," Gaumont feature, has the role of wealthy clubman in "The Isle of Love," featuring **Gertrude McCoy.**

Helen Gibson has a new automobile.

Gertrude McCoy, having finished her work as the featured player in "The Isle of Love," a Gaumont Mutual Masterpicture, is back in New York.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	87	95
Biograph Company	..	52
Famous Players Film Co..	75	115
General Film Corp., pref...	..	45
Mutual Film Corp., pref...	44	48½
Mutual Film Corp., com...	45	50
No. Am. Film Corp., pref...100		110
No. Am. Film Corp, com...	45	57
New York M. P. Corp.....	33	43
Thanhouser Film Corp.....	3⅞	4⅞*
Universal Film Mfg. Co....200		..

*Par $5.00.

Famous Players - Reliance - Majestic - Keystone-Triangle Merger: If the last reports be true that $50,000,000 is the capitalization of this new company, the criticism that has already been pretty generally offered that it is overcapitalized, is entitled to respect. We have just had two instances of substantially incorporated companies that are not exactly "blossoming in our early Spring." That this combination can produce beautiful pictures, no one can deny. The Famous Players' output, and many of the releases of the Triangle, have exhibited perfect photography, excellent acting, fine characterization and interesting stories, but the Triangle's finances did not obtain a "rosy" hue when it was operating on its own feet. If the merger eliminates much of the needless "reduplication of genius" and will pay the illustrious gentlemen who are directing its destinies, just what they are worth and no more, the company should make money, but a very modest capitalization would have impressed the public at large that the film industry was beginning to take itself seriously.

Universal Film Manufacturing Company: It is reported earnings in the last quarter are more than satisfactory and the company is now doing the best business in its history.

New York Motion Picture Corporation: Stock was offered under 40 last week and we have no available information at this time to account for its weakness.

PACIFIC COAST NOTES

Helen Jerome Eddy, the Morosco-Paramount actress, has been invited to take part in a Shakespearean festival to be held in an out-of-doors arena at Hollywood, Cal. Other film players who will take part are **Tyrone Powers, De-Wolf Hopper** and **Douglas Fairbanks.**

Myrtle Stedman will be starred in the current feature now being directed by **William D. Taylor** at the Pallas studios.

J. Warren Kerrigan and the players in "The Silent Battle," who spent several weeks in the Pine Mountains south of San Diego, have returned to Universal City.

Reports from the studios of the B. and L. Company, of San Mateo, state that **Neva Gerber** is doing very good work in the feature in which she is playing the leading role.

J. P. McGowan purchased for the Signal Film Corporation eight coyote pups to be kept at the studios for use in some of the forthcoming western productions. The animals were captured by a rancher in the San Gabriel canyon.

One of the chief attractions in the Selig Zoo nursery is a lively group of three hundred baby mallard ducks.

A. A. Davison, auditor of the Selig Company, who is paying the Los Angeles studios a visit, was guest of honor at a recent dinner party given by **Director William Robert Daly** and **Fritzi Brunette.**

Sidney Smith, who plays a prominent part in the Selig drama, "The Return," has purchased a new automobile.

"A Man's Soul," which **Edward Sloman** is directing for the American Company, is the story of a physician in a leper colony in the South Sea Islands who gives up the girl he loves to continue his work. **Franklin Ritchie** and **Winnifred Greenwood** have the leading roles.

Charles Clary, who played in New York with **Mary Mannering** in "The Road to Yesterday," and was leading man on tour with **Mrs. Leslie Carter,** has joined the William Fox players and is working in a picture being made in California and Arizona under the direction of **Raoul A. Walsh.** Mr. Clary had an important role in the "Adventures of Kathlyn" series.

More than fifty American-Mutual players will take part in the coming rodeo to be held in Santa Barbara. Among them is **Anna Little,** the only woman who has so far signified her intention of taking part in the riding and roping contest.

A Chicago railroad man named Holmes has notified **Helen Holmes** that he had named his twin daughters for her; that is, one is Helen and the other Neleh (the letters of "Helen" transposed).

Six of the fifteen episodes of "The Secret of the Submarine" have been completed. The first release goes to the public May 8. A. U. S. submarine attached to the Naval station at San Pedro, Cal., is being used, with the sanction of the Navy Department.

Wellington Playter will play the leading role, that of an Italian, "Pascho," in "The Return," which **T. N. Heffron** is directing at the Selig studios.

Victor Rottman is a newcomer to the Edendale Kalem studios. He will appear in comedies with **Ethel Teare, Jack MacDermott** and **Gus Leonard.**

Marin Sais recently purchased a 320-acre stock farm in Utah.

Clifford Howard, author of "Virtue," the allegorical seven-reeler featuring **Audrey Munson,** is an authority on the characteristics of handwriting and has written a book on the subject. He applies this knowledge in supervising in-

Mme. Gloria Reesora, a native of Italy, will be connected with the Illinois Film Corporation and will be featured in Neapolitan productions.

serts appearing in pictures from the American studios.

"Bobbie of the Ballet" is a five-reel comedy drama being produced by **Director Joseph De Grasse,** featuring **Lon Chaney** and **Louise Lovely. Grant Carpenter** wrote the story.

Marc Fenton plays the role of a priest in the forthcoming Universal play, "The Way of the World," featuring **Hobart Bosworth.**

Ella Hall plays the lead in the five-reel play, "Ambrosia," which **Robert Leonard** is directing.

A two-reel southern drama, "Heartaches," is being filmed by **Director Lloyd B. Carleton** with **Emory Johnston** and **Dorothy Davenport** in the leading roles.

Rosebud Hill and **Clair Alexander** are among the recent additions to the Cub-Mutual studios. They will make their initial appearance in "The Traitor," featuring **George Ovey.**

Edward Sloman with an assistant and a camera man went across the border into Mexico recently for some "atmosphere" scenes for his five-reeler, "Reclamation," being produced for the American Film Corporation.

Peggy Pierce plays a prominent part in "His Bread and Butter," a coming Keystone comedy.

Luella Maxam, who was formerly with the Selig Company, appears in the support of **Chester Conklin** in "Bucking Society," produced under the direction of **Mack Sennett.**

Harry Booker, with the Keystone forces, was on the speaking stage for sixty-one years, being a member of the first minstrel company to cross the plains in the days when a company of soldiers were sent along to protect them.

Bertram Grassby, who has been playing second to **Jack Kerrigan** is now playing the lead under **Director L. Reynolds.**

Douglas Fairbanks has completed another feature, "The Bounder," in which his athletic prowess has full scope. **Joe Singleton** and **Bessie Love** are in the cast.

Edgar Kellar has completed his one-reel novelty picture for the Vitagraph Company.

Marguerite Marsh is playing opposite **De Wolf Hopper** in the film version of "Casey at the Bat."

The Signal Film Corporation is enlarging its laboratories to handle not only their own output but that of two other concerns as well. **Orrin Denny** is in charge.

Lillian Gish, in her new play which **Allan Dwan** is directing, appears as a southern girl who suffers from unjust suspicions until vindicated in the end.

Anita King, the Lasky actress who was appointed head of a bureau to care for "picture-struck" girls, has been lecturing at various Los Angeles high schools.

Hal Cooley is to go to the Monrovia Company to take the lead in a big feature photoplay. Cooley has been with the Selig, Universal and American companies.

At the Fine Arts studio, **Edward Dillon** is putting on a melodrama with comedy touches, in which **Fay Tincher, Tully Marshall, Seena Owen** and **Chester Withey** appear. **Roy Sommerville** wrote the story.

The **Franklin** brothers are staging a drama starring **Norma Talmadge** in the role of the wife of a crook who turns to the straight and narrow path. **Ralph Lewis** and **Eugene Pallette** are in the supporting cast.

Rita Jolivet has signed with Oliver Morosco to act in pictures.

The real name of **"Bud" Duncan,** the Kalem player, is **Albert Edward Duncan.**

Frank Jonasson, who plays important roles in "The Social Pirates," was a member of **Willard Mack's** stock organization in Salt Lake City.

Ollie Kirby, one of "The Social Pirates," entered pictures without any previous stage experience.

Howard Hickman, in the Ince photoplay, "Civilization." plays the role of the

inventor of a life destroying submarine and the suitor for the hand of the Princess.

Ethel Teare, the Kalem comedienne, recently refused a tempting offer to return to vaudeville.

George Melford has begun a new five-reel feature at the Lasky studios, starring **Cleo Ridgely** and **Wallace Reid.**

"Club Law," the Universal photoplay in which **Harry Carey** and **Stella Razeto** are featured under the direction of **Ed. J. Le Saint,** has just been completed.

Rollin S. Sturgeon worked two weeks with the scenario of "Through the Wall" before he prepared to produce it.

Director Richard Stanton of the Universal is starring **Carter De Haven** in a two-reel picture by **Bess Meredyth, Vola Smith** and **Lucille Younge** are also in the cast.

William D. Taylor of the Pallas Company is at work on "The American Beauty," a forthcoming feature starring **Myrtle Stedman.** In the cast are **Elliott Dexter, Howard Davies, Juan de la Cruz** and **Miss Woods.**

"The Committee on Credentials" is to be the next story by **Peter B. Kyne** to be filmed by **Ed. J. Le Saint,** "The Three Godfathers," by that author, having been finished. **Harry Carey** and **Stella Razeto** will play the leading roles.

VITAGRAPH DIRECTOR DISCOVERS NEW COMET

Another picture star of the first magnitude has been discovered in Lucille Lee Stewart, who is working under the capable direction of Ralph W. Ince at the Vitagraph Bay Shore, L. I. studios.

At these studios, Mr. Ince is producing a feature in which Miss Stewart will portray the principal female role. This is the first starring vehicle in which the new Vitagrapher has appeared and she shows promise, according to Director Ince, of becoming equally as successful as a movie lead as any of the foremost stars of the day.

Lucille Lee Stewart, Vitagraph.

Miss Stewart is fortunate enough to combine good looks, vivacity and charming personality, together with an ability to handle herself as well as a seasoned star.

One of the powerful emotional scenes from "The Woman Who Dared," produced by the California Motion Picture Corporation and featuring the celebrated Beatriz Michelena.

In the two-reel American play, "Jack," **Anna Little** wears a wedding gown for the first time.

T. N. Heffron, Selig director, has begun work on "The Return," a psychological drama from the pen of **William E. Wing.** The play, a three-reeler, features **Kathlyn Williams** supported by **Wellington Playter, Guy Oliver, Vivian Reed** and **Sidney Smith.**

The use of the largest steel mill in Los Angeles was secured by **Director William Robert Daly** of the Selig Company for some of the scenes in "The Hare and the Tortoise."

Four automobiles were wrecked during the filming of the first five chapters of "The Secret of the Submarine," the American-Mutual serial. Two were smashed in a collision, one in a leap across a thirty foot chasm and another in a tumble into a ditch, the last an unintentional event which brought the occupants of the car near death.

Marie Empress, the Balboa actress, whose real name is **Marie Keene,** is the grand niece of **Edmund Keene,** the famous English actor. Before coming to America, she was a London favorite under the auspices of Klaw and Erlanger.

The latest child players to be added to the Balboa forces are **Ruth** and **Virginia Corbin,** aged seven and three respectively. They will soon be seen in Balboa releases.

Harry D. Southard of Balboa was a star athlete and orator when in Cornell University. Prior to joining the Horkheimer forces, Southard had extensive stage and studio experience.

Charles Bartlett is now a Balboa director. He was formerly with the American Company.

Charles Chaplin had the honor of throwing out the first ball at the Los Angeles game, opening the Pacific Coast base-ball season for 1916.

Jack Nelson, a native of Memphis, Tenn., and for several years a leading director and star of film dramas, has been engaged to play opposite **Margaret Gibson,** the Horsley-Mutual star.

A Chinese story, with Chinese settings and all the characters in Chinese make-up is being filmed at the Vogue-Mutual studios under the direction of **Jack Dillon.** The cast includes **Paddy McQuire, William Cummings, Arthur Moon** and **Rena Rodgers.**

"The Floorwalker," the first of the **Chaplin**-Mutual comedies has been completed and the comedian is now at work on his second release.

The Signal Film Corporation secured permission of a railroad company to destroy by fire one of their wooden trestles for a scene in "Whispering Smith."

Edward Sloman is making a special study of light and night-light effects for the pictures he is directing at the Amer-

ican studios. The result is shown in "Reclamation," a recent five-reeler.

Judge Hinshaw of the Supreme Court of California and a party of friends recently visited the plant of the Oliver Morosco Photoplay Company as the guests of **General Manager Charles Eyton.**

In their leisure moments, **Lena Baskette** and **Zoe Bech,** child players with the Universal Company, act out improvised scenes.

Vola Smith, Carter De Haven's leading woman at Universal City, has purchased a new home on Capitol Hill, between Los Angeles and the film city.

William Christy Cabanne of the Fine Arts Studio, became twenty-eight years old last week, and among those invited to his Hollywood home to celebrate this event were **Douglas Fairbanks, De Wolf Hopper, Lillian** and **Dorothy Gish, Bessie Love, Bobbie Harron, Bennie Zeidman, Norma Talmadge** and several others from the Fine Arts Studio. Mr. Cabanne's father and brother came from St. Louis to be present at this event.

William F. Russell has been invited to represent the American Film Company at the San Diego Exposition on Motion Picture Days, May 5 and 6.

Harry Carey is writing a two-reel western story in which he will be featured by the Universal Company.

Adelaide Woods, cast for an important role in the Morosco company's new feature picture, has received a tempting offer to return to the stage in the re-opening shortly of a Los Angeles theater which for years was a popular stock house. Miss Woods' engagement with the Morosco company will prevent her from accepting this offer.

Anna Luther, in a Keystone picture begun last week and in which she will be featured, "out-Billies" **Billie Burke** in a pajama scene.

"Baseball Billy," the first of a **Billy Mason** series of pictures, has been completed at Universal City with the co-direction of **Albert Russell.**

William Russell, having finished the Mutual Masterpicture, "The Highest Bidder," for the American Film Company, has begun work on another five-reeler, "The Guide," written by **Russell E. Smith.**

In compliment to **George Grenier,** technical director for the Fox companies at Edendale, Calif., the village which was erected on Catalina Island for the production of "The Battle of Hearts," in which **William Farnum** will be featured, has been called Grenierville.

Jack Sherrill, who played a prominent part in "Then I'll Come Back to You," with Alice Brady, has joined the western Lasky forces.

BRITISH TRADE GOSSIP

W. A. Fenning is now the general manager of the London branch of the Fox Film Corporation.

Among the exteriors which the Famous Players company will film for "The Silver King" are scenes at Charing Cross Station and Hatton Garden and a huge race course episode. The company is being sent to England especially for scenes for the play.

In Southport, a proposed insert in the seven-day licenses to be issued to local cinema managers prohibit the showing on Sunday of "films depicting crime or comedy or serial films."

"The Dop Doctor," the Pathe drama, is having very much of a success in Dublin.

A cinema recruiting campaign is planned throughout Ireland. H. Higginson, who is in charge, will give free picture shows in each city, including films dealing with war in various places and with life in the army and navy, and suitable recruiting speeches will be made.

The British Fire Prevention Committee includes in its "Fire Warnings," special attention to the danger in places of amusement of fire and panic from air-raids.

It is reported that a man recently begged exemption from military service on the ground that he did not wish to leave for the front until he had seen all the episodes of his favorite film serial.

PEARL WHITE DABBLES IN "HIGH ART"

Never in pictures, even when sailing over Manhattan in a balloon during the filming of The Perils of Pauline, did Miss Pearl White, the Pathe star, give a greater exhibition of nerve than when she dangled from the roof of the Gerard Building on April 15 and from the flimsy support of a narrow scaffolding painted her initials in huge four-foot letters.

Pearl White, the Pathe star, in painter's garb on the "swing" high above the street, "helps" paint a huge sign heralding the motion picture exposition.

P. A. Parsons, the Pathe publicity man, had framed up the stunt in conjunction with T. M. Alexander of the Motion Picture Board of Trade. The Board of Trade is having painted upon the side of the building a huge sign advertising the Exposition to be held at the Madison Square Garden from May 6-13. It was this sign which furnished the idea.

A safety belt was offered to her, but she spurned it in scorn. She was about to step from the parapet to the electric sign which offered the only means of reaching the scaffolding thirty feet below, when Edward José, her director, rushed through the crowd. Mr. José was considerably excited, and with reason. "The Iron Claw," the serial in which Peerless Pearl stars, is not yet finished, and the risk of losing his heroine was too great. Mr. José begged her to descend with him to the street, but Miss White was not to be denied. "I'll be on deck for the tank scene this afternoon, Mr. José," she said. "Don't worry." Mr. José was gently led away and with a final wave of the hand Miss White began her descent.

To properly understand the risk one would have to have stood upon the roof. The scaffolding hung by ropes some thirty or forty feet below the roof. Between it and the roof was an electric sign, the text of which, arranged in lines, furnished the only means of reaching the scaffolding. These steps in the ladder were some four feet apart, and the whole structure wabbled in the strong wind. Everyone held his or her breath while the descent was being negotiated and when the girl finally reached the scaffolding the crowd on both buildings and streets set up a cheer.

Three-quarters of an hour later as she sped down Broadway in her car a traffic cop held up his hand.

"Well, Pathe Pearl," he said, "my money's on you every time!"

'CONDUCTOR 786' RIDES AGAIN

After a well earned vacation in Florida "Conductor 786" comes back to New Rochelle to don the blue suit and brass buttons again in Falstaff Comedies. It is Riley Chamberlin, originator of the character; as emperor of the rear platform, with number 786 on his hat, Riley has won a big following.

Although he is an actor of long and honorable experience, Chamberlin's youth found him, as a college boy, holding down a conductor's job one summer in Atlanta, Georgia. His wit gave the world that famous inspection story. The inspector boarded Riley's car one day and promptly pointed out that there were sixteen passengers in the car, but the fare register showed only fifteen nickels rung up.

Riley looked at the indicator, counted his passengers, and said: "You're right! One of them's got to get off!"

Juanita Hansen, who has the role of Cleo Burke in "The Secret of the Submarine," aroused the curiosity of Director George Sargent and the members of the company during the filming of the first chapters of the forthcoming big picture.

At first it was believed that she took such an interest in the production and development of the plot that she could not wait until she received her copy of the script, to find out what was going on. Then one day, the cat popped out of the bag. The reason was that purely feminine one, clothes. In the earlier part of the serial her characterization calls for simple garb, and she was anxious to find out as far ahead as possible how she was to "dress the part" in the later installments, so she could prepare an extensive wardrobe.

When she learned she would be able to wear nifty clothes she was quite satisfied, and her many friends later on will see her in the marvelous creations.

"Split Reel" News for Theater Men

THE convention and exposition, which will be held in Minneapolis in May, is receiving wide publicity through the newspapers of the Northwest. Exhibitors everywhere will be helping to boost the big show if they will ask their local newspapers to run readers which are being furnished by the convention publicity staff.

The Mystic Theater, Petaluma, Calif., of which J. A. McNear, Jr., is manager, is issuing a very handy sized program. It would slip easily into a man's pocket or a woman's handbag and so be an ever ready reminder of what is going on at that theater. Another good idea in this program is that it announces at just what time the performances will begin. Mr. McNear is running matinees every day and uses only Triangle and Paramount releases.

Eagle, Nebr., will have motion picture shows twice a week in the opera house. Frank Gillette, Jr., has opened the house.

Jay Dundas has sold the Maynard Theater at Mitchell, S. D., to G. W. Dyckman, who will take possession at once.

The large brick building at the corner of Twenty-first street and Broadway in Council Bluffs, has been converted into an up-to-date picture house, to be known as the Gem Theater. The building has been thoroughly remodeled to meet requirements, and has raised seats and tastefully decorated walls. Four 16-inch oscillating fans are to be installed, and the theater promises to be a popular place of amusement for the West End residents.

D. C. McClellan, manager of the Garden Theater in Minneapolis, is advertising his features in a most timely fashion. Recently he presented "Live Wire and Love Sparks," and his electric flash in the lobby packed the theater throughout the day. When he exhibited "Drugged Waters" Mr. McClellan had a large lobby and street display arranged by one of the water companies. This attracted much attention to the house and its pictures. When "The Stars and Stripes in Mexico" was billed at the New Garden soldiers were pacing the walk in front of the theater and the house was decorated in patriotic colors.

That a good artist can add materially to the attractiveness of the program is demonstrated in the four-page folder issued weekly by The Princess Theater, Frankfort, Ind. The cover design is very artistic and is printed in dull shades of purple, brown and blue prettily blended. The manager overlooked a good chance for advertising though in that his name does not appear anywhere on this program.

David Stewart, manager Red Mill Theater, Hamilton, Can., planned a very unique program for his patrons in conjunction with the big war film, "The Campbells Are Coming," released by the Universal Film Company. On this occasion Mr. Stewart invited the 173rd Scotch Regiment, commanded by Col. Bruce, to be his guests. The theater was elaborately and appropriately decorated and a special musical program prepared. The men, led by Col. Bruce, marched to the theater 650 strong, including their officers. After the show the regiment was presented with a silk flag by the employes of the Red Mill Theater. The Rev. Banks Nelson delivered an address. Mr. T. J. Stewart, member of Parliament for West Hamilton, also spoke during the afternoon.

The following persons have applied for transfers for Minneapolis moving picture theater licenses: A. Harrier, 2508-2510 Central avenue, transfer from Hitchcock & Francis; William A. Kast, 2100 Washington avenue north, from D. W. Stevens; D. E. Rourk, 1307 East Franklin avenue, from P. Potvin.

A. M. Brown has purchased the motion picture theater at Burlington, N. D. He operates a chain of houses which takes in Kenmare, Carpio and Donnybrook.

Dreamland Theater lives up to its name in the cover design of the program, which pictures a maiden in diaphanous draperies peacefully sleeping in a hammock swung among tropical verdure. One point worthy of note and imitation in this program is that a concise summary of the plot of the photoplays to be shown is given opposite each day's program. This helps the patrons to decide which plays will particularly appeal to them, and adds to their interest in the program.

Jay E. Gould, manager of the Crystal Theater at Glencoe, Minn., has the distinction of installing the first Super-Kinetoscope in the Central United States. He purchased the machine from Thomas A. Edison, Inc., for $600 and says that it is well worth the price. "This is a great machine," Mr. Gould says. "It projects a perfect picture without the slightest trace of flicker." Mr. Gould cartainly is giving his patrons a good run for their money. He has a six-piece orchestra and in April played "The Birth of a Nation" for three days. He will exhibit "The Battle Cry of Peace" in May. He also has arranged to show Selig's new de luxe edition of "The Spoilers" in May.

Mr. and Mrs. Joseph Roman are planning to enlarge the Rex Theater at Virginia, Minn. Increasing business in the past few months has made the change necessary.

The Palace Photoplay House Co. has been incorporated at Racine, Wis. The capital stock is $10,000 and the incorporators are: Martin J. Hueffner, Edward Collins and M. E. Walker. The new concern will conduct a movie show in the Masonic Temple building, the south end of the lower floor of that building being remodeled for the house.

Robert Kent has taken possession of the North Theater at Columbus, Nebr., having purchased the house from Oscar Baker.

The Zenith Feature Film Co. has had perhaps the most remarkable growth of any independent distributing office that has ever operated in the Northwest. Two years ago last October they started out with one copy of "Arizona," a six-reel feature, which did remarkable business in this territory. From that small beginning and in the remarkable short time of two years and a half they have grown until the Duluth office occupies the entire sixth floor of the Lyceum building, with perhaps thirty people necessary to handle the business. During this time they have handled a number of big film successes, one of the latest being the big war film, "Germany on the Firing Line," four copies of which have been kept busy every day for the last eight weeks. They are also distributors in the Northwest for the Ivan products, seven releases of which are now ready for booking. These productions are making exhibitors money and going big wherever used. Their recent purchase of "Silver Threads Among the Gold" is another big success and no doubt will prove a money-getter for exhibitors in this territory. The branch offices being established will be in charge of competent and thoroughly experienced film men, who have a big acquaintance and stand very high in their respective districts.

Novelty Theater, Malone, N. Y., also has instituted some novelties in its program. The cover bears the inscription, "Don't throw this away, shove it in your pocket—keep it handy as it gives you just the information you desire about the shows each day throughout the week." The inside front cover is devoted to a department headed "Reel Dope—devoted to the photoplay and Novelty Theater." In this department they ask for criticisms of the photoplays and suggestions for the betterment of the theater. Also they agree to publish in the program letters from their patrons telling what films they like best, pointing out errors or inconsistencies in the plot, action or costuming of the play, etc. This idea ought to prove a bond of sympathy between the patrons and manager as well as between the different patrons.

The Favorite Feature Films of Minneapolis have been fortunate in securing new prints of "The Christian" from the Vitagraph Company of America, which are being released by this concern. "The Christian" is in eight reels and is from the story of the same name by Hall Caine.

The Princess Theater and the Premier Theater in Sherbrooke have made a change, now using Universal Service, Blue Bird Films and Universal program. These two theaters represent the cream of the business in Sherbrooke.

The Janesville Amusement Co., of Janesville, Wis., has been incorporated. The capital stock is $5,000. The incorporators are: J. A. Strimble, Harry O. Newland and F. E. Sutherland.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-1	Swords and Hearts	Biograph	1,000
D	5-1	The Strange Case of Mary Page, No. 15	Essanay	2,000
D	5-1	The Social Pirates, No. 6	Kalem	2,000
C	5-1	The Buckshot Feud	Lubin	1,000
D	5-1	The Man Within	Selig	3,000
T	5-1	The Selig-Tribune, No. 35	Selig	1,000
C	5-1	Jane's Husband	Vitagraph	1,000

Tuesday.

D	5-2	In the Moon's Ray	Essanay	2,000
	5-2	Title Not Reported	Kalem	
D	5-2	The Candle	Lubin	2,000
D	5-2	The Matchmakers	Edison	3,000
C	5-2	Ham and the Masked Marvel	Kalem	1,000

Wednesday.

D	5-3	Fit for Burning	Biograph	3,000
C	5-3	The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So"	Essanay	1,000
C	5-3	Romeo of the Coal-Wagon	Kalem	1,000
C	5-3	The Real Dr. Kay	Edison	1,000

Thursday.

D	5-4	None So Blind	Lubin	3,000
T	5-4	Selig-Tribune, No. 36	Selig	1,000
C	5-4	The Brave Ones	Vim	1,000

Friday.

C	5-5	The Dumb Heiress	Kalem	1,000
D	5-5	The Oath of Hate	Knickerbocker	3,000
C	5-5	Home-Made Pies	Vim	1,000
C	5-5	Some Chicken	Vitagraph	1,000

Saturday.

D	5-6	Once a Thief?	Essanay	3,000
D	5-6	The Human Telegram	Kalem	1,000
C	5-6	Father's Night Off	Lubin	1,000
D	5-6	An Elephant's Gratitude	Selig	1,000
D	5-6	The Resurrection of Horror	Vitagraph	3,000

Monday.

D	5-8	During the Round-Up	Biograph	1,000
D	5-8	The Strange Case of Mary Page No. 16	Essanay	2,000
D	5-8	The Social Pirates No. 7	Kalem	2,000
C	5-8	Skirts and Cinders	Lubin	1,000
D	5-8	A Stranger in New York	Selig	3,000
T	5-8	The Selig-Tribune No. 37	Selig	1,000
C	5-8	The Sleuth	Vitagraph	1,000

Tuesday.

C	5-9	Merry Mary	Biograph	2,000
D	5-9	Celeste of the Ambulance Corps	Edison	3,000
C	5-9	A Return to Youth and Trouble	Essanay	2,000
	5-9	Title Not Reported	Kalem	

Wednesday.

C	5-10	A Mix-Up in Black	Edison	1,000
C	5-10	The Fable of "The Good Fairy and the Lorgnette and Why She Got It Good"	Essanay	2,000
C	5-10	Not What the Doctor Ordered	Kalem	1,000

Thursday.

D	5-11	The Wheat and the Chaff	Lubin	3,000
T	5-11	The Selig-Tribune No. 38	Selig	1,000
C	5-11	The Water Cure	Vim	1,000

Friday.

C	5-12	A Lunch-Room Legacy	Kalem	1,000
D	5-12	Broken Fetters	Knickerbocker	3,000
C	5-12	The Pretenders	Vim	1,000
C	5-12	In Ag'in Out Ag'in	Vitagraph	1,000

Saturday.

D	5-13	The Jester	Essanay	3,000
D	5-13	Hazards of Helen No. 79	Kalem	1,000
C	5-13	Jenkins Jinx	Lubin	1,000
D	5-13	The Sheriff's Duty	Selig	1,000
D	5-13	O'Hagan's Scoop	Vitagraph	3,000

V. L. S. E. Program

	5-1	At Piney Ridge	Selig	5,000
	5-1	The Law Decides	Vitagraph	1,000
	5-1	Hearst-Vitagraph No. 35	Vitagraph	1,000
	5-4	Hearst-Vitagraph No. 36	Vitagraph	1,000
	5-1	Jack Series—Hires a Stenographer	Vitagraph	1,000
	5-8	Jack Series—His Dukeship	Vitagraph	1,000
	5-8	Britton of the Seventh	Vitagraph	5,000
	5-8	Love's Toll	Lubin	5,000
	5-9	Hearst-Vitagraph No. 37	Vitagraph	1,000
	5-12	Hearst-Vitagraph No. 38	Vitagraph	1,000

Mutual Program

Monday.

D	5-1	Pierre Brissac, the Brazen	American	2,000
C	5-1	The Dashing Druggist's Dilemma	Falstaff	1,000

Tuesday.

D	5-2	The Weakling	Thanhouser	2,000
C	5-2	Out for the Count	Vogue	1,000

Wednesday.

T	5-3	Mutual Weekly, No. 70	Mutual	1,000
C	5-3	Billy Van Dusen's Ancestrie	Beauty	1,000
S	5-3	See America First, No. 34	Gaumont	700
C	5-3	Kartoon Komics, No. 34	Gaumont	300

Thursday.

D	5-4	The Spirit of '61	Thanhouser	3,000

Friday.

D	5-5	With a Life at Stake	Mustang	2,000
C	5-5	M. T. Dome's Awful Night	Cub	1,000

Saturday.

D	5-6	Avenged by Lions	Centaur	2,000
C	5-6	The Skillful Sleigher's Strategy	Falstaff	1,000

Sunday.

C	5-7	All for Nuttin'	Beauty	1,000
C	5-7	Bungling Bill's Dream	Vogue	1,000
T	5-7	Reel Life	Gaumont	1,000

Monday.

D	5-8	The Touch on the Key	American	2,000
C	5-8	The Kiddie's Kaptain Kid	Falstaff	1,000
D	5-8	The Secret of the Submarine No. 1	American	2,000

Tuesday.

D	5-9	When She Played Broadway	Thanhouser	2,000
C	5-9	Germatic Love	Vogue	1,000

Wednesday.

C	5-10	Skelley's Skeleton	Beauty	1,000
S	5-10	See America First No. 35	Gaumont	700
C	5-10	Kartoon Komics No. 35	Gaumont	300
T	5-10	Mutual Weekly No. 71	Mutual	1,000

Thursday.

D	5-11	The Profligate	American	3,000

Friday.

C	5-12	Jerry's Perfect Day	Cub	1,000
D	5-12	The Blindness	Mustang	2,000

Saturday.

D	5-13	The Ordeal	Centaur	2,000
C	5-13	Freddie's Frigid Finish	Falstaff	1,000

Universal Program

Monday.

C	4-24	His Wooden Leg	Nestor	1,000
D	4-24	Graft No. 20	Universal	2,000

Tuesday.

D	4-25	The Other Half	Gold Seal	2,000
C	4-25	The Unexpected	Rex	1,000
C	4-25	Billy's War Brides	Imp	1,000

Wednesday.

D	4-26	Lonesome House	Big U	1,000
C	4-26	Bill's Narrow Escape	L-Ko	1,000
T	4-26	Animated Weekly No. 17	Universal	1,000

Thursday.

D	4-27	Miss Blossom	Laemmle	2,000
D	4-27	Chicken Hearted Jim	Rex	1,000
C	4-27	Such is Life in China, a Hy Mayer Travelogue	Powers	1,000

Friday.

D	4-28	Why Mrs. Kenworth Lied	Imp	3,000
	4-28	No Release This Week	Victor	
C	4-28	The Newlyweds' Mixup	Nestor	1,000

Saturday.

D	4-29	The Torrent of Vengeance	Bison	2,000
C	4-29	A Family Avair	Powers	1,000
C	4-29	A Jitney Driver's Romance	Joker	1,000

Sunday.

C	4-30	Their Anniversary	Rex	1,000
D	4-30	Through Flames to Love	Imp	2,000
	4-30	No Release This Week	L-Ko	

Monday.

C	5-8	Potts Bungles Again	Nestor	1,000
D	5-8	The Adventures of Peg o' the Ring No. 2	Universal	2,000.

Tuesday.

C	5-9	The Mark of a Gentleman	Gold Seal	2,000
D	5-9	Virginia	Rex	1,000
C	5-9	When a Wife Worries	Imp	1,000

Wednesday.

D	5-10	The Go-Between	Imp	1,000
C	5-10	The Great Smash	L-Ko	3,000
T	5-10	Animated Weekly No. 19	Universal	1,000

Thursday.

D	5-11	Her Husband's Faith	Laemmle	2,000
C	5-11	Mr. Fuller Pep—He Tries Mesmerism—Ed.	Powers	1,000

Friday.

D	5-12	The Capital Prize	Imp	3,000
D	5-12	A Strange Confession	Victor	1,000
C	5-12	Never Lie to Your Wife	Nestor	1,000

Saturday.

D	5-13	A Fight for Love	Bison	3,000
	5-13	No Release This Week	Powers	
C	5-13	A Wife for a Ransom	Joker	1,000

Sunday.

D	5-14	A Soul for Sale	Rex	3,000
C	5-14	Her Great Part	Laemmle	1,000
	5-14	No Release This Week	L-Ko	

Miscellaneous Features

Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
A Fool's Paradise	Ivan Film	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000

Bluebird Photo-Plays, Inc.

Feb. 14	Hop, the Devil's Brew	5,000
Feb. 21	The Wrong Door	5,000
Feb. 28	The Grip of Jealousy	5,000
Mar. 6	Rupert of Hentzau	5,000
Mar. 12	The Strength of the Weak	5,000
Mar. 19	Yaqui	5,000
Mar. 26	The Flirt	5,000
Apr. 2	Tangled Hearts	5,000
Apr. 9	John Needham's Double	5,000
4-16	The Great Problem	5,000
4-24	The Gay Lord Waring	5,000
5-1	Crippled Hand	5,000
5-8	The Gilded Spider	5,000

Fox Film Corporation

Released Week of

Feb. 20	The Fool's Revenge	5,000
Feb. 27	The Spider and the Fly	5,000
Mar. 6	The Marble Heart	5,000
Mar. 13	Gold and the Woman	5,000
Apr. 24	The Man of Sorrow	5,000
Mar. 27	A Wife's Sacrifice	5,000
Apr. 3	Blue Blood and Red	5,000
Apr. 10	Slander	5,000
4-17	A Modern Thelma	5,000
4-24	A Man of Sorrow	5,000
5-1	Blazing Love	5,000
5-8	The Eternal Sapho	5,000

International Film Service, Inc.

4-24	The Mysteries of Myra, No. 1	2,000
5-1	The Mysteries of Myra, No. 2	2,000
5-8	The Mysteries of Myra No. 3	2,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

Mar. 15	The Count of Ten	Metro	1,000
Mar. 27	The Wall Between	Metro	5,000
Apr. 3	The Kiss of Hate	Metro	5,000
Apr. 10	The Half Million Bribe	Metro	5,000
4-17	Playing With Fire	Metro	5,000
4-24	The Come-Back	Metro	5,000
5-1	Dorian's Divorce	Metro	5,000
5-8	The Snowbird		5,000

Mutual Master-Pictures.

Released week of

Mar. 25	The Hidden Law	Centaur	5,000
Mar. 27	The Love Liar	Centaur	5,000
Mar. 27	Revelation	American	5,000
Mar. 27	The Net	Thanhouser	5,000
Apr. 3	The Haunted Manor	Gaumont	5,000
Apr. 3	The Traffic Cop	Thanhouser	5,000
Apr. 10	April	American	5,000
Apr. 13	The Leopard's Bride	Gaumont	5,000
4-17	Feathertop	Gaumont	5,000
4-20	Master Shakespeare, Strolling Player	Thanhouser	5,000
4-24	The Conscience of John David	Centaur	5,000
4-27	The Stain in the Blood	Signal	5,000
5-4	Lying Lips	American	5,000
5-1	The Quality of Faith	Gaumont	5,000
5-8	Soul Mates	American	5,000
5-8	His Father's Gold	Thanhouser	5,000

Paramount Features.

Released week of

4-27	The Moment Before	Famous Players	5,000
4-24	The Lowlands of Luzon	Paramount-Burton Holmes	1,000
4-27	Col. Heeza Liar Wins the Penhant	Paramount-Bray	1,000
5-1	David Garrick	Pallas	5,000
5-1	The Dog-Eaters of Benguet	Paramount-Burton Holmes	1,000
5-1	Al Falfa's Scientific Dairy	Paramount-Bray	1,000
5-1	Paramount Pictographs-Weekly Magazine	Paramount	1,000
5-4	The Innocent Lie	Famous Players	5,000
5-8	Maria Rosa	Lasky	5,000
5-8	"Hiking" with the Igorots	Paramount-Burton Holmes	1,000
5-8	Paramount Pictographs—Weekly Magazine	Paramount	1,000
5-10	A Toyland and Paper Chase	Paramount-Bray	1,000
5-11	Alien Souls	Lasky	5,000

Pathe.

Released Week of

5-8	The Iron Claw No. 10	Pathe	2,000
5-8	Who's Guilty No. 1	Pathe	2,000
5-8	Luke and the Bomb Throwers	Pathe	1,000
5-8	Beautiful Lake Chuzenji, Japan	Pathe	500
5-8	The Ascent to Mt. Ranier	Pathe	500
5-8	Boob Weekly	Pathe	1,000
5-8	Pathe News No. 38	Pathe	1,000
5-8	Pathe News No. 39	Pathe	1,000

Red Feather Productions.

Released Week of

Mar. 20	Drugged Waters	5,000
Mar. 27	Autumn	5,000
Apr. 3	Two Men of Sandy Bar	5,000
Apr. 10	Brigadier Gerard	5,000
4-17	Her Bitter Cup	5,000
4-24	Thrown to the Lions	5,000
5-1	Dr. Neighbor	5,000
5-8	A Huntress of Men	5,000

Triangle Film Corporation.

Released week of

4-16	Sold for Marriage	Fine Arts-Triangle	5,000
4-16	The Stepping Stone	Kay-Bee-Triangle	5,000
4-16	The Other Man	Keystone-Triangle	2,000
4-16	Ducking Society	Keystone-Triangle	1,000
4-23	Sunshine Dad	Fine Arts-Triangle	5,000
4-23	Civilization's Child	Kay-Bee-Triangle	5,000
4-30	The Children in the House	Fine Arts-Triangle	5,000
4-30	The Beggar of Cawnpore	Kay-Bee-Triangle	6,000
5-7	The Good Bad Man	Fine Arts-Triangle	5,000
5-7	The No-Good Guy	Kay-Bee-Triangle	5,000

World Features.

Released week of

4-3	Then I'll Come Back to You	Equitable	5,000
4-3	The Reapers	Triumph	5,000
Apr. 10	The Feast of Life	Paragon	5,000
4-17	The Social Highwayman	Shubert	5,000
4-17	By Whose Hand?	Equitable	5,000
4-24	The Closed Road	Paragon	5,000
4-24	The Chain Invisible	Paragon	5,000
5-1	The Feast of Life	Paragon	5,000
5-1	The Twin Triangles	Equitable-Balboa	5,000
5-8	Her Maternal Right	World	5,000

Brief Stories of the Week's Film Releases

General Program

During the Round-Up—Biograph—May 8.—Featuring Lillian Gish, Fred Burns, Henry Walthall and William Carroll. Called away on a deal, the ranchero left the foreman in full charge of the round-up. That was the opportunity the stranger and his accomplice were seeking. The girl's determination to recover the money at all costs resulted in a daring rescue on the part of the young foreman, who registered another triumph at the final round-up.

Skirts and Cinders—Lubin—May 8.—Featuring Davy Don. John Windom, a comedian of the Kentucky Bells Company, is stranded and steals a suitcase belonging to Betty Greene, while she is talking to her future husband. When he opens the suitcase he finds a letter which reads that the young lady is being sent to a girl's seminary. Windom secures a wig and dresses up in the girl's clothes and proceeds to the seminary, presents the letter and is admitted. The girls make it lively for him until the girl's mother arrives and denounces him as an imposter.

A Stranger in New York—(Three Reels)—Selig—May 8.—Featuring Otis Harlan. A review appears elsewhere in this issue.

Merry Mary—(Two Reels)—Biograph—May 9.—Featuring an all-star cast. Merry Mary, ward of Professor Moggs, a bookworm, is sent by him to the home of Miss Twemlow, an old friend and sweetheart of the professor's. Mary instead of going to Miss Twemlow's goes to the home of her old nurse, who keeps an inn near the town where Miss Twemlow resides. When Mary fails to arrive Miss Twemlow wires the professor to this effect and he comes to her home to investigate. Mary meets the nephew of Miss Twemlow and they are married. Paul takes Mary to his aunt's house and it is not until the professor arrives after a fruitless search, that Miss Twemlow learns that Mary is the professor's ward, and the girl she wished her nephew to marry.

A Return to Youth—and Trouble—(Two Reels)—Essanay—May 9.—Featuring Harry Dunkinson, Lillian Drew, Edward Arnold and Frances Raymond. Karl Myron, who has been a model husband for eleven years, is astounded when brought to a sudden realization that he is showing the marks of age. He dons a loud suit long discarded, a jaunty hat and a glaring tie. He does not come home to dinner that evening, but wanders about in the bright lights. He meets Mrs. Wyck, who is also "lit" up, and together they go to the theater. After the theater they went to supper to a little Italian place he used to know. The place is raided and Mrs. Wyck faints. Mrs. Wyck phones Mrs. Myron and tells her that Mr. Wyck brought Mr. Myron home with him, he had a few cocktails, and seemed rather intoxicated. Myron goes home, but he couldn't lie, so he confessed all to his wife.

The Wheat and the Chaff—(Three Reels)—Lubin—May 11.—A review appears elsewhere in this issue.

The Jester—(Three Reels)—Essanay—May 13.—Featuring John Junior, Gertrude Glover and William Burke. Bob Blair, son of a steel magnate, gets into a disgraceful brawl in a cafe and Jane Whitman is sent out by the city editor, who is trying to force the elder Blair to sell out, to interview him and in her story she makes him look ridiculous. The story stings young Blair and he goes to work in his father's factory. The girl again is assigned the story and when her story is turned in she is discharged because she praised the boy instead of writing a satire on the gilded youth in overalls. Blair gets in touch with the girl and she tells him of her being discharged and she is hired as his father's secretary. Bob and Jane later are the means of frustrating a plot to cause labor trouble, and John Blair with proof of the conspiracy is able to warn the trust to refrain from pressing him and when Bob takes charge as superintendent, his father's secretary leaves the position for a place in the family.

Jenkins' Jinx — Lubin — May 13. — Featuring Francis Joyner and June Daye. Jeremiah Jenkins after getting into all kinds of scrapes is told by his friend Jess Jolly that a Jinx and hoodoo must be following him and this Jinx is decided to be peacock feathers. Struck by the seeming good sense of his friend, Jenkins decides to rid the house of everything bordering on a peacock feather, and crams them into a suitcase. Jenkins tries to rid himself of the suitcase, but in each case it is always brought back to him, and finally it is burned in a beach fire. A few days later Jenkins finds a bundle containing a large fan of peacock feathers annd he throws it into a back lot. The next day a reward is offered for its return and after a struggle Jenkins rescues it from some boys who found it. At the end we find him surrounded by a family purchasing a peacock, for he has decided that peacock feathers, instead of being a Jinx are an omen of great fortune.

The Sheriff's Duty—Selig—May 13.—Featuring Joe Ryan and Betty Keller. Sheriff Gibbons is in love with Betty Nelson, daughter of Dan Nelson, an old miner, and Ed. Jones, infuriated because he has lost in the game of love, threatens Nelson, and is reprimanded by the sheriff. Jones discovers that Betty's father has found pay dirt. He overpowers Nelson in his home and escapes with the gold. The sheriff and Betty returning from a ride, find the old man in a weakened condition. Sheriff Gibbons and a posse go in pursuit of Jones, locate him, and by strategy the sheriff captures the cowpuncher without a shot. The sheriff returns with the stolen gold to Dan Nelson. The boys take Jones to the lock-up, but the sheriff remains behind and takes Betty into his arms.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Millionaire Plunger—Kalem—April 24.—Featuring Marin Sais and Ollie Kirby in the fifth episode of "The Social Pirates." Tomlinson Gerry is engaged in a spectacular career spending the fortune left by his father, who had made it in unscrupulous stock-jobbing. One of his victims was the washerwoman of Mona and Mary, and their sympathy for her plight later turns to a desire for revenge on Gerry when the young millionaire roughly refuses to aid her. Gerry, making a pretence of "settling down to business" has opened offices as an architect. Mona awakens his interest by posing as a wealthy girl interested in the erection of a bungalow. Later, through a well-planned "accident" they become acquainted with Mary and her supposed father, Deering, posing as a telegraph company employee. Gerry's unscrupulous cupidity makes him an easy victim for a scheme to make large sums of money by using advance knowledge of the racing results which Deering is supposed to receive. The suspense is increased steadily in a series of strong incidents that ends with Gerry musing over a sternly-taught lesson and the washerwoman happy in the return of her money.

Selig-Tribune No. 33.—April 24.—Pullman and Bethlehem soccer teams battle to a tie in combat in their semi-final match in the national championship series, Chicago, Ill.; monster aeroplane with a lifting capacity of two tons is nearing completion, Newport News, Va.; Cristobal, the 250-year-old python, gets her 55-pound beef and pork breakfast for this year, San Francisco, Cal.; seven-months-old collie dog plays nursemaid and playmate to four kittens deserted by their mother, San Francisco, Cal.; just by way of proof that he is on the job, General Pershing keeps sending into this town wounded bandits and captured arms to the custody of the U. S. A.; Chicago to San Francisco and return via Juarez, Mexico, proves an interesting experience to these three young women who are photographed as they cross the International Bridge, El Paso, Texas; President Wilson visits joint Congressional session to inform members of his ultimatum to Germany demanding end of illegal submarine acts, and threatening otherwise severance of all relations, Washington, D. C.

Ham's Waterloo—Kalem—April 25.—Featuring Lloyd V. Hamilton and Bud Duncan. Ham has proven the successful suitor for Norma's hand, but Bud though vanquished still has hopes. With Bud butting in, and the girl's father decidedly opposed to Ham, the big fellow's days are anything but pleasant. But at last he reaches the wedding day and in his compassion he invites Bud to the feast. All goes along well, until he notices Bud passing a note under the table to Norma. As Norma is entirely innocent, Ham slips his hand under the table and takes the note. He then slips a reply back, "Meet me in Ham's room." Bud falls. But what a meeting! Ham is "prepared"—with the weapon a fire-hose. The things that happen after that leave the house a wreck and Ham without a bride.

Counting Out the Count—Kalem—April 26.—Featuring Ethel Teare and Jack MacDermott. Trixie's father's greatest worry is keeping the suitors away; her uncle must lay awake nights devising schemes to get Sophie married. When the Count de Wigglesby arrives Trixie's mother bans Dick, the favored suitor, so that young man conspires with Trixie, after many vain attempts to get rid of the Count in ordinary ways, to marry him off to Sophie. Trixie pretends to be captivated by the Count's attentions, but, she says, "I am not going to take any chance of losing you. You must sign a contract to marry me." Dick is introduced as her lawyer, and the Count is marched off to Sophie's father, who looks just like his brother, Trixie's father. The contract is signed, but when the Count sees Sophie he collapses. Later Dick, by the heroic deed of jumping overboard after Mrs. Carr's dog, earns Trixie's hand. Of course, only that wise young woman knew that it was Dick himself who kicked the pet overboard.

Selig-Tribune No. 34—April 27.—Frank Cramer, the American champion, in foreground, displays his old-time speed in winning the one-mile open professional race before 10,000 persons at Newark Velodrome, Newark, N. J.; High School cadets have a try at army life when they camp on state property and undergo regular army discipline under the command of a United States army officer, Manzanita, Cal.; swimming races, high diving and pretty girls playing leap frog, mark the opening of surf bathing, Surf Beach, Cal.; five die and thirty injured when express from Boston crashes into a wooden car on the rear end of a local train, Bradford, R. I.; Westmoreland Club wins the second of the polo tournament matches from the Washington team by a score of 10 to 7½, Washington, D. C.; President and Mrs. Wilson attend the opening game at Washington, D. C., between the "Yanks" and the "Senators"; "Tiger" Varsity eight defeats Harvard oarsmen in race on Lake Carnegie in the first races of the intercollegiate season of 1916.

A Lucky Mistake—Kalem—April 28.—Featuring Rose Melville. Jack, whose office is right across the hall from Mr. Skeezicks, wants to marry Nell, but he will be lucky if he pays his board bill if he doesn't get the five thousand needed for his account with the brokers soon. Nervy Nat is wise enough to pick Skeezicks' office when he plans a robbery. He forces Skeezicks to telephone to his home, "Send $5,000 down here right away." Sis is sent with the money. Of course she has to make a mistake and deliver it to Jack with word that it is "From Mister Skeezicks." Jack, overjoyed, rushes off to his brokers. Sis, however, has to turn back for the bag she has forgotten and this time she walks into the right office to find Skeezicks bound and gagged. Sis quickly chases Nervy Nat and then there is great hub-bub when Skeezicks learns that his five thousand has been given to someone else. Sis and Skeezicks arrive home to find Nervy Nat rifling the family safe. He is captured just before Jack arrives with the news that he has cleaned up a small fortune on his stocks and that Mr. Skeezicks must share the profits since his five thousand saved the day.

The Trail of Danger—Kalem—April 29.—An episode of the "Hazards of Helen," featuring Helen Gibson. Following the wreck of the pay-car it is rifled by a band of conspirators. It is planned for the automobile to follow the train and when far out in the country he will jump from the car and rejoin his companions. The conspirator's actions in waving to his companions as the train is just beyond Helen's station arouses her suspicions and she remembers the warning sent out from headquarters. Jumping on her horse, she sets out cross-country on a short cut to warn the engineer and crew of the train. As she passes the automobile the bravest of the conspirators jumps from the speeding car to the horse's back and soon forces Helen to a stop. In the scuffle she has dropped her revolver but the spurs applied to the horse throw her captor to the ground and in a flash she has swept along the road and, leaning far out of the saddle, re-

New Mutuals. The first on the left is "All for Nuthin'"; the next, "Bungling Bill's Dream," and at the right, "The Gulf Between."

gained the revolver. A short-cut brings her up with the train, but as she cannot attract the attention of the engineer, the crew of the wreck-car, grasping the situation, turns the huge crane out over the road and dropping the chain within her reach swings her through the air to the speeding train. It is but a few moments before the train is brought to a stop and the band captured.

Mutual Program

The Touch on the Key—(Two Reels)—American—May 8.—Featuring Vivian Rich and Alfred Vosburgh. Reviewed elsewhere in this issue.

The Kiddie's Kaptain Kidd—Falstaff—May 8.—With Riley Chamberlin, Walter Hiers and Louise Emerald Bates. The business man retires and gives his money to his son, expecting to be a pensioner upon the son's bounty. But the boy heartlessly refuses to send his father payments. The father's stenographer, however, fools the wicked son by cleverly spreading abroad the story that the old man has discovered one of Captain Kidd's treasures. The son immediately returns his father's money, expecting to get the treasure for himself. His punishment is sweet when he discovers that the treasure consists of nothing but a heap of dead clams.

When She Played Broadway—(Two Reels)—Thanhouser—May 9.—Featuring Gladys Hulette and Howard M. Mitchell. A stage performer meets a ranch owner in the West and the two fall in love. The girl, however, has the ambition to play at least once upon Broadway and tells her lover that when this is accomplished she will return contented to him. The man tells her that within a year's time he will come East to claim her. And it happens later that he does come East just in time to see his sweetheart insulted by a drunken manager. After making the latter apologize to the girl before the whole audience the ranch owner escapes with her and does not lose any time in finding a minister. The girl's ambitions stageward have been subdued forever.

Germatic Love—Vogue—May 9.—Featuring Arthur Travares, Henry Kernan, Madge Kirby and Alice Neice. Two old professors, experimenting to find a pill that, when taken, will make any one of the opposite sex fall in love with the one who has taken the pill, one day find the right mixture. Not caring to take any of the pills themselves, they force a couple of tramps that have wandered in the laboratory in search of a meal to take them. The laboratory happens to be at a girls' college, so the tramps are hardly out of the laboratory before the mixture proves that it is a success. Not alone the college girls fall in love with them, but the principal of the school and the cook, who has a short time previous to this refused to give them anything to eat, as well as throwing them out of the kitchen. The story winds up by the principal and the cook chasing the tramps into the laboratory and one of the tramps knocking over a bottle of explosive and blowing up the place.

Skelly's Skeleton—Beauty—May 10.—Featuring John Sheehan, Carol Halloway, John Steppling, Dick Rosson and John Gough. Skelly is in love with Betty, but her father insists that she marry one of the millionaire fops. He returns to his office and plans father's undoing. He phones Betty and tells her to give a ghost party. This she does and while the happy gathering are enjoying themselves in the semi-darkness an enormous skeleton head falls from the chandelier and between its teeth is a note instructing the party to come to the forest, where the sacred magician will choose the true lover of Betty. They stroll into the forest and soon come to where a magician stands in front of a fire. When a skeleton appears in the blackness father goes into a dead faint. They carry him home and when he revives he thanks Skelly for his bravery and gives his blessing to the happy lovers.

The Profligate—(Three Reels)—American—May 11.—Featuring Winnifred Greenwood and Ed Coxen. Reviewed elsewhere in this issue.

The Gulf Between—(Two Reels)—Mustang—May 12.—Featuring King Clark and Nita Davis. Jim, an old trapper, while awaiting the return of a man who has been stopping with him, and who had gone for provisions, hears a woman's shriek and going out into the woods he sees a woman struggling with a man. She makes her escape and runs into Jim's arms and faints. He carries her into his cabin and after she has revived, she tells him her story. She had been brought up in a distant mountain range and her father, a rough mountaineer and also a counterfeiter, tried to force her to marry his partner, Pete Hilman, whom she despised. Ed, a forest inspector, came to the mountains and after several meetings they fall in love with each other and later they are married and go to live in the city. Pete one day discovers her whereabouts, and while Ed is away he calls upon her and tells her her father is dying and wishes to see her. Ed returns home and seeing Pete leave. She goes with Pete, believing his story, only to learn that she has been fooled. When Jim's partner returns Tess learns that it is her husband and they are reconciled.

Freddie's Frigid Finish—Falstaff—May 13.—Featuring Jay C. Yorke and Frances Keyes. Freddie's sweetheart misconstrues his attentions to her cousin—which ends in a lovers' quarrel. But the girl has a queer dream which makes her rue her hasty actions, and when Freddie calls the next time he is received with open arms.

Mutual Weekly No. 69—Gaumont—April 26.—This issue of the weekly contains pictures showing the big crash of the N. Y., N. H. and H. R. R., in which five persons lost their lives; the Federal Government at Washington confiscating $27,000 worth of bad eggs; the automobile tragedy at Corona, Cal., in which Bob Burman lost his life; Uncle Sam's mighty fighting ships, Wyoming, New York and Texas, returning to New York after five months' battle practice in Cuban waters; native Indians trailing Villa bandits; New York Yankees being trimmed by the Washington Senators in the opening game.

Billy Van Deusen's Ancestry—Beauty—May 3.—Featuring John Steppling, Carol Halloway and John Sheehan. Billy Van Deusen asleep, the goddess of dreams transports him back to the days of his ancestors. Billy is informed that he must retake the castle, but Dom, Irma's right-hand man, taking many brave knigths, sallies forth. Van Deusen and his knights are ambushed by Dom. Billy is forced to flee. Dom gives chase and drives Billy to the doors of the castle. He is being prodded to death with lances when Irma is apprised of his position. Irma releases him and gives him a royal welcome. Dom is handed the cold shoulder; plans a siege and capture of the castle. Entrance is gained. Irma is in the midst of festivities given in honor of Billy when the party enters. Billy is held as the star prisoner. Dom informs Irma that if Billy is immediately burned at the stake he will allow the castle to continue on its former plane. But hero-like, Billy insists that he be the sacrifice. They lead him to the death chamber. Irma commits suicide on her knight's sword. The flames leap for their prey. Then he awakes in front of his own fireplace, his slipper afire and his brain in a turmoil.

M. T. Dome's Awful Night—Cub—May 5.—Featuring Billy Armstrong. The trouble starts when Dome engages a pretty maid to work in his household, much to the disgust of his wife. It progresses after a domestic fight has taken place and Dome invites his club friends home during the small hours. The merry crowd damages property to such an extent that carpenters are called upon to do repair work. The enraged tenants of the apartment finally descend upon the disturbers of their sleep and rout them from the place. Then comes the reckoning between Dome and his young wife.

Avenged by Lions—(Two Reels)—Centaur—May 6.—Featuring Margaret Gibson and the Bostock Animals. Richard Mann, an English engineer, is commissioned to make a preliminary survey for a new railroad in South Africa. Here he has to work against much adversity because of the Boers' antipathy to modern improvement. Especially embittered is Kruger, a prosperous farmer, who orders Richard off of his lands at the point of a gun. Later Richard saves Hilda, Kruger's daughter, from being captured by a half-breed, Hontas, who has long coveted her. After Richard has put the girl's captors to flight, Hontas escapes into the jungle to be attacked by hungry lions.

All for Nutting—Beauty—May 7.—Featuring

Universal dramas—Left to right, Billie's War Brides," "Chick en Hearted Jim," and "Lonesome House."

New Triangle-Keystones—Left to right, "A Love Riot," "By Stork Delivery," and "The Snow Cure."

Orral Humphrey and an all-star cast. Mr. Titus Nutting attends a prize fight with his prospective son-in-law and while there the place is raided. Hesa Sticker, representative of "The Fittem Casket Company," is thrown in close touch with Titus and the Sport and with them he makes a dash for liberty. They are closely followed by Sticker, who in turn is followed by a cop. He succeeds in making his way into the home of Titus Nutting and dons a clerical suit which belongs to Titus' brother and in this way bamboozles the officer. Many complications arise, but finally things are straightened when the missionary arrives.

Bungling Bill's Dream—VOGUE—MAY 7.—Featuring Paddy McQuire. Bungling Bill falls asleep on the beach where he dreams and later wakes to find some nymphs of the sea dancing around him. He attempts to flirt with Neptune's daughter but meets with retribution at the hands of her lover. Pirates attack the island and are about to leave the island after securing Neptune's gold, when the sweetheart of Neptune's daughter drives them off singlehanded. This wins the favor of Neptune and they go down in sea for a wedding among the fishes, but before going Neptune discovers the perfidy of Bill and he is forced to escape from the island in the pirate's boat.

Universal Program

Potts Bungles Again—NESTOR—MAY 8.—A comedy with Betty Compson, Lee Moran and Eddie Lyons. Potts, the detective of Rockton, is peeved when Betty is made the first policewoman in the history of the town. Eddie is a reporter on the town newspaper and when ordered by the editor to write an article about the new policewoman he grows scornful in his ideas of a woman on the police force, little knowing that his friend Betty is the lady in question. Betty has her revenge when Eddie is arrested as a crook. The next day an article appears in the paper telling what a wonderful acquisition Betty, who singlehanded captured a dangerous crook, is to the town police force.

The Mark of a Gentleman—(TWO REELS)—GOLD SEAL—MAY 9.—Herbert Rawlinson is seen as a lover of the outdoors and manly sports whose manner of dress and dislike for social functions cause his wealthy and socially prominent mother no little uneasiness. He sets out to make his own way. Masquerading as a former boxer he secures employment as physical instructor at a summer resort. There he meets a girl who is quite taken with him and later his proposal is accepted by her and her rich father. The dramatic situations in this story come when Jack experiences great difficulty in obtaining money enough to properly fit him out for the marriage, but all ends happily, with Sylvia further pleased with her husband when she learns he is her social equal.

When a Wife Worries—IMP—MAY 9.—Featuring Victor Potel. Professor Cimp, a beauty doctor, is notified that his son has cut his first tooth. How Cimp sallies forth to find the proper article on which his son and heir shall cut his remaining teeth and the many wild adventures he meets with is what this film relates.

Virginia—REX—MAY 9.—Featuring Cleo Madison. This story tells of how Virginia, a product of the slums, makes her way to better things in spite of her vindictive brother and the rest of her cruel family. The story ends when the scheming Frank is punished and Parker, the manager of the department store in which Virginia has made her mark, decides to take her as his partner.

The Go-Between—IMP—MAY 10.—William Garwood, Violet Mersereau and Gene Dumar are included in the cast. The story tells of a young man who is in love with a girl who gives him little encouragement in his suit for her hand. Harding appeals to Rosemary Brandon to act as go-between. Rosemary is herself in love with Harding but she promises to do what she can. Finally she persuades May to accept Bill's proposal. Bill is stricken with a serious illness and it is Rosemary who nurses him back to health. This paves the way for a better understanding and in the end Bill and Rosemary are married.

The Great Smash—(THREE REELS)—L-KO—MAY 10.—This comedy tells a humorous story of a rich man's son whose parent grows tired of seeing him do nothing and sends him to work at one of dad's railroad camps. Johnnie is liked by and likes the girl whom the foreman is courting. Blake grows jealous and attempts to kill Little Nell, but Johnnie in an auto wins out in a race with the train and saves Little Nell.

Her Husband's Honor—(TWO REELS)—LAEMMLE—MAY 11.—Dorothy Davenport is in this drama supported by Emory Johnson and T. D. Crittendon. The story tells of a woman who lives in prosperity and happiness with her husband. A former associate of Mabel's, a character of the underworld in which the now loyal wife once moved, enters the house to commit a robbery. Mabel and the thief recognize each other and their conversation is overheard by her husband, who is at first determined to turn his wife out, but their little child brings Otto to viewing things in a different light and he forgives Mabel.

The Capital Prize—(TWO REELS—IMP—MAY 12.—With Harry Benham and Tina Marshall. George Dumont has in his safe a valuable formula that he knows is being sought by foreign powers. Among his guests is Baron Rezek, who is determined to get at the formula at any cost. He learns the combination of the safe and during the excitement of a party opens it. Unexpectedly, a girl who is the esteemed town laundress, Mary Lane, traps Baron Rezek in the large vault. Then she summons the guests and has Dumont open his safe. The baron reels out with the formula in his pocket, while the laundress reveals herself as a member of the Secret Srvice. George Dumont induces Mary to become his wife.

Never Lie to Your Wife—NESTOR—MAY 12.—Featuring Ray Gallagher and Billie Rhodes. In this comedy Grey and his son-in-law, Jimmie, are cured of gambling at the expense of their wives' loneliness. This is mainly effected by the salutary influence of thirty days in jail, but the breaking up of the gambling house and the psychological effect that their wives' attitude has upon them adds weight to the cure.

A Fight for Love—(TWO REELS)—BISON—MAY 13.—An authoritative story dealing with the Camorra, an Italian anarchist society. The story is laid in New York and tells of a police lieutenant's successful scheme to arrest a member of the Camorra. Put through a torturous third degree, Marisico has cause to be grateful to Gracia, the lieutenant's daughter. The society captures Gracia and threatens her life if Marisico is not released. Marisico learns of this, escapes and in a fight with the chief of the order is victorious. He restores Gracia to her father. Marisico is put under arrest once more but the lieutenant promises to help him to procure a pardon. Marisico curses the father and boastfully swears to settle with him when he is freed.

A Wife for a Ransom—JOKER—MAY 13.—A comedy which centers about the trials of a young farmer and his sweetheart, the squire's daughter. The squire simply will not have Zeke for a son-in-law, and to make sure of it he locks his daughter in her room. While the girl's father and mother are out auto riding, Zeke comes to the house with a minister, but even a marriage the squire will not recognize, so he again locks Lil up in her room. Zeke then kidnaps the mother-in-law, demanding Lil as ransom, and so he is permitted to take his own wife.

Her Great Part—LAEMMLE—MAY 14.—Featuring Myrtle Gonzalez and Fred Church. This story tells how a young wife, bound to be an actress, has her ambition quenched. She refuses to go on the stage when it becomes time, ashamed of her scanty dress. Her partner, St. John, makes for her dressing room afterwards. His fury is just dissolving into forcible love-making when the girl's husband, in disguise, enters and settles St. John. When his wife arrives home, much the wiser for her experience, the watchful husband realizes that her first excursion will be the last.

Peg o' the Ring—(TWO REELS)—UNIVERSAL SPECIAL FEATURE—MAY 1.—First episode of the new circus serial featuring Ruth Stonehouse in a cast including Grace Cunard, Francis Ford and

New Mutual Comedies—At left, "Bugs and Bugles"; center, "Slipping It Over on Father"; Right, "Out for the Count."

Eddie Polo. This episode is entitled "The Leopard's Mark," and opens with the arrival of the circus in town. The manager, Barnen, is anxious to learn if Flip is really the father of Peg o' the Ring, a beautiful aerial performer. Flip refuses to tell Barnen anything about Peg, so the manager instructs his henchman, Polo, to cause a distraction during Flip's act which will put Flip out of the way. He is fatally injured and determines to tell Pierre about Peg. Barnen listens to the conversation and hears Flip tell Durand the beginning of a long story. Flip was in love with La Belle, an animal trainer, who was the wife of Dr. Lund, owner of the show. La Belle was injured by the animals. The episode closes at this point, leaving one with the question, "Who is Peg?"

Universal Animated Weekly No. 18—Universal—May 3.—What water, work and paint did in "Clean-up Week," Pittsburgh, Pa.; New Zealand Expeditionary Force, which captured "Samoa" for Great Britain, leaving for Wellington, Auckland, New Zealand; 163rd French Canadian battalion attend religious service on eve of starting for front, Montreal, Canada; movie men dare Mexican mobs to get up-to-date news, Chihuahua, Mexico; setting up exercises in First Military Training School for girls, Cleveland, Ohio; Ruth Law shows abiltiy to repel aerial attack, Chicago, Ill.; U. S. Navy Publicity Bureau's Exhibit of devices used in the navy; cartoons by Hy. Mayer.

Feature Programs

Blue Bird

The Gilded Spider—(Five Reels)—Bluebird—May 8.—Louise Lovely is featured in this production which tells the story of an Italian's revenge against the man who was the cause of his wife's death. Lon Chaney, Gilmore Hammond, Marjorie Ellison, Hayward Mack and Jay Belasco complete the cast and Joseph de Grasse directed the picture.

Fox

The Eternal Sapho—(Five Reels)—William Fox—May 8.—Theda Bara is starred in this story of the rise of a girl from the slums to the studios and fashionable society, during which she wrecks the lives of many, including those who do the most for her. Frank Norcross, Warner Oland, George Macquarrie, Walter Lewis, Hattie Delaro, James Cooley, Einar Linden, Mary Martin and Kittens Reichert complete the cast.

Metro

Playing With Fire—(Five Parts)—Metro—April 17.—Featuring Mme. Petrova. This story was written by Aaron Hoffman and directed by Francis J. Grandon. It tells of how a wife who has "played with fire" keeps the man who has wronged her from marrying her stepdaughter and how she wins back the love of her husband, to whom she has had to confess her mistake of the past. Reviewed elsewhere in this issue.

Mutual Special

The Quality of Faith—(Five Parts)—Gaumont—Mutual Masterpicture—May 1.—Featuring Gertrude Robinson and Alexander Gaden. This picture, directed by Richard Garrick, relates how a brutal factory owner who long holds out against doing anything human, finally becomes the victim of his own conscience. Received elsewhere in this issue.

Soul Mates—(Five Reels)—American—May 8.—William Russell and Charlotte Burton featured. Reviewed elsewhere in this issue.

Paramount

The Moment Before—(Five Reels)—Famous Players—April 27.—A picturization of Israel Zangwill's story which features Pauline Frederick, who does some splendid acting as the gypsy maid who becomes the wife of an English lord. Robert G. Vignola directed the production. Reviewed elsewhere in this issue.

The Red Widow—(Five Reels)—Famous Players—May 4.—Featuring John Barrymore in this screen version of the musical comedy of the same name. A full review appears on page 1058 of the May 6th issue.

Maria Rosa—(Five Reels)—Lasky—May 8.—Graldine Farrar's third appearance on the screen is in this film adaptation of the play of the same name. The story is laid in Spain and in addition to affording the star fine acting opportunities is replete with occasions for charming scenic effects which have been utilized by Director Cecil B. DeMille. Reviewed elsewhere in this issue.

Pathe

Them Was the Happy Days!—Pathe-Rolin—April 26.—Lonesome Luke and all his friends, and near friends, are in this exceptionally good comedy seen as students in the little old school. All the conventional school room happenings are burlesqued and made the basis for continued comical action.

Pathe News No. 34—April 26.—The President and Mrs. Wilson attend the opening of the baseball season in Washington, D. C.; Fire Commissioner Adamson gives a demonstration of the working of the Fire Alarm Box in a campaign to teach citizens how to turn in an alarm properly, New York, N. Y.; fancy diving from a height of 150 feet marks the opening of the water sports season, Oakland, Cal.; the Yale Varsity Crew matches its speed against the Schuylkill crack squad of the University of Pennsylvania on the historic Schuylkill course, Philadelphia, Pa.; Australian troops wounded at Gallipoli are greeted by thousands of enthusiastic citizens on their return home, Sydney, Australia; moonshiners continue to earn a precarious livelihood with the brew of their secret stills notwithstanding the vigilance of Uncle Sam's revenue agents, Cumberland Mountains, Ky.; Miss Anne Morgan and other prominent society women direct the rehearsal of the Business Girls for their Shakesperian Pageant in commemoration of the Tercentenary Anniversary of the death of the great poet, New York City, N. Y.

How Birds Feed Their Young—(Split Reel)—Pathe—April 29.—An educational release in Pathecolor, the Chaffinch, the Wren and the Brown Linnent are shown in the nests of their own making and busily engaged with their domestic duties. On the same reel with:

The Towns of Tunis—Pathe.—A trip through Northern Africa. The market place, views of the picturesque natives and characteristic architecture are interesting features of this interesting scenic.

Pathe News No. 35—Pathe—April 29.—Scenes from somewhere in Mexico; largest aerial battle cruiser in the country, seventy-two feet wide, with two propellers, makes a successful demonstration for the U. S. Aviation Corps, Sunnyvale, Cal.; Pathe American fashions; Health Department begins an early campaign to rid the city of mosquito-breeding swamps, New York, N. Y.; hundreds of little tots take advantage of Annual Open House Day to make merry on the White House lawns, Washington, D. C.; President Wilson visits his home town to vote in the local primaries, Princeton, N. J.; Red Cross ladies in Pont-a-Mousson, France, which is frequently shelled by the Germans, have supplied masks to school children to protect them from asphyxiating gas.

Siberia, the Vast Unknown—(Split Reel)—Pathe—May 1.—The sixth installment of this exceptional educational series shows the Tunguses, natives of the interior, their manners and customs. Many of the Tunguses, a Mongolian people, have been converted to Christianity. This release is as interesting and instructive as its predecessors. On the same reel with:

How Small Sea Creatures Breed—Pathe.—Microscopic salt water creatures are the subject of this short educational.

Trouble Enough—Pathe-Starlight—May 1.—In this comedy Heinie and Louie, after rescuing Flossie Coughdrop from some rough characters and are honored guests in Flossie's home, find a stuffed porcpuine a valuable article of defense and of great aid in procuring laughs. It is of the usual very strenuous Heinie and Louie style and highly diverting.

Red Feather

The Huntress of Men—(Five Reels)—Red Feather—May 8.—This picture tells the story of a woman who thought love was a game and who hunted men's hearts for sport; and of a strong man who taught her that love was a great privelege, to be won only through sacrifice. Mary Fuller, Jos. W. Girard and Sydney Bracey featured. Lucius Henderson directed the production.

Triangle Program

The Bugle Call—(Five Reels)—Triangle-Ince—April 30.—An appealingly human story combined with some very daring feats of horse-riding and an Indian attack on a Western army post. William Collier, Jr., is starred and the cast includes Anna Lehr, Wyndham Standing and Thomas Guise. Reviewed elsewhere in this issue.

Susan Rocks the Boat—(Five Reels)—Triangle-Fine Arts—May 4.—A melodramatic comedy featuring Dorothy Gish and Owen Moore. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 33—April 25.—The James Whelan, giant ice crusher, opens Port Arthur, Ont., for the summer shipping on Lake Superior; little children, orphaned by the European war, are adopted by the Swiss Government and are given homes in this neutral country, Berne, Switzerlnad; Militiamen called to Hastings, N. Y., to quell the rioting incident to the strike of employees of a big munition plant; one entire street is roped off to provide a place for boys of the West Side Y. M. C. A. to roller skate, Chicago, Ill.; one of the beautiful Italian towers which stood 250 feet at the Panama Pacific Exposition is torn down by wreckers, San Francisco, Cal.; Patriots' Day is observed in Lexington, Mass., in commemoration of battles of Concord and Lexington; President Wilson and Mrs. Wilson attend the opening ball game of the season at Washington, D. C.; Princeton wins the first 1916 varsity shell race by six inches, Princeton, N. J.

The Little Shepherd of Bargain Row—(Five Reels)—Essanay—April 24.—Featuring Sallie Fisher. Nora Blake, who is called "the Little Shepherd of Bargain Row" by the toiling mothers of the tenement where she has been brought up, works herself up from the counters until she becomes the private secretary of Henry J. Hyman, owner of a jewelry store. Travers, the manager of the store, is jealous of Nora's standing with the owner, who has often suggested that in case of his death he wished Nora to assume the management of the store, and on the night of the old man's death Travers sees to it that Nora cannot be found and also flashes letters from Hyman's deathbed to the effect that he is to be manager of the store. After the death of their father, Joseph and Dick Hymen go on an auto trip to forget their grief and Joseph, with whom Nora is in love, is badly injured and while visiting at his home she learns of Travers' duplicity and has him arrested. When Joseph regains his health he asks Nora if she will accept him and the management of the store and she does so. Richard C. Travers, John Junior, John Cossar, Betty Brown, Florence Oberle, Alice McChesney and Richardson Cotton complete the cast.

Hearst-Vitagraph News Pictorial No. 34—April 28.—New York's annual Easter parade is held on Fifth Avenue, in spite of drizzling rain, with some of the gorgeous plumage, New York, N. Y.; five hundred motorcycle riders leave Boston on their annual ride to Worcester, Boston, Mass.; National League season in Chicago is opened by the Cubs and the Cincinnati Reds, after imposing ceremonies, Chicago, Ill.; Pacific Coast Squadron anchors in the Harbor of San Diego, Cal.; an historic old house collapses while being moved and endangers adjoining property, Brooklyn, N. Y.; President Wilson casts his vote in the presidential primaries at Princeton, N. J., and plants a tree beside Lincoln Highway, spading the ground with his own hand.

Love's Toll—(Five Reels)—V. L. S. E.—May 8.—A modern society drama written by Daniel Carson Goodman. Produced by Lubin under Jack Pratt's direction, this picture was enacted by a cast containing Rosetta Brice, Richard Buhler, Crauford Kent and Karva Poloskova. Reviewed elsewhere in this issue.

SOME NEW THEATERS

California

It is the plan of the J Street Improvement Club to erect a new and modern picture show house on J street, between Fifth and Sixth, Sacramento. The site is the Heilbron building and it will be remodeled in a most modern style, costing $40,000 to $50,000. C. W. Godard, manager of the Liberty theater, is to be the lessee.

The Empress theater in Los Angeles, an old-time playhouse, has been opened by J. A. Quinn as a picture theater. The house has been completely renovated and is proving very popular.

Electric theater, a moving picture house at 1932 Union street, San Francisco, was destroyed by fire. Defective electric wiring is thought to have been the cause.

The Helio Photoplays, Inc., Stockton, has been permitted by Commissioner Carnahan to issue 4,250 shares of its capital stock at the par value of $10 per share, to net the company not less than 80 per cent of the selling price.

A $3,000,000 company has been launched to build a large moving picture house at Fourth and Market streets, San Francisco, articles of incorporation of the Market-street Realty Company having been filed. The incorporators are Mark L. Gerstle, Leo J. Clayburg, J. J. Jacobi, Charles Schlessinger, Herbert L. Rothchild, J. M. Rothchild and Albert Dernham. The capital stock consists of 30,000 shares of $100 each, one-half preferred, one-half common. Each incorporator has subscribed for one share.

Delaware

Peerless Feature Film Exchange, Inc., manufacture, sell and license moving picture films; capital, $37,500.

Idaho

The city council has passed an ordinance permitting picture shows to remain open in Pocatello on Sunday.

Illinois

The lobby of the Grand theater in Macomb is being decorated.

An ordinance requiring all moving picture theaters to pay a license of $50 a year, instead of $25, as now required, was passed by the Moline city council. The ordinance was prepared nearly a month ago, but had never been definitely acted upon.

Fred Longnecker has been granted a license to operate a picture show in Pontiac. He will remodel the Burke building in Madison street at once.

Acme Theater Supply Company, 181-183 North La Salle street, Chicago; $2,500. To deal in moving picture machines and films. Claude F. Smith, Wm. W. Smith and L. B. Smith.

Work has been started on the Airdome in Sterling to be operated by Greenough & Flinn.

Indiana

The Kolograph company, Indianapolis; capital, $50,000; to manufacture motion picture machines, parts and accessories. The directors of the company are L. D. Kohlmyer, William C. Heueisen, Charles N. Craig, L. G. Deschler, Carl L. Rost and A. W. McKeand.

Unicorn Film Service Corporation, a Delaware corporation, qualified to do business in this state; $16,250 of its capital stock is represented in Indiana; R. W. McBride, Indianapolis, Ind., is named as agent.

Iowa

A number of cities in Iowa of more than 15,000 inhabitants which have no city ordinances at all with reference to theater fire escape regulations is being inspected by commissioner A. L. Urick and his inspectors.

Work has been started on the new motion picture theater on Main street, Grinnell. Mart & Son is the owner and they have had plans drawn for a very modern theater to seat 600. Cost $20,000.

F. L. Keith, owner of the Lyric and Colonial theaters, has sold the Colonial to E. L. Jones, of Marshalltown, who has taken possession. Mr. Keith expects to remodel the Lyric and increase its seating capacity.

Kansas

Fire caused by the explosion of a film in the Iris theater, Topeka, owned by H. S. Montgomery, caused a slight loss.

Louisiana

Algiers can boast of a very beautiful motion picture theater known as Foto's Folly theater, with a seating capacity of $1,600.

Massachusetts

The petition for a moving picture license for the Orient Heights section of East Boston has been withdrawn.

Michigan

Nearly a thousand people visited Battle Creek's newest motion picture theater, the Park, which opened April 9. The new motion picture house is exceedingly novel and artistic. Harry Saylor is manager.

Minnesota

The Warren Investment Company, 165 West Seventh street, St. Paul, has been granted a license to operate a picture theater.

Permit has been granted to Primock, Labovich & Michael, 135 Eaton avenue, St. Paul, to erect a picture theater.

J. Barnet of St. Paul, proprietor of the only all-night moving picture theater in Minneapolis, has been denied a renewal of his license on complaint of the Minneapolis Humane Society that children were allowed in the place after curfew hours. The theater is located at 305 Hennepin avenue.

Garfield Schwartz and company have secured the contract from the Van Wie-Tyre company to erect the new "B B" theater on South Main street, Rochester. The building, when completed will cost approximately $40,000 and the contract provides for its completion in eleven weeks. The seating capacity will be over nine hundred. Six hundred will be accommodated upon the first floor and three hundred and fifty in the balcony. An incline will run from the first floor to the balcony, and this will do away with the steps. The theater will be handsomely decorated. Frank T. Gaylord of Minneapolis will be resident manager.

Missouri

J. D. Wineland, manager of the Mystic theater in Webb City and of the Princess theater in Joplin, has obtained a ten-year lease on the Auditorium, between Fifth and Sixth streets on Joplin street, which will be converted into a moving picture theater.

The Electric theater, Galena, is being rebuilt.

Montana

Two new motion picture showhouses are now being erected in Livingston. One is an entirely new building, to cost $40,000, being erected by A. W. Miles, and the other is an addition to the Van Brocklin block.

Nebraska

The office and theater building being erected in Hastings by William Branch has been leased by Charles A. Beghtol of Denver. The latter expects to take possession by September 1. The first floor will be used exclusively for a moving picture theater, which, Mr. Beghtol and the designers say, will have no superior in the west. The lobby will be especially elaborate, with tile floor and marble trimmings. The installation of an orchestra organ is contemplated.

Merna will shortly have a picture show to be operated by Jacquot and Foster.

Ansley's new picture show has been opened.

New Jersey

Announcement has been made by Joseph E. Stricker, one of the incorporators of the Hywil company, which took title to the German Reformed church property, New Brunswick, that the building is to be entirely remodeled into a structure containing three stores and a motion picture theater. The improvements will cost approximately $15,000.

New York

Woodruff Associates, Inc., notion picture films, accessories, musical instruments; $16,000; J. E. Woodruff, A. Smith, W. Hughes, New York.

Artho-graph Film Corporation, motion picture exhibition and vaudeville, $10,000; Jos. Popper, Walter Morson, Geo. V. Sandberg, Brooklyn.

The Arts Producing company, motion pictures, general advertising, etc., $50,000; John F. Lilley, George L. Fox, Pierre P. Pullis, Manhattan.

Savoy Film corporation, film exchange, brokerage, copyrights on moving pictures, plays, theaters, $15,000; D. W. Bonnelli, P. Lossito, R. Cerreta, Dougan Hills.

A. Paslillo is adding another story to his picture theater in Brooklyn .

P. & P. Amusement corporation, theatrical and motion picture business, $1,000; Jack Allen, Solon Schiller, D. F. Mayer, Manhattan.

George Coaster Company, Inc., public amusement enterprises, motion pictures; $5,000; J. H. Anshutz, H. and N. Bayley, 3750 Broadway.

Ecotalor Art Photodrama, Inc., Bronx, motion pictures, theatrical, $50,000. F. N. Magrath, G. Colucci, E. C. Taylor, Jr., 2481 Creston avenue.

Made in America Film Corporation, motion pictures, photographic, publishing, $50,000; S. D. Drane, T. W. Ferron, G. E. Toulopoulos.

Clayton Ward of Hornell will erect a moving picture theater on Dolbeer Place and South Main street, Perry. It will be 77x100 feet.

William Greenwood, operator in the Battery theater, 27 Washington street, New York, received burns on the hands and face when a section of film became ignited as it was being inserted in the projecting machine. Mr. Greenwood was preparing the machine for the evening.

The Niagara Falls Motion Picture company, to produce motion picture films; capital, $100,000. Incorporators, H. Cyril Broad, John R. Wood, A. Linatty, Buffalo, N. Y.

Driscoll Brothers and company have started work of excavation for the new Strand theater at 310 and 312 East State street, Ithaca. The playhouse will cost about $75,000, equipped. It is to be built for William Dillon of Cortland.

The four-story Eighty-sixth street theater, 163-169 East Eighty-fifth street, and abutting three-story building, 162 East Eighty-sixth street, have been sold by the Eighty-sixth Street Construction company to the Midvale Amusement company, controlled by Marcus Loew. The theater will be used for moving pic-

tures. The property is between Lexington and Third avenues.

Plans have been filed with the superintendent of building for the construction of a one-story fireproof theater on the south side of Forty-eighth street, 225 feet east of Seventh avenue, New York, to be known as the Adlephia theater. It will have a frontage of 54.9 feet, a depth of 100.5 feet, and a capacity of about 800. Edward F. Rush is the owner. E. C. Horn placed the cost at $100,000.

Plans have been filed by C. B. Brun, architect for the Mary G. Pinkney estate, for the erection of a one-story frame moving picture theater on the south side of Manhattan street, 225 feet west of Amsterdam avenue, New York. It will be 100 feet front by 164 feet deep and the cost has been estimated at $500.

Plans have been filed for a one-story and balcony moving picture theater seating 600 persons, at 115 to 119 Eighth avenue, on a plot 43.10x100, for Thomas Dimond, owner. The Greenwich Movie company is the lessee.

Medal Film company, deal in and exchange moving picture films, $5,000; Mandel Zeno, Loretta E. Lyons, John T. Hogan, Manhattan.

H. and B. Amusement Company, Inc., Brooklyn, moving pictures, vaudeville, $5,000; H. and C. F. Haring, B. F. Blumenthal, Jersey City, N. J.

Selig Promotion company, Inc., motion pictures, theatrical, no par value, carry on business with $12,000; P. Lee, A. B. Stupel, J. Ginsburgh, 115 Broadway, New York.

Henry B. Singer of 55 Liberty street, New York, was elected trustee in bankruptcy for the Vanoscope co-exploiters of flickerless colored motion pictures at a meeting of creditors before Referee Seaman Miller at 2 Rector street. The concern went into bankruptcy on October 8 last year, with liabilities of over $1,000.

Sheffield Amusement company, moving pictures, $20,000; Joseph Spielberg, Rose Spielberg, Isaac Miller, Brooklyn.

Lumex Film company, Inc., motion picture films, apparatus, exhibitions, $200,000; P. Van Holland, P. T. Davis, W. M. Griffin, 52 William street, New York.

North Carolina

A moving picture theater 22x78.10 feet will be erected by O. L. Robertson at Spray to cost $3,000. It will be brick with metal roof.

North Dakota

Ted. E. Beison and Ed. Amsler have leased from Charles A. Wales the motion picture machine and hall in Van Hook and will show pictures three times a week during the summer.

Ohio

Letters from C. S. Baxter, city inspector of moving picture theaters, to managers of the picture houses in Cleveland carried drastic demands and opened a crusade by the building department to eliminate fire hazards. Managers were warned that aisles, foyers and passageways must be kept free from chairs, sofas and other obstructions.

In the suburbs of Cleveland there is to be built a novel municipality devoted to the manufacture of films. The Midland Film Manufacturing company, 452-3 Leader-News building, is being organized under the laws of the state of Ohio, with a capital in the outset of $500,000, to be increased as the construction of Midland City requires. J. A. Fitzgerald will be the managing director.

J. P. Hawthorne, Covington, Ky., was elected president of the Motion Picture Machine Operators' Union, Local No. 165, of Cincinnati and vicinity.

Not complying with the Building Code, the Rex theater, 517 Market street, Stuebenville, has been closed.

The Pyramid Film Company, Dayton, held its annual election a short time ago and elected the following officers: President, G. C. Driscoll, Dayton; vice president, C. L. Tobias, Dayton; secretary-treasurer, R. Krein, Jr., Wapakoneta, O.; directors, G. C. Driscoll, C. L. Tobias, R. Krein, Jr., C. E. Kerney, Jr., Dayton; A. N. Pierson, Cornwall, Conn.; Page Noll, Los Angeles; Rex Stanbaugh, Atlanta, Ga., and F. H. Robinson, New York City.

Ritter and Bates are preparing plans for the new addition to the Columbia theater, Portsmouth. The plans call for a proscenium arch that will be one of the finest in this section. It will be finished in lattice work set off with opalescent glass and on each side will be huge vases. In the center will be a small fountain and at the bottom of the screen will be a balustrade set off with flowers to give the screen a verdant touch.

Pennsylvania

C. O. Spangler is making preparations for a moving picture show which he will open in Millerstown.

A new picture theater, to be an open-air amusement place, is to be established at the northwest corner of Third and Chestnut streets, Reading. The place will be opened on Saturday, April 29, and will be conducted only in the evening. The seating capacity will be about 400. The name selected is the Aerodrome.

Manager Campbell of the Campbell theater in Hazelton has extensively improved his theater. Semi-circle balconies have been installed and the office enlarged while the picture booth has been extended to the front.

The Central grammar school in Hazelton will purchase a moving picture machine.

A. Weaver and H. E. Yale have started excavating for the new picture theater which they will erect in Slatington.

Title to the moving picture theater 5026 and 5028 Baltimore avenue, Philadelphia, has been conveyed by Harry B. Hammond to Rose Keniw for a nominal sum and a mortgage of $27,664. It occupies a lot 40 feet by 92 feet 2 inches, and is assessed at $25,000.

C. B. Reeves has sold the Columbia theater in Ipswich which he has controlled for a number of years to John Pesava, of Brown's Valley, Minn. Possession will be given May 2.

The Liberty Motion Picture company, 20 East Herman street, Germantown, suffered a loss by fire April 2 amounting to $140,000 to $150,000.

The quarantine on picture shows, churches and schools in Kutztown, on account of measles, has been lifted.

Harry L. Sellers, manager of the Strand theater, Harrisburg, has severed his connection with this theater. He has remodeled and repainted the Standard theater, which he successfully managed for a number of years prior to opening the Strand. The booth in the Standard theater has been doubled in size and two of the very latest moving picture machines have been installed. A force ventilating system will also be installed in the near future. The high quality of programs given each evening at the Strand theater will be continued at Standard theater.

N. H. Garman & Bro., general contractors, 102 Neversink street, were awarded the contract for tearing down the buildings and excavating the cellar of the site for the new Carr & Schad motion picture theater, at 553-561 Penn street, Reading.

Texas

J. W. Shaw has let contract for a modern brick picture theater to be located in San Diego.

The picture shows in Paris have been opened.

H. Stewart Havlin and Ed Havlin are in Houston looking for a location for a studio for the Havlin Photo Plays, Inc., a $100,000 film producing company.

Wisconsin

Otto L. Meister, owner of the Vaudette theater, Milwaukee, has left for Los Angeles to complete arrangements for the new theater building which he will erect on Third street, north of Grand avenue, on the site of his present theater.

Jacob H. Schiffman, owner of the Park theater, has leased the house to Julius Wasnensky, Milwaukee.

Property for the new Miller hotel and theater building, on Third street opposite the Hotel Wisconsin, Milwaukee, is being cleared away in record time to make room for the modern nine-story building.

The Seattle *Times* is conducting a campaign for preparedness by trying to get business firms to consent to pay ten days' salary to such of their employes as are National Guardsmen during the ten days military camp this summer. The *Times* publishes the list each day of the firms who have made this promise and calls it Seattle's Honor Role. Among the latest additions to the Honor Role are the V-L-S-E office in Seattle and the new Palace-Hippodrome Theater. This is only one more proof of the fact that theater men are among the first to recognize and aid a laudable enterprise.

BUSINESS OPPORTUNITIES

WANTED TO SELL for cash the best THEATER and MOTION PICTURE business in any city of 10,000 in the middle states. A ground floor Opera House building newly remodeled, 68x120 ft., seating capacity of 1,000. Modern in every respect, equipped with modern motion picture equipment and a stage 48x68 ft., with 55 ft. flies which will take care of the largest road shows.

Also a Motion Picture theater, new and equipped with modern outfit, seating capacity of 440. No other picture shows or theaters in the city. These two houses control the business in one of Indiana's best cities. Guaranteed to show earnings from $7,500 to $10,000 per year. Only replies from those in position to invest will receive any attention from the present owners. THIS TAKES REAL MONEY, no trades considered. Address L. S., care of Motography.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XV CHICAGO, MAY 20, 1916 No. 21

MOTION PICTURE DIVISION MAY 13 1916

ANNA NILSSON WITH ARROW

First to PROVE Its Circulation—See Pages 1148-1149

MUTUAL PICTURES

EDWIN THANHOUSER PRESENTS

The Answer

ONE REEL

RELEASED MAY 16TH

A LITTLE MASTERWORK REMARKABLE FOR STORY AND THE SPLENDID WORK OF THE DELIGHTFUL —

FAIRBANKS TWINS

AND THIS NOTE-WORTHY CAST —

CAREY HASTINGS, GEORGE MARLO & ROB'T. WHITTIER

HERE THEY ARE!

OSCAR AND CONRAD

IN THEIR FIRST RELEASE —

"DETECKTERS"

CLAUDE COOPER & FRANK E. McNISH START OUT TO BE — COME DETECTIVES, BUT IT PROVES UNBECOMING - IN FACT, IT BECOMES WORSE AS THEY BECOME EXPERIENCED! OSCAR & CONRAD ARE LEGITIMATE COMEDIANS — FUNNY SNAPPY AND CLEAN..... GET THIS ONE! WATCH FOR MORE!

RELEASED IN ONE REEL MAY 15TH

STEVEN'S SWEET SISTERS

FRANCES KEYES & JAY C. YORKE, SURROUNDED BY A BEVY OF BEWITCHING BEAUTIES.

1 REEL MAY 20TH

THANHOUSER FILM CORP.

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TRIANGLE PLAYS

Dorothy Gish in Susan Rocks the Boat

May 14th is the week for the release of The Triangle Fine Arts picture "Susan Rocks the Boat," the latest play in which Dorothy Gish appears. This popular star has an indefinable charm about her that goes straight to the heart of the most disinterested patrons.

In "Susan Rocks the Boat" she isn't satisfied just to stay home and enjoy life—to be of no benefit to the world at large. She wants to do things, to turn bad into good—to be an important figure in the community.

So dainty Dorothy sets out to open a settlement house, reform a saloon keeper, and make bad boys drink ice cream sodas instead of whiskey.

Just because she was so sweet and innocent the big burly saloon keeper thought he could take advantage of her, but he failed to take Owen Moore into consideration. It was a real fight to the finish with fists, chairs and other things—one of those swift moving affairs that make your audience sit up straight in a hurry. Out went the light and in an instant he had escaped with her in his arms.

Then Bessie Barriscale in "Not My Sister" is the title of the Triangle-Ince picture for the same week. Should a wife happily married confess to her husband a misstep made in her youth, should she risk her happiness in this way? These are the questions to be decided.

If you are an exhibitor and are not running Triangle Plays send in the attached coupon for information.

Triangle Film Corporation, 1457 Broadway New York City

TRIANGLE PLAYS

M

Triangle Film Corporation
1457 Broadway
New York City

Gentlemen: — I am an Exhibitor. Place my name on mailing list for the Triangle Weekly and send me all other information.

Name .....

Theatre .....

Address .....

Capacity .....

One of the tense emotional scenes in the fourth episode of "The Mysteries of Myra," the International Film Service series.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, MAY 20, 1916 No. 21

Expositions Close Their Doors

TWO SUCCESSFUL EVENTS ENDED

ALTHOUGH the doors have been closed on the two expositions, the decorations and artistic booths are a thing of the past, the committees in charge have disorganized, the exhibitors and visitors have returned to their homes, nevertheless the expositions are not things of the past in the minds of those who attended. On the contrary it will be a long time before they are forgotten, and the benefits derived and the ideas gained will be lasting. Everyone connected with the exhibitions has a feeling of work well done, of great things accomplished.

The exposition at the Palace of the Motion Picture Exhibitors' League was in no way overshadowed by the exhibition which followed it at the Garden of the Motion Picture Board of Trade of America. Each was a complement to the other, and rounded out the other, making a well balanced whole.

One of the features of the Exhibitors' show which attracted a great deal of attention was the Amateur Scenario Contest conducted by the *Evening World*. This contest brought over 300 manuscripts. The prize was awarded to David Schooner, New York City, for his script entitled "His Daughter's Sacrifice," for which he received $100. Honorable mention for scenarios submitted was given to Benjamin Barrish, 1447 Wilkins avenue, the Bronx; Clifford A. Hahn, 1612 Avenue L, Brooklyn; Solomon Rosenzweig, 959 East 163d street, New York City; Ella L. Karikas, 237 East 163d street, New York City; Loretta Hogan, 505 West 135th street, New York City.

The committees in charge of this contest were:

Cast Committee—William Quirk, president of the Screen Club; E. T. Lincoln, Joseph W. Smiley.

Scenario Committee—Jacob Wilk, Hazen Conklin of the New York World, Stephen Bush of the Moving Picture World.

Joseph W. Smiley, late director of the Lubin Company, acted as director general, and took complete charge of staging the picture. He had as his assistant George de Carlton. The company was composed entirely of amateurs and the twelve episodes were made at the exposition. Two applicants or more were chosen for each character.

After a careful examination of the test photographs taken, Director Smiley made his final choice of the principals, and extras as well. Eight amateurs were picked to portray the leading characters, as follows: Mrs. Ida Sidley, Mrs. Maloney; Alice Ashton, Edna Maloney; Marie (maid), Elsie George; Tom Maloney, John McGraw; Bert Thompson, Lou Reimer; Hugh Casey, Raymond Marine; the minister, Walter J. Eise; the police lieutenant, George H. West.

The police force was interpreted by Irving Baker, Hugh Cooney, H. A. Steward, Alfred Aven, George Ulrich, Michael J. O'Brien. William Besterman, Frederick Lee, Edward Hamel and L. F. Umrath, while against these as gangsters were pitted E. S. Huntington, Paul Kohloff, Sidney Forsman, Charles Lawson, A. Dean, Louis Morin, Frederick Varnes, Mack Osbrin, Daniel Sear, Albery Clay and E. F. McGuire.

Two reels were shown Saturday at the exposition.

The bombardment of New York was another feature which attracted attention. Vera Pearce, the Metro star, accompanied Aviator John C. Millman, on an aerial ride circling from Mineola to New York and return. Two hundred soft cotton "bombs," to each of which was attached an envelope containing two season passes to the exposition, were used in the bombardment.

The Motion Picture Board of Trade of America opened its exposition most auspiciously with a street parade of automobiles filled with motion picture stars, and the ascension of a dirigible balloon, "Bluebird," manipulated by A. Leo Stevens, the aeronaut. The beginning of the festivities in the garden was the playing of "America" by the Rialto Symphony Orchestra. This changed to the "Board of Trade" march, composed especially for the occasion by Samuel L. Rothapfel, when the official emblem of the Motion Picture Board of Trade was unveiled. The address of welcome was delivered by Commodore J. Stuart Blackton. He was followed by Dudley Field Malone, Collector of the Port of New York, and by Rear Admiral Usher of the United States navy. Others who addressed the audience were the Rev. Dr. Cyrus Townsend Brady, Dr. Clarence J. Owens, managing director of the Southern Commercial Congress, and Rev. Dr. Steven S. Wise. There was a strong anti-censorship current in all the addresses by the representative public men present.

In his address Commodore Blackton spoke feelingly on this subject:

Starting as a mere novelty, a fad, a nine days' wonder, this marvelous combination of literature, art and science, music and the drama, psychology, philosophy, history and romance has outstripped in gigantic strides all contemporaneous arts, and has resolved itself into the greatest of all the allied arts, unsurpassed and unsurpassable—the photo drama.

The greatest peril that menaces the photoplay is the attempt by professional agitators, by hypocritical reformers and office-seeking politicians to apply the muzzle of censorship to the motion picture, which under the Constitution of the United States of America should and must be as free and untrammeled as the press, the stage and the right of free speech. The attempt to apply official and political censorship to the photo drama is equally an endeavor to deprive the public of its inalienable right under the Constitution to decide for itself what it shall read, what it shall see, to what it shall listen and at what it shall look. No group of five, ten or fifty paid officials has the right to decide what pictures one hundred million American citizens shall see.

The list of men who were responsible for the exposition show one vital reason why it was so great a success.

Manufacturers—Commodore J. Stuart Blackton, chairman; Carl Laemmle, P. A. Powers, Ira Lowry, E. A. Mac-

Manus, S. S. Hutchinson, Leon Gaumont, David Horsley, George K. Spoor, Edwin Thanhouser, William Fox, Samuel Goldfish, Adolph Zukor and Felix Malitz.

Supply—Nicholas Power, chairman; Don J. Bell, George Eastman, Schuyler Colfax, George A. Blair, J. H. Hallberg, J. E. Brulatour, Amiel Alperstein, Charles Harding, C. W. Deming, John A. Ewald, P. J. Morgan, J. M. Lakin.

Exchangemen—John R. Freuler, chairman; R. H. Cochrane, Joe Brandt, Winfield R. Sheehan, Lloyd D. Willis, A. J. Gilligham, J. A. McKinney, J. C. Graham, Walter W. Irwin, R. W. Macfarland, W. W. Hodkinson, Raymond Pawley, W. H. Hoffman.

Publication—Paul Gulick, chairman; Arthur Leslie, vice chairman; T. M. Alexander, secretary; George Blaisdell, Chester Beecroft, Sam Spedon, Carl H. Pierce, W. Stpehen Bush, Charles R. Condon, Julian M. Coloman, Jr., P. A. Parsons, A. C. Dillenbeck, Terry Ramsaye, Tracy Lewis, Lyman O. Fiske, Lesley Mason, Ewan Justice, B. P. Schulberg, John C. Flinn, William A. Johnston, E. Kendall Gillett, H. Ashton Wyckoff, John Wylie, John F. Chalmers, J. L. Hoff, Walt Bloeser, A. H. Shirk, Norman E. Mack, W. H. Donaldson, Leon J. Rubinstein, Kenneth MacGowan, John A. Semler, Ed J. Mack and Eugene V. Brewster.

Exhibitors—Sam Spedon, chairman; William Brandt, Julian Loeb, F. J. Rembusch, E. Mandelbaum, S. L. Rothapfel, Mitchel H. Marx, Max Stearn, John H. Kunsky.

Miscellaneous—Edward Earl, chairman; Carl Anderson, Dr. Cyrus Townsend Brady, Fulton Brylawski, J. F. Coufal, Paul H. Cromeline, Mark M. Dintenfass, William Farnum, Samuel M. Field, A. W. Coff, Joseph E. Graef, John W. Gray, D. W. Griffith, Fred Hawley, E. J. Hudson, Thomas H. Ince, Arthur S. Kane, George E. Kann, John McAleer, Ingvald C. Oes, Carl H. Pierce, Frank H. Richardson, Louis T. Rogers, Watterson R. Rothacker, Mack Sennett, J. F. Skerritt, George Archer Smith, L. C. Harkness, Will C. Smith, Rufus Steele, Sylvester Sullivan, M. Mamirez Torres, H. H. Van Loan, R. M. Vandivert, Jacob Wilk.

The color scheme used in the decorations was green and white, which while it proved very effective and attractive was also restful to the eye, which is a point to be considered when you are trying to see so many things and everything at once. All the manufacturing companies were represented with elaborate and artistic displays, and the motion picture actors and actresses were very much in evidence both in portraits adorning the various booths and many were present in person.

List of Exhibitors

A complete list of exhibitors follows:

The Universal Film Manufacturing Company, Mutual Film Corporation, Vitagraph Company of America, J. H. Hallberg, Jesse L. Lasky Feature Play Company, Paramount Pictures Corporation, Famous Players Film Company, New York *Morning Telegraph,* Nicholas Power Company, Fox Film Corporation, International Film Service, Houston, Texas, Chamber of Commerce; *Motion Picture News,* National Cash Register Company, Bell & Howell, Simplex Photo Products Company, Typhoon Fan Company, *Motion Picture Magazine,* Eastman Kodak Company, Acme Lithograph Company, Novelty Slide Company, Motography, Westinghouse Electric & Manufacturing Company, Cooper Hewitt Company, Motion Picture Apparatus Company, National Carbon Company, Universal Electric Stage Lighting Company, Los Angeles, California, Chamber of Commerce; *Moving Picture World,* Unicorn Film Corporation, Kinetikartoon Company, Children's Program Society, Film Fire Protection Company, Essanay Company, Selig Polyscope Company, Lubin Manufacturing Company, the Recitagraph Company, Animated Target Company, Skee Ball Company, Japanese Floral Features Company, Wisconsin Seating Company, Self-raising Seat Appliance Company and W. J. Madden Candy Company.

Stars in Attendance

Many well known stars were on hand to greet their friends and admirers at the exposition. The Paramount representation included: Pauline Frederick, Mary Pickford, Marguerite Clark, Geraldine Farrar, Hazel Dawn, Lenore Ulrich, Peggy Hyland, Mae Murray, Constance Collier, Dustin Farnum, Blanche Sweet, Victor Moore, Wallace Reid, Cleo Ridgely and Sessue Hayakawa.

The Fox stars were: Theda Bara, Virginia Pearson, Annette Kellermann and others.

The Vitagraph sent: Anita Stewart, Earle Williams, Lillian Walker, Edith Storey, Eulalie Jansen, Joseph Kilgour, Frank Daniels, Ralph Ince, Harry T. Morey, Antonio Moreno, Charles Richman, Leah Baird, Billie Billings, Bella Bruce, Lucille Lee Stewart, Naomi Childers, little Helen Connelly, Adele De Garde, Josephine Earle, Jewel Hunt, Dorothy Kelly, Mary Maurice, Arline Pretty, Kate Price, Julia Swayne Gordon, Rose Tapley, Betty Howe, Lucille Crane, Florence Natol, Alice Washburn, Bobby Connelly, Arthur Cozine, William Dangman, William Dunn, Edward Elkas, Hughie Mack, Charles Kent, James Morrison, Evart Overton, Anders Randolf, Templar Saxe, Richard Turner, Gerald Gordon, Wallie Van, William Shea, William Duncan, Huntley Gordon and Charles Wellesley.

The Mutual reception committee included: Mary Miles Minter, Marguerite Courtot, Florence La Badie, Gladys Hulette, Marion Swayne, Gertrude Robinson, Lucille Taft, Iva Shepard, the Fairbanks twins, Barbara Gilroy, Kathryn Adams, Grace De Carleton, Helen Holmes and Richard Bennett.

The Universal players were Mary Fuller, Matt Moore, Jane Gail, Hobart Henley, Dorothy Phillips and King Baggot.

Among the interesting and amusing features at the exposition was the New Talent Contest Day, when a prize was given for the ugliest boy. All boys considered homely enough to enter the contest were admitted free to the show. The contest consisted of registering the different emotions on the screen. The prettiest motion picture actress showed how it should be done and then the boys tried to imitate her portrayal. This was carried on in full sight of the audience and the prizes were awarded by popular vote. The ugliest boy received a gold watch, the next ugliest a silver watch, and the third ugliest a nickel watch.

The Paragon Players ran a mock police court all during the show, and arrested everyone who looked as if they could take a joke. When led into the police court, which was presided over by Tim Cronin, the prisoners were fined twenty-five cents, but they all paid it gladly when informed that it would be used in the campaign for the veto of the Cristman-Wheeler censorship bill. Francis Mersoir, Daisy Egan and Kathleen Grace were sergeants of the policewomen, assisted by Hazel Rexroth, Pearl Braugan, Irene Karlick, Mary Winter, Pearl Broan and Mabel Connor. Jennie Bidgood, formerly with the Fox Film Company, was the chief of police.

The Raver Film Corporation who is acting as sales agent for the Ocean Film Company in the marketing of their subjects, "Life Without Soul," "The Fortunate Youth," and "Driftwood," as well as manufacturing pictures of their own brand made from the plays of Augustus Thomas is marketing the new Austrian war pictures, "Austria at War," for the Austrian government.

Every foot of the picture was said to be cinematographed under the personal supervision of one of his majesty's staff officers and contains many intimate views of the warfare which could not be secured otherwise.

Vitagraph Forms $25,000,000 Corporation

BROADENED SCOPE PROMISES GREAT FUTURE

THE Vitagraph Company is now a $25,000,000 organization. Announcement of this gigantic step in capitalization was made recently by Albert E. Smith and Commodore J. Stuart Blackton.

The stock is divided into $10,000,000 preferred and $15,000,000 common. The majority of the stock in the new company will be controlled by the three partners in the old concern, Messrs. Rock, Blackton and Smith.

Albert Smith

The stable name of the old Vitagraph Company of America, therefore, will never be connected with any promoting schemes or stock jobbing propositions. The new money in the concern merely represents a sound investment and not a desire to inflate the company's worth nor control its activities. There will be no stock put out on the market.

W. T. Rock, owner of a large block of stock in the new company, has retired from active participation in the affairs of the concern. Although one of the original organizers of the company, Mr. Smith and Commodore Blackton being the others, Mr. Rock has not taken an active part in the management for some time. Mr. Smith will take care of the executive end of the company while Commodore Blackton will take charge of production.

In an interview with a representative of MOTOGRAPHY, Commodore Blackton said: "A number of times before the reorganization of the Vitagraph Company we were approached by financiers on the subject of a combine. Being well established and fortified here, we could not see where it would be to our advantage to combine with other producing and releasing concerns, and told these men so and why.

"They had made a careful and comprehensive study of the motion picture business, and readily saw the strength of our arguments. The initiative in this reorganization was taken by them. The new stockholders in our concern are the big financiers of New York, which means that they are foremost in the financial circles of the world.

"William Randolph Hearst is positively not a member of this new company. We will soon release a serial called 'The Secret Kingdom,' which will be syndicated by the Hearst organization, but that publicity connection marks the limit of our relations. We do not at present contemplate taking in any other concern. Should such a course later on become expedient we will probably follow it, but at the present we have no such plans."

This new organization is purely an enlargement of the old Vitagraph Company. Its financial condition makes it broader and more powerful in its scope, and better fitted in every way to turn out pictures of all varieties and of unsurpassable excellence. Some time ago plans were laid for the construction of a studio in Paris. When the present war finds its terminus France will become one of Vitagraph's sources of production. It is probable that the coast studios will be enlarged soon. As the Vitagraph Company owns considerable property adjoining its Flatbush studio in Brooklyn, production there can expand naturally.

J. Stuart Blackton

Commodore Blackton stated that he had no information to give out at the present time regarding the possible enrollment of addition stars. E. H. Sothern, who is retiring from the stage, is to become a Vitagraph star. Edna May, who won international favor in "The Belle of New York" and has appeared on the screen recently in Vitagraph's "Salvation Joan," will resume picture work at the studio within a few months.

The Vitagraph roll call already contains many famous screen stars. Among them are Anita Stewart, Edith Storey, Dorothy Kelly, Earle Williams, Lillian Walker, Charles Richman, Frank Daniels, Joseph Kilgour, Harry Morey and others.

Among the prominent novelists whose works are being filmed by Vitagraph are Cyrus Townsend Brady, Anna Katherine Green, James Oliver Curwood, George Randolph Chester, Hamlin Garland, Owen Wister, Paul West, and Arthur Train. Rights have been secured to all of O. Henry's stories but two, "Alias Jimmy Valentine" and one other of his dramas to which the stage rights have been sold. The O. Henry stories are 258 in number. Of these about 100 are suitable for picture purposes. Some of them will become feature pictures of four and five-reel lengths while others will be reproduced in shorter films.

The next year will see many big productions made and released by the Vitagraph Company. "The Dawn of Tomorrow," a seven-reel subject scheduled for release in July, is now complete and on the shelf, waiting for its birthday. "The Conflict," a picture recently produced by Ralph Ince, is also waiting for release. It is either seven or eight reels in length.

Late summer will see the completion of "The Battle Cry of War," a sequel to "The Battle Cry of Peace." It will be in about nine or ten reels, and will be released in the fall. The next Vitagraph serial will be "The Scarlet Runner," by C. N. and A. N. Williamson. It is a thrilling series of automobile adventures, featuring Earle Williams. Following this will come the Louis Joseph Vance serial, "The Secret Kingdom," in which the leading parts will be taken by Charles Richman, Dorothy Kelly, Joseph Kilgour and Arline Pretty.

The Ivan Company has completed "Her Husband's Wife," upon which Director Abramson and his cast have been working four weeks.

ATTACKS BASE PICTURES

Herbert Brenon, Maker of the Fox Million Dollar Spectacle, Attacks Unclean Pictures and Upholds Censorship

While Herbert Brenon, creator and producer of the notable Fox feature, which has just been completed, is not ready yet to talk about this picture, he is willing to discuss pictures in general—as they are made and as they will be made in the future.

Mr. Brenon claims there are many pictures produced which depend for their appeal on the exploitation of the base and the unpleasant. This class includes plays of nearly every type. The trouble with them is not that they contain unpleasant incidents as some of the greatest works of art are utterly unpleasant, but that they contain nothing else. Speaking further on this subject, Mr. Brenon said:

"I believe that the screen should be free—the screen as it should be, that is. I believe that when a delicate sex situation is demanded by a play; when, by omitting that situation we should ruin the whole drama, and lose a work of art, that sex situation should be allowed; that no censor should be allowed to cut it away simply because it was delicate. But the chamber-of-horrors film which has no appeal but that of its lewdness, its agonizing death scenes; the appeal, in short, of sheer repulsiveness, I want to condemn as strongly as I can. I believe that for the good of humanity it should be banished. If no other means than censorship will serve to banish it, I believe in censorship as strict as may be necessary, supported by powers of the severest punishment. I believe in freedom for the screen—but only for a screen worthy to be free. It has been said that the public is capable of censoring its own pictures.

"The manufacturer who has no other ideal than money making can make money easily by making the appeal to the base; he can even force the better-class manufacturer—who must make his business pay—to follow reluctantly in his footsteps. So the moral standard is lowered, and the lowering of standards brings always evil results. We should not cry for a free screen but for a clean screen. A clean screen will be free."

As he advocates the free screen so also Mr. Brennon advocates freedom of production. He claims that no great work can be accomplished which is restricted as to length and date of completion. He says that producers are realizing the absurdity of forcing a story into five reels—neither more or less and the absurdity of hastening work and spoiling its effect simply so that it may go out on a certain date. He claims there can be no automatic art in picture making.

"Good pictures are the only pictures we want; and it is impossible to produce a good picture unless each subject proposed is treated on its merits, individually, as to length, time for completion and expenditure to be allowed. Today, one looks on the subjects produced—operas, poems, novels, short-stories, folk-legends, even songs; of all natures and sizes. All are accorded the same treatment. The short-story makes five reels; the novel makes five reels; the poem makes five reels; the folk-legend makes five rels. They are all made in approximately the same length of time. How absurd this is obvious.

"The slogan of the picture industry should be 'Promptly if possible—but at any cost a good picture.'"

Float used by Thomas H. Ince to advertise his big spectacle "Civilization," now running at the Majestic Theater in Los Angeles

NEW FILM SAFETY DEVICE

Film Fire Prevention Company Presents Invention to Reduce Danger From Film Fires—Endorsed by Underwriters

Exhibitors, operators, fire underwriters and the motion picture industry in general are manifesting much interest in a new "safety first" device which lessens the risk of fire in theaters to a minimum.

Crowds were always thick around the booth of the Film Fire Prevention Company, who were demonstrating their latest safe-guard against fire at the Third International Exposition of the motion picture art at Grand Central Palace, and at the Motion Picture Board of Trade Exposition at Madison Square Garden, New York.

The device consists of two knife-edged magnets, one attached to the upper film can, one to the lower, a highly inflammable piece of fuse and a controlling device. The action takes place as follows: Should the film catch fire through clogging or in any other way the fuse is instantaneously ignited, immediately both magnets are released, cutting off the film as a razor blade would, thereby limiting the loss of film to just the number of feet exposed between the upper and lower cans. At the same time the booth shutter closes the house lights are turned on and the orchestra signalled to play.

The National Board of Underwriters, The New York State Board of Underwriters and the Travelers Insurance Company experts have been unanimous in their opinion that installation of this device will reduce the insurance rate on theaters and make possible personal insurance for the machine operator who has thus far been denied insurance.

Exhibitors' Convention at Pittsburgh

The Chamber of Commerce of Pittsburgh has announced that the Motion Picture Exhibitors' League of Pennsylvania has decided to hold its annual convention there on June 26, 27 and 28.

This will mean 600 delegates from Pennsylvania and almost as many more visitors, operators and exhibitors from all parts of the country, will get together in the steel city for the general benefit of films and the perpendicular stage.

Federal Censorship Bill Reported

BY THOMAS O. MONK

Washington Correspondent for Motography.

THE Hughes bill providing for Federal prepublicity censorshop of motion pictures which was authorized last week by the House Committee on Education to be favorably reported has been reported to the House, and Chairman Hughes states his intention of bringing it forward for discussion and a vote on its passage at the present session of Congress.

Members of the House and Senate have stated that Congress will undoubtedly be in session until September 1 at least, and in view of this there will be afforded ample opportunity for Chairman Hughes to bring the bill forward.

The bill is a comprehensive one, but it is substantially the same as the one printed in Motography February 12, 1916. However, it has one important section inserted which may possibly meet some of the objections aimed at the original bill. This is section 13 which provides that "the commission provided in this act shall have the power to issue licenses or permits for motion picture films, for adults only, and no such film shall be exhibited to children under the age of sixteen years." It was strongly brought out during the hearings on the Hughes bill that there are many standard American books which possibly might be open to the objection that they should not be placed in the hands of children, but that this objection had never taken the form of trying to prevent their circulation. It was urged that there were a certain class of motion picture plays perhaps not suitable for children, but that this was no valid reason for the adoption of a drastic law that would prevent the pictures from being produced and seen by adults when there was every legal right for them to be produced and seen.

The bill provides for five commissioners, to be named by the President by and with the advice and consent of the Senate, the chairman to be designated by the President. The commissioners are to receive salaries of $7,500 per annum, the chairman to receive $8,000 per annum. It seems doubtful whether the government can get men at these salaries that will measure up to the caliber of men to discharge the important duty of passing on what shall or shall not be seen by millions of American citizens.

Provision is made for the commission to appoint deputy commissioners and other employes.

The principal office of the commission is to be in Washington, but it may establish branch offices wherever efficiency, economy, and the public interests require. Then provision is made that each branch established by the commission for the purpose of submission of films is to be in charge of a commissioner or a deputy who shall be vested with authority to issue licenses and permits.

It is provided that the commission shall promptly license motion picture films unless the films are obscene, indecent, immoral or inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime.

As exclusively stated in Motography several weeks ago, the bill exempts motion picture films now in existence or those that may be produced up to the time the act is approved, from any kind of censorship. It is provided, however, that permits for them to be transported must be applied for within sixty days after the act goes into effect. This is intended to get a complete and accurate list of films thus exempted. No fees are to be charged for permits for these exempted films.

The bill gives the commission three days in which to act on applications for permits for films.

It also provides for a court review of applications rejected, the review to be by the Court of Appeals of the District of Columbia.

Motion picture films of a strictly scientific character are exempted from the provisions of the act when it is shown that they are not to be exhibited at any private or public place of amusement.

Section 8 fixes the license fee at $2 for each one thousand feet or fraction thereof and 50 cents for each additional copy thereof, and it is provided that if it is shown that these fees produce more money than is necessary to support the work of the commission they are to be reduced.

Section 11 of the bill prohibits the exhibition of unlicensed films.

Section 12 of the act provides a penalty of a fine not more than $1,000 or by imprisonment for not more than one year, or both, for violations of the act.

The bill appropriates $90,000 for the purpose of establishing offices, etc.

The act is to take effect thirty days after the approval of the President.

Film Exports Continue to Climb

Exports of motion picture films continue to climb, according to the statistics of the Department of Commerce for February. In February, 1916, they amounted to 21,046,240 feet valued at $906,217, as compared with 18,929,800 feet valued at $515,703. The big gain is in motion picture plays as in February last the exports were 8,300,822 feet valued at $530,615 as against only 2,770,984 feet valued at $169,200, in February, 1915.

For the eight months of the fiscal year ended February, 1916, the total exports of motion picture films was 120,764,909 feet valued at $5,189,184 as against 58,746,835 feet valued at $2,372,012 for the eight months of the fiscal year which ended February, 1915.

The United Kingdom leads as a purchaser in February with 10,870,740 feet valued at $549,643; France is second, taking 1,441,674 feet valued at $29,384, and Canada third, 978,719 feet valued at $73,137. Brazil and other countries take the remainder of the exports.

The imports of motion picture and other films amounted in February to $98,921 as against $67,075 in February, 1915.

The Bureau of Foreign and Domestic Commerce is planning the most extensive investigations into foreign market conditions ever undertaken at one time by the Government, the investigations to start after July 1, the beginning of the new fiscal year. The Bureau will have more money at its disposal beginning with the new fiscal year than ever before, and plans to send numerous investigators into the foreign field.

Motion picture manufacturers and distributors who desire foreign business should communicate with E. E. Pratt, chief of the Bureau of Foreign and Domestic Commerce, and he will give very careful consideration to their communications on the subject of the extension of their business.

The motion picture industry has now reached proportions that entitle it to very respectful consideration at the hands of the Government, and the representative of Motography can state that if manufacturers and distributors evince interest in foreign markets in general, or any special markets abroad, Dr. Pratt will cordially cooperate with them. All the Bureau wants is information and it will do the rest and without expense to the manufacturers or distributors. So, manufacturers and distributors, start in and use the Bureau of Foreign and Domestic Commerce as Congress is appropriating money for the benefit of you and others so get the benefit of it. Other industries have done and are doing it, so why not you? If you show any interest the representative of Motography will assure you that the Bureau of Foreign and Domestic Commerce will.

In this connection, the Bureau has just issued a 141-page bulletin, "Export Trade Suggestions," in compliance with a demand for information on foreign trade subjects. These suggestions are not concerned with the sale of any particular lines of goods in foreign markets but with problems which sooner or later confront exporters in every line such as questions of credit, agencies, etc.

Harry Crandall, owner of the "Movie" Theater, the Avenue Grand, and the Apollo Motion Picture House, has acquired the Savoy Theater, on 14th street, one of Washington's elite theaters. The consideration was $75,000 for a lease of eighteen years. Mr. Crandall took over the theater on May 1. Mr. Crandall will carry out the work of remodelling and enlarging decided upon by the former management, particularly with regard to the outdoor garden.

A William Fox company is in Savannah, Georgia, completing a Virginia Fox feature.

Forty thousand dollars for two reels. Aaron Jones of Jones, Linick and Schaefer, signing the $40,000 contract for "Gloria's Romance," the Kleine Billie Burke film, at the Studebaker Theater, Chicago. This is the highest price ever paid for a two-reel picture. The men in the photograph are, from left to right, W. H. Jenner, manager, George Kleine Chicago office; Merle E. Smith, general manager of George Kleine exchanges, Adolph Linick; Aaron Jones, signing, and Peter Schaefer.

NEW NATIONAL ORGANIZATION

Big Figures in Picture Industry Getting Together on New Organization to Include Exhibitors, Manufacturers and Exchanges

Although no authorized statement has been issued there is a well founded report to the effect that the next ten days will see the formation of a national organization to be composed of exhibitors, manufacturers, and exchange men to be known as the Motion Picture Chamber of Commerce.

A great deal of interest has been manifested in this project and seven manufacturers and about fifteen exchange men have testified as to their intention to join the new organization.

One man who is vitally interested in the furthering of this new project has personally guaranteed the enrollment of 2,500 exhibitors at an annual fee of $10 as a foundation for the organization.

The purpose of this Chamber of Commerce would be to represent the members in all matters pertaining to the film industry that may arise of a legal, business or other character but there will be a complete avoidance of all personal grievances and an unselfish attention to matters of importance involving those whom it will represent.

Speaking of the matter a promiment film man said: "This is more than a mere rumor, and while I cannot now be personally quoted, I am willing to say that there is every prospect of its going through. A meeting has been held, attended by several well-known men engaged in the industry from one angle or another, who have expressed their desire to co-operate thoroughly, and who believe that the new organization will have a most salutary effect upon the motion picture business. While no formal action has as yet been taken there is little doubt that the organization will soon be effected."

The project was also discussed at the Brooklyn exhibitors' meeting recently and there was a decided sentiment in favor of it, as was there also at the Exhibitors' Exposition committee meeting where more than a hundred film men discussed the topic. It is expected that very soon the organization will crystalize and officers will be announced.

Rialto Makes First Production

The operations of the Rialto Film Corporation, whose executive officers are in the Candler Building Annex, New York, have been largely kept a secret from the trade. Jesse J. Goldburg, the general manager of the company, however, has now stated that the initial production of that company is entitled "The House of Mirrors," a play conceived by Frederick Chapin.

Frank Mills, formerly with the Triangle Film Corporation, is starred in the production and is supported by Lillian Kemble who has appeared under the management of Wm. A. Brady, John Cort and Winthrop Ames; Bliss Milford, formerly ingenue lead in the Edison Company; Harry Spingler; J. Frank Glendon; Rudolph Cameron; Runa Hodges and Master Jack Curtis.

The production has already been purchased by the Popular Pictures Corporation and will in all probability be released on the state rights basis by that concern.

Northwestern Show a Big Success

EXHIBITORS' ASSOCIATION TO BE CONGRATULATED

ALTHOUGH the weatherman did not do his part, he was the only "ditcher," at the second annual convention and exposition of the Motion Picture Exhibitors' Association of the Northwest held in Minneapolis the first week in May. Even if the visitors were sprinkled by a lively rain on the opening day the spirits of neither the many visitors nor the companies in charge of the display booths were dampened in the least. All declared this was the best show they had ever held from the standpoint of attendance, number and quality of the displays and the real business transacted during the exhibition.

The exposition was opened by an address of welcome by Mayor Wallace D. Nye of Minneapolis. Mayor Nye's speech was brief but forceful and he urged the co-operation of the exhibitors in regard to the censorship question. All through his talk he showed his sympathy and deep feeling for the exhibitors and the success of their undertaking.

Governor J. A. A. Burnquist of Minnesota delivered an address on Tuesday evening from the platform in the center of the hall. The governor seemed to be very much interested in all the activities of the exposition and was loud in his praise of the work of the exhibitors and urged co-operation of the exhibitors and state and city officials.

Among other distinguished guests at the show were Carl Laemmle, president of the Universal Film Corporation, who made a special trip from New York to attend the show, and President Herrington of the Motion Picture Exhibitors' League of America, who came from Pittsburgh especially to meet the exhibitors. Mr. Herrington addressed the exhibitors, extending greetings from the east, and telling of the work of the national association.

The picture stars in attendance included: Valeska Suratt, Fox star, who was at the Orpheum Theater, St. Paul; Anna Held, Morosco star, from the Orpheum in Minneapolis; C. W. Giffen of "Cowpuncher" fame; Edward Arnold, Bryant Washburn and Margaret Clayton, Essanay Company; William Coburn, wife and children; Ned Campbell and wife, and Gypsy Vernon of the new Great West Film Corporation, St. Paul.

During the noon hour on the opening day of the exposition an automobile parade in two sections went through the downtown districts. One section of the parade was led by Rossiter's band, while the other was headed by players from the Great West Film Company on horseback. All the noted visitors participated in this parade, as did also the ten prize winning girls from the Minneapolis *Tribune's* "twin sister" contest. The winners in this contest were:

Miss Eugenie Young of the Bainbridge players (Dorothy Bernard), Mrs. Hoople Provan (Beverly Bayne), Miss Hazel Wise (Theda Bara), Miss Mabel Byrnes (Mary Pickford), Miss Veronica Kiley (Mae Marsh), Miss Belle West (Helen Holmes), all of Minneapolis; Miss Evelyn MacDonald, St. Paul (Anita Stewart); Miss Ruth Severson, Minneapolis (Edna Purviance); Miss Violet Ellsworth, Minneapolis (Blanche Sweet), and Miss Persis Johnson, White Bear, Minn. (Lottie Pickford).

The consensus of opinion was that every exhibit was "the best," that no one stood out from the others because of its superiority for all displays were so well planned that they were "hard to beat." The displays were as varied as the different branches of the film industry for every branch was represented from tickets to novel equipment at top notch prices. One very commendable and pleasing feature of the entire exhibit was that the advertising and transacting of business was done in a very quiet and dignified manner. There were no barkers and no glaring inartistic signs or displays.

The booths devoted to the exhibits of the big film companies included the following:

V. L. S. E.

This booth was in charge of C. W. Savin, manager of the exchange, assisted by E. S. Flynn, B. E. Drumm, C. L. McVey, M. E. Maxwell and R. C. Fox. Anita Stewart, Grace Darmond and Edith Storey were present in portraits hung in the booth, and Evelyn MacDonald as Anita Stewart, in the *Tribune* contest was present in person.

FOX

The Fox booth also displayed a collection of portraits of the company's stars. The slogan of this company was "get acquainted," and the representatives, Manager Westcott, Harry Leonhardt, Harry Hollander and T. A. Burke, did their best to live up to it. Valeska Suratt was a visitor at this booth.

GREAT WEST FILM CORPORATION

The booth of the Great West Film Corporation was decorated with ancient Indian and western relics, and was notable because all the stars of the company were at the show. To be met at this display were Mr. and Mrs. Wallace D. Coburn and family, Mr. and Mrs. Ned Campbell, Mr. and Mrs. W. P. Cooper of Chicago, C. W. Hitchcock, Chicago, Gypsy Vernon of Mobile, Ala., and William F. Tobin of St. Paul.

PATHE

S. B. Sampson, manager, H. E. Pierce and G. W. Malone, in the Pathe exhibit were busy demonstrating the advantages of the Pathe program, telling of the new features to be forthcoming, and exploiting "Who's Guilty."

PARAMOUNT

One of the most artistic booths at the exposition was that of the Paramount company. The method of decoration was very simple but at the same time most effective. Pictures of Mary Pickford, Pauline Frederick and Marguerite Clark aided in the decorative scheme. Those in charge were B. Barnett and son and L. Eckstein, manager of the Milwaukee Paramount Exchange.

METRO

This booth had a large display of pictures of Metro stars, showing Bushman, Petrova, Barrymore and others. The representatives, A. Hixon, manager, John Kuhn, John May and E. H. Hoyt, were busy exploiting the Metro program, and especially "The Comeback."

MUTUAL

Manager W. H. Safford was in charge of the Mutual exhibit, assisted by Ire Mantzke, L. E. Davis, Theodore Quandall, William Cutter, F. J. Sherrick, H. Chapman, J. H. Ellinger, R. O. Johnson and Miss Persis Johnson. This display was varied and Charlie

Chaplin, the serials "Secret of the Submarine" and "Girl in the Game," were the subjects of conversation.

TRIANGLE

The Triangle Corporation's booth was triangular in shape and elaborately decorated in bright colored triangles. Added attractions were the portraits of William S. Hart and Bessie Barriscale. Manager R. C. Bradford was in charge.

KLEINE-EDISON

All that could be talked about in this booth was Billie Burke and "Gloria's Romance," the $960,000 serial.

Another very interesting exhibit was that of the W. J. Dyer & Brother Company, of St. Paul, who were displaying a big Fotoplayer. This machine is a theater orchestra easily operated and bringing out marvelous effects. Those at the booth were G. J. Griebler, E. H. Clark, H. R. Kyle, Miss Arver, Mrs. Woods, Margarette Woods.

Meet Miss Vanity and Her Wardrobe

An honest-to-goodness fashion show which takes you into all the exclusive Fifth Avenue shops and shows you the creations of the most noted modiste will be shown on the screen in "Ventures of Vanity," produced by Fashion Film, Inc. The May release shows Miss Vanity just fresh from college and about to be presented to society at her debutante ball. All the gowns and wearing apparel which Miss Vanity selected from the elite shops for her first season in society will be shown. You can see just how the gown fits on a real person, not an artist's conception of the figure that should go with the gown, and judge how millinery blends with the personal appearance of the woman.

Miss Vanity has arranged with Mignonette, the foremost gown designer of America, to design new models and new fashions for her, and Fashion Films will be the first to present these to the public. In addition Miss Vanity will show the women how to shop so that when they return in the evening they will not feel tired and their nerves will be just as lively as when they went out. She will save many footsteps for she will suggest places where the patrons of the theater will get the best value without running from store to store to look at the different models.

Something new in exchange methods—The "New York Metro car." Manager C. A. Taylor of the Buffalo Metro office doesn't wait for trains. He invades all the big and small towns, via gasoline, and makes a careful study of their picture needs.

Actress After Fake Picture Schools

On the theory that a large majority of motion picture schools, although fraudulent, manage to keep within the letter of present laws, Beatriz Michelena, the California star, is endeavoring to have a law passed which will adequately eliminate these objectionable schools.

Miss Michelena has gone straight to Governor Hiram Johnson of California on this question and is

Beatriz Michelena, the California Motion Picture Corporation star, conferring with Governor Johnson of California regarding the suppression of fake schools of acting for the screen.

trying to interest the leading legislators of the state in a bill which will be brought before the assembly and senate in their next session.

The plan which she herself devised in detail calls for the regulation of all schools of motion picture acting in the state by a commission appointative by the Governor and composed of recognized authorities in motion picture producing circles. Any school to operate must be sanctioned by a commission license, which may at any time be summarially revoked. The commission, after licensing a school will be expected to keep it under closest scrutiny.

Three of the outstanding considerations that should govern the deliberations of this commission, according to Miss Michelena, are whether or not a school offers adequate instruction, whether its promises of employment and salary to its pupils are within reason and whether or not it accepts pupils who are patently unqualified for film work and consequently can never hope to benefit from the instruction received. An offense in any one of these directions should mean immediate revocation of a license.

Miss Michelena is calling attention to the fact that these so-called schools operate mostly among the ignorant classes and take money from those who can ill afford to spend it, and they encourage people to leave sure employment to enter a field that is already crowded and offers almost unsurmountable difficulties to the average aspirant.

It is believed that this fight against the fake schools will not be only a state affair but will spread over the whole country.

A number of campaigns against disreputable schools of motion picture acting have been waged from various sources but Miss Michelena's methods give promise of real results.

Coming Convention at Chicago Booming

EARLY ESTIMATES PLACE ATTENDANCE AT 7,000

EARLY estimates made by George M. Laing, chairman of the reception committee of the national exposition of the Motion Picture Exhibitors League of America, declare that approximately seven thousand motion picture showmen of the middle west and west will be in attendance at the convention and exposition to be held at the Coliseum in Chicago, July 12 to 18, inclusive.

Not only have the exhibitors of the great middle west and west signified their intention of being present, but large delegations from Brooklyn and Philadelphia have written regarding hotel reservations. The showmen of Brooklyn and Philadelphia are intent upon mixing business with pleasure and the baseball fans among them are busy getting parties together to accompany the Dodgers and Phillies who will meet the Cubs in Chicago during convention week.

The committee of the league which went to New York to attend the eastern shows has reported that the showmen and the film world of the east in general is enthusiastic over the Chicago show. The manufacturers acknowledge that they expect the Chicago show to outrank all eastern efforts, basing their belief on the fact that Chicago is the center of the film industry and is the natural hub of the country to which all showmen will flock.

William J. Sweeney, chairman of the convention committee and one of the committee which went to the New York shows, has wired that the manufacturers are begging for more space than is available in the Coliseum and that many of them will have to be restricted to less space than they desire. The other members of the committee which went east make similar reports. Other than Mr. Sweeney, the men who are causing the eastern enthusiasm are Louis H. Frank, Fred W. Hartmann and Fred Schaefer. They expect to be back at Chicago headquarters on Tuesday, May 16.

The contracts for space in the Chicago show were not mailed out until this week and before a contract had been mailed manufacturers had reserved 12,000 square feet of floor space notwithstanding that they could receive no assurance of what space they might receive. The committee as yet is somewhat at sea regarding the space allotment, which will be made according to the priority of agreement or by drawing lot. Many of the committee members seem to feel that the space renters should draw lots and take their chances on obtaining the most desirable space while some members believe that it should be a case of "first come first served."

There are approximately 31,000 feet of floor space on the main floor of the Coliseum and 14,000 feet in the balcony. The space is so arranged that practically every renter has an equal chance for displaying his goods.

The conditions, rules and regulations to govern the 1916 show are as follows:

DECORATIONS.—The price of exhibit space includes the use of such decorations and signs as will be provided for exhibitors by the management. These decorations and fixtures must not be taken from the building by the exhibitor at the end of the show. All sign work, etc., must be executed by the official decorator as determined by the management, and must conform to the uniform idea of color and size. Exhibitors must have copy for their signs, one line only, without descriptive matter, in the hands of the manager, on or before June 27, 1916. No extra signs of any description will be permitted to be placed in exhibit spaces, except by written consent of the management. All spaces will be provided with suitable floor covering.

RECEIPT OF EXHIBITS.—Exhibits will be received at the shipping entrance of the Coliseum, through a receiving clerk there on duty, any time after 9 a. m., Monday, July 10, 1916. All goods should be plainly marked, and all charges prepaid. The receiving clerk will have in charge a corps of men to assist exhibitors to place exhibits for their respective spaces. All exhibits must be in place and ready for the reception to be given to the press at 1 p. m., on Wednesday, July 12, 1916. The show will be officially opened to the public at 7 p. m. on the same day.

HOURS OF THE SHOW.—The show will open at 7 p. m., Wednesday, July 12, 1916, and continue on to 11 p. m. that day. From Thursday, July 13 to 18 inclusive, 1916, the doors will be open from 11 a. m. to 11 p. m. daily.

REMOVAL OF GOODS DURING THE SHOW.—No exhibit or portion thereof may be removed from the building during the show without the consent of the management thereto in writing. Removal of goods from the building must be made through the rear entrance. *This rule does not apply to small articles which make up cash sales.*

CHARACTER OF EXHIBITS.—The management will prohibit the installation of any exhibit not approved of by it. Distribution by the exhibitors of any printed matter, souvenirs or other articles shall be restricted to within the space occupied by their exhibits.

INSURANCE AND LIABILITY.—Insurance of any and all kinds, if desired by exhibitors, must be obtained at their own cost and expense. The Motion-Picture Exhibitors' League of America, Illinois Branch, Inc., and its agents, assume no risk, and by the acceptance of this agreement the exhibitor expressly releases said management and its agents, of and from any and all liability, for any damage, injury or loss to any person or goods from any cause whatsoever.

BUREAU OF INFORMATION.—Will open Monday, July 12, 1916, at 9 a. m., and will be located in the main lobby of the Coliseum. All mail will be received here and will be distributed to exhibitors as quickly as possible.

Smoking will positively be prohibited in any part of the building, except in the smoking-room.

GASOLINE, ETC.—No explosives, such as naphtha, gasoline, calcium carbide, kerosene or alcohol, will be allowed in the building without the written consent of the management.

TICKETS AND PASSES.—Exhibitors hereby agree to abide by such rules, regulations, plans and systems, in regard to passes and tickets, as are adopted by the management.

FURNITURE, ETC.—Desks, chairs, couches and tables must be furnished by the exhibitor, at his own expense.

EXHIBITOR'S REPRESENTATIVE.—During the show any business between the exhibitor and manager shall be conducted through one authorized agent, and through no other person. Each exhibitor in signing a contract must fill in the name of his representative in the blank space provided. No orders will be attended to for any exhibitor except on the written or personal request of said authorized representative.

ADMISSION.—Admission to the show for the public will be 50 cents. No person will be allowed to remain in the building after the closing hour.

REGARDING JOBBERS.—Every jobber, agent, retailer or any

Showmen in attendance at the Chicago convention and Motion Picture Industry exhibit to be held July 12 to 18, inclusive, may keep in close touch with home by having their mail and telegraph messages addressed in care of MOTOGRAPHY, Monadnock Block, Chicago. Every effort will be made by MOTOGRAPHY to make immediate delivery of mail and telegrams from its exhibit in the Coliseum.

person other than a manufacturer to whom space is alloted must designate in the contract for space, a complete list of names and addresses of all manufacturers whose goods he will exhibit. No other goods will be permitted to be exhibited in said jobber's space.

Electric Power, Etc.—Any *extra* electric power or special lighting of exhibits shall be subject to the approval of the management, and if so approved, will be furnished by the management to the exhibitor free of charge.

All goods must be removed from Coliseum by the exhibitor not later than Wednesday midnight, July 19, 1916.

The Chicago show will follow the National Republican Convention into the Coliseum and by so doing will go into an already decorated auditorium. The show committee has made arrangements with the Republican National Committee to leave intact its magnificent decorations which will be added to and made more attractive by the show managers.

In order to take the show out of the ordinary rut of a merry-go-round of exhibits, the Chicago committee is making plans for many side lines. It purposes awarding a prize of $100 in cash and has made arrangements with one of the large producing companies for a long time contract for the most beautiful woman to enter the Exposition "Beauty Contest."

This award is to be made by photograph which will be submitted to a committee to pass upon. Announcement of the award will be made during the show. Entrants in this contest may send their photographs to Motography and they will be sent to the chairman of the "Beauty Contest." The name of the subject should be plainly written on the back of each photograph submitted and it should be clearly designated that the photograph is for entry in the "Beauty Contest."

Nor is the Chicago committee overlooking the strictly business end of the convention and show. It is planned to appoint a committee of recognized showmen-exhibitors who will be on hand continually for the purpose of answering all business questions and many of whom will deliver lectures on projection, advertising, method of selecting a program and many other subjects of vital interest to the showmen of the country.

The committee now is in communication with the railroads of the country, through the Chicago Board of Trade, seeking to obtain reduced railroad rates to and from Chicago for the convention visitors. The present plan is to have these cut rates applicable to members of the Motion Picture Exhibitors' League of America who will be given advantage of the lower rate upon presentation of their membership card.

Arrangements also are being made with some of the larger Chicago hotels for a cut rate on a reservation of three days or more.

Thanhouser Twinklers Shine Apart

Although it is impossible to tell which of the Fairbanks Twins is Marion and which is Madeline, as they exactly resemble each other in height, weight, color of hair, eyes, complexion and even mannerisms, nevertheless they wish to have individuality upon the motion picture screen and ask that their names be given separately and not simply be listed as "The Fairbanks Twins."

These young stars have now reached their fifteenth birthday and feel that they are now young ladies and should be shown consideration as such. They have, therefore, modestly requested that in forthcoming releases their names appear in the cast as Marion and Madeline Fairbanks.

Telling these two young twinklers apart has long been a matter of conjecture at the Thanhouser-Mutual studios. On one occasion during the staging of a feature Director Sullivan, perturbed in his inability to pick the right one, hit upon the happy idea of fastening a ribbon to their arms. Marion was assigned a blue one and Madeline a red one. Thereafter little difficulty

The popular little Thanhouser twins, Madeline and Marion Fairbanks.

has encountered as far as identification was concerned. The same scheme has been resorted to frequently in the staging of releases in which both young ladies appeared.

"The Answer," shortly to be released by Mutual, will be the first production in which the Fairbanks Twins will be listed separately in the cast.

Rialto Theater Entertains Actors

The Friars, a New York actors' club, attended a special Friars' night at the Rialto theater to honor the son of one of their number, Willie Collier, whose adopted boy, "Buster," made his screen debut as the star of "The Bugle Call." Director S. L. Rothapfel, who conducts Motography's "First Aid to Theater Men" department, arranged a surprise for the Friars by having a welcome flashed on the screen and also by having their song, "Here's to the Friars," sung by the Rialto quartette, accompanied by the orchestra.

An extensive program was presented, composed of an overture by the orchestra, the Rialto educational series, duet from "Cavalleria Rusticana," Rialto topical digest, song by William Cook, "The Bugle Call," presenting Willie ("Buster") Collier, Jr., excerpt from "The Fortune Teller," "Bucking Society," featuring Chester Conklin.

The Friars extended a vote of thanks for the fine program rendered, to the executive staff of the theater, composed of:

Musical Director, Hugo Riesenfeld; Personal assistant to Mr. Rothapfel, Alfred de Manby; Director of Publicity, Ben H. Atwell; Treasurer, Edwin Moscary; Manager, Chas. G. Stewart; Secretary to Mr. Rothapfel, Belle Louise Siegel; House Physician, Dr. O. C. Thum; Consulting Electrical Engineer, J. H. Hallberg; Chief Operator, Lester Bowen; Chief Electrician, George Larbig; 1st Assistant Electrician, William Fox; Master of Properties, Ira B. Scribner; Master of Effects, Joseph La Rose; Head Usher, Herman F. Innecken.

First Aid to Theater Men

BY S. L. ROTHAPFEL

IT WAS a live theater man with his fingers on the pulse of the public in general as well as the patrons of his house who sent in the clipping from the newspaper which I have discussed below. He is evidently always on the alert for anything which will help or harm his business, and is a good example of a broad-minded, all-around exhibitor.

His example leads me to offer a plea for a varied education on the part of the exhibitor. It is all well enough—and I will admit very necessary to your success—to concentrate on all subjects pertaining to the management of your theater and the choosing of programs to please your audience—but at the same time how much better able are you to choose interesting, live programs which will appeal to all classes of theatergoers if you are up-to-date on all topics of the hour. Let me urge you to read the newspapers not only for information on your own business, but also to have a general knowledge of what is happening in the world today. Read magazines so that you will know what topics are being discussed in science and art. You will find that you will conceive many ideas which are worth while for your own advertising, original ideas for your program, and everything around your theater will give the impression of an alive, up-to-the-minute management. The principal reason why one man makes a success of the motion picture business and another does not is that the former is always looking for new ideas, for more information on all subjects, and is training his mind along all lines.

27–I wonder if you saw the article by Dr. William De Kleine, head of the anti-tuberculosis movement in Michigan, which was published in the newspapers. It seems to me that this article will hurt moving picture theaters a great deal and I would like to have you express your opinion on it. Do you think what he says is true? I enclose a clipping which I wish you would publish so that all the exhibitors can see it.

Dr. De Kleine's article is on filmland vs. the automobile. The doctor has been paying a good deal of attention to the ventilating systems in the motion picture houses in the towns where the anti-tuberculosis surveys are held, and is comparing the relative benefits of the moving picture theater and the automobile, which he believes is its antithesis. Dr. De Kleine claims:

"While motion picture theaters are constantly improving, and while many are perfectly safe, there are still numerous film houses in which the patrons are starved for air and which are unsafe for persons of weak constitution.

"The automobile, on the other hand, does perhaps more than any other agency to get people out of doors, and because of that is a powerful ally of the public health worker in maintaining the health of the people. The automobile is one of the best doctors we have today; it is worth more than barrels of medicine.

"But to some extent the motion picture houses offset this benefit. Like the automobile, the film is the product of the present generation, something our fathers and grandfathers knew nothing of. It is a new element in present-day life, and has created new problems. And one of these problems has to do with public health. An amazing large proportion of the population spends one, two or three evenings a week in a crowded motion picture theater, some of them not by any means well ventilated—evenings that otherwise would be spent on the front porch or round the home fire. This evening confinement after a day's work in closed rooms, cannot help but have its effect on the health of the less robust, even where the film houses are at their best."

I am glad that this article was called to our attention, for it should serve as a warning to every motion theater manager—a warning which a great many managers still have not heeded—the proper ventilation of their theaters. Most towns and cities have an ordinance covering this question, but too many of the exhibitors are trying to dodge it, and do only as much as they are forced to do by the inspectors. The result is an attack like this, which hurts all motion picture houses, which is another example of the innocent suffering with the guilty. Although Dr. De Kleine's arguments are not all logical, there is truth in them, enough truth to influence a great many motion theater patrons. If it affects them to an extent that will lead them to force the manager of the theater they attend to give the best ventilation possible, then the article has done us more good than harm, but if it simply causes the general public to condemn all theaters because of the few poorly ventilated ones, then it is to be deplored.

On the other hand, the doctor did not go far enough into his subject to study the conditions of the general percentage of people attending the motion picture theaters. In the first place, how large a percent of the people making up the audience of a picture house possess automobiles? This is especially true of the houses charging five and ten cents admission—the houses which are catering to the poorer and middle class. Perhaps these people would be better off in automobiles, if they had them—the difficulty is they haven't them, nor are they liable to have them for some time to come. It would have been more logical if Dr. De Kleine had compared the benefits or menace of the motion picture theater with the benefits or menace of street car rides, for these two amusements are more on a parallel basis when the pocket books of most of the patrons of motion pictures are to be considered. How does he think the ventilation of the modern street car and the modern picture theater compares? What does he think of the comparative liability of contracting contagious diseases in these two?

The article says the worker after a day's work might better be sitting around his home fire than going to see the pictures, because "this evening confinement after a day's work in closed rooms cannot help but have its effect on the health." Without casting any slurs on the modern housekeeper, I wonder in how many homes the air is any purer and better and the ventilating system more closely watched than at the picture theaters. Also is the confinement any "closer" in the theaters than in the home? It seems

to me the evening at the theater is less confining, because the worker at least has to get the fresh air in his walk to and from the theater.

We are free to admit that it might be more healthful to spend an evening on the front porch in the open air in summer than inside a picture house, as Dr. De Kleine advocates, but the difficulty is that the front porch offers no entertainment. After a hard day's work a man wants something to take his mind off his worries and the petty irritations of the day which, if thought over, may grow into real grievances. And this entertainment is offered by the pictures in a normal, healthy, moral and economical way.

This might also bring up the question as to whether an evening devoted to automobile riding is always normal, healthy, moral and economical. Too many people are not contented simply to take a ride in the air, but they also want entertainment, and so stop at the different summer gardens where a cabaret show is offered and drinks sold. Is not an evening spent in this way more detrimental to the health than one spent in a picture theater?

Perhaps my ideas on this subject are biased too much by my viewpoint as a theater manager, but to counteract this I believe Dr. De Kleine has not gone into this subject thoroughly enough to give it an all-around fair treatment, and his arguments also appear to be rather one-sided.

Personally, I think it would be very interesting to hear what a number of the exhibitors think about this article, whether they agree with the statements made, and I will be glad to open these columns to any one who cares to express an opinion. This does not mean only exhibitors, either, but any one who would like to tell what they think in the matter.

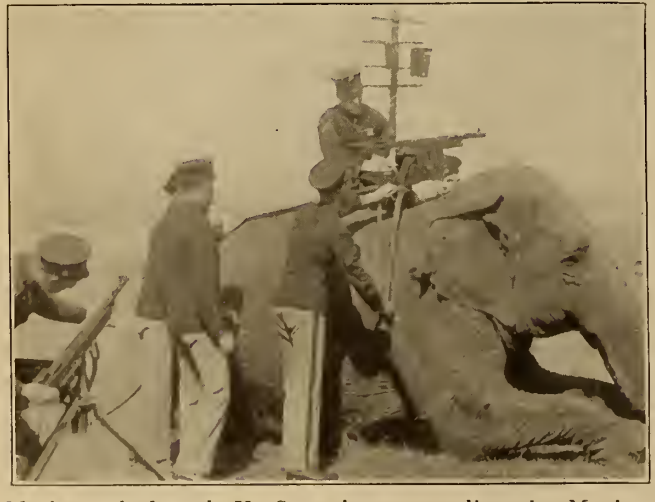
28–I will be ready to open my new theater in about two weeks and would like to institute some system whereby the tickets sold could be used to check up on the number of people attending each performance and also the number of paid admissions. Can you help me out?

Regular motion picture tickets which are supplied in rolls may be obtained from the film exchange at a reasonable price. The cashier tears off a ticket for each patron, and this is collected by the ticket-taker in the theater. The tickets are a check on the paid admissions, and if carefully used will prevent many leaks in the financial end of the show.

The number of tickets in the ticket-taker's possession represents the amount of money received by the cashier, and should therefore be equal to the number of the end ticket on the roll before the show, subtracted from the number on the end ticket after the show.

There are devices now on the market that in a way resemble a cash register, that afford an absolute check on the number of tickets sold. These are metallic boxes containing one roll of tickets that can only be unlocked by the manager's key. The ticket is issued to the patron by pressing a lever that cuts off the ticket and at the same time registers the transaction on a counting mechanism on the inside of the machine.

If the color of the ticket is changed from day to day, it is almost impossible for any one to enter without paying, or by discarded tickets from the day before. To prevent the tickets from being used a second time a "ticket chopper" may be used that mutilates the ticket in such a way that it is impossible to present it without detection. As these machines are quite expensive, their use is usually confined to the larger shows. In any case, the manager should burn the tickets taken from the ticket box at the end of the day's performance to prevent a second admission on one ticket. As a further check on the ticket system, the manager should occasionally count the house during one or more performances and compare the results with the ticket numbers in the ticket-taker's box.



Marines of the 4th U. S. regiment guarding the Mexican border with the aid of machine guns and elephant. Pathe Weekly.

Frederick Warde of Thanhouser

Since the release of "Silas Marner" on the Mutual program, the star of the production has been the subject of an avalanche of correspondence between New Rochelle and fandom. So successful is the eminent tragedian's film debut, that Edwin Thanhouser got Frederick Warde's signature to a long-term contract. The contract means that Mr. Warde will be seen in eight great classic productions every year, and it is expected that his plays will be selected for screen adaptation from the great and famous repertoire of material in which he has been seen. For the past later years Mr. Warde has been touring the country in Shakespearean recitals and lectures; he is an authority on Shakespeare.

Yielding to the combined efforts of his son Ernest, and Mr. Thanhouser, Mr. Warde first consented to appear on the screen a few months ago. He then had the unique experience of working under the direction of his son, who as a director is also one of Mr. Thanhouser's acquisitions from the legitimate. Warde, pere, took his alphabet lessons from sonny, and that the school was thorough is proven by the excellent standard attained by "Silas Marner." Mr. Warde now feels more familiar with screen business, and it is planned that his son continue to direct him.

Frederick Warde will be featured in what will be known as Thanhouser Classics. These will be in not less than five reels each, and will feature stars of the first Thanhouser magnitude. He will take his place, then, with Florence La Badie, and Mr. Thanhouser will later announce more stars on whose work in classics the publicity campaign of the "wizard of New Rochelle" will be focused.

PAUL H. WOODRUFF, Editor

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The Man Who Butts Into the Game

AN Exhibitor and the officer of an exhibitors' association, a man whose name is known throughout the trade, says this to us in a letter about some other matters:

"The game is not what it used to be. In fact, I have got to the point where I think this is not a real business, but more like a poker game. Here I am with $50,000 invested in a beautiful building and beautiful theater, and when I built it four years ago it was supposed to take care of the business of three shows. A cement contractor, who knows nothing about the business, goes me one better and builds an equally beautiful house, and now the business is so cut up that neither he nor I can make a dollar. Can you imagine any other business that can be cut up as quickly as this business? Can you imagine any other business where you lose your clientele over night? There must be some regulation, and it must come from the exhibitor. The business has no stability at all. It has no future. In short, the film manufacturer and the exhibitor are both the rottenest bookkeepers in the world. I can prove it."

Since it contains some question marks, we might have handed this letter to Mr. Rothapfel for an answer, and so sidestepped the obligation. But we know the question marks are really exclamation points. The exhibitor did not expect and maybe did not wish them to be answered.

Yet there is bound to be an answer. Of course in this case the cement contractor would not have built his house if he knew he could not make a dollar out of it—for that was his purpose in building it. He should have advised with the local association before rushing in where experts feared to tread. But probably he did not even know there was an association. Very likely he mentioned his project to nobody until he had engaged his architect and taken his building permit. Yet, on the contrary, it is entirely possible that he asked some exchange about it and was advised to go ahead and become another customer. All of these conditions are wrong, but it is hard to get at a man who knows nothing about the business and just butts into it. And such a man can do a lot of damage to established houses without gaining anything himself thereby.

You cannot keep any man from going into any business he desires if he has the price. Fifty men can put up fifty theaters at fifty thousand dollars apiece in a town of ten thousand if they are foolish enough and have the money.

Theoretically this condition is just as true of the grocery or jewelry or sporting goods or any other business as it is of the motion picture theater business. Practically, though, people seem to exercise more moderation and more conservatism in entering other lines. They never dream of rushing into a business of which they know nothing—especially if they have to invest a lot of money. Yet in the motion picture business they do exactly that. The bars are down. Anybody can run a picture theater, apparently.

As our correspondent says, the regulation must come from the exhibitor. Even when the manufacturer and distributor are willing to protect a customer in a certain territory, his new and eager competitor can always get service from a rival house.

It is all very well to tell a man to give the best he can, and quit worrying about his com-

petition. But everybody knows that even a green competitor, with the aid and advice of a competing exchange, can work a lot of havoc in a place where there really isn't room for him, and where he would never have entered had he known his business.

This regulation is exhibitors' work, and that means work for the exhibitors' association and its branches.

It is an important function of the organization, and yet one that apparently has never been seriously pursued. Every local of the league could very well maintain a committee for advising with prospective exhibitors, and helping them select locations that would be most profitable to them and create the least disturbance in established exhibiting circles.

Most of these new exhibitors would listen to reason, especially if they were warned of the probable financial loss which would result from locating a new house in a saturated neighborhood. In a majority of cases, if not in all, the new man could be made a member of the association at once, and would be grateful for the assistance that saved him money.

This sort of thing may not be necessary in other kinds of business, but it seems to be in this. We are confident that the present league, if it will undertake the work in a systematic and comprehensive way, can do a great deal to ease the troubles of the experienced and established exhibitor who finds himself greatly embarrassed by the attacks of raw novices with more money than sense. And incidentally the league would gain a good many new members by virtue of its valuable service.

A Safety Valve in the Censor Bill

THE Federal Censorship Bill as reported to the House by its committee shows no amendments to the original bill that call for extended comment. Section 13 is new, however, and important. It provides for permits for showing to adults only, in the frequent case of films manifestly unsuited to immature audiences, yet entirely proper for grown-up observers.

This provision, if the bill passes and gets the President's signature, may prove even more important than it seems at first. It may act as a safety valve for the pent-up energies of a censoring body whose opportunities for censorship are bound to grow less and less as time goes on.

It is obvious that a censor is bound to do something positive to earn his money and feel that he is accomplishing. To approve a film is merely negative; the approver does nothing.

The only positive action a censor can take is to order a cut-out or kill a film entirely. No matter how kindly or good humored or easy going he may be, he is practically forced by the nature of his job to kill something, at least occasionally. Otherwise why have him there at all?

Anybody can approve a film, without even looking at it; but to cut it shows the censor is on the job. Obviously, the censor must censor whether his heart is in it or not. He must earn a living and have something on his report.

Now here, in Section 13, is a happy way out. The censor has before him a film of real life; none of your Sunday school productions, but an honest portrayal of human beings in action. It is all right; he could O. K. it just as well as not. But he reflects that he has not killed a film for a week, and pretty soon somebody will be asking uncomplimentary questions, and intimating that he has some motive for protecting the vicious and predatory producer. He must protect his reputation as a censor. Eureka! Section 13. He scowls at the film and issues a Special Permit, for adults only, children under sixteen barred. He has vindicated himself. The censor is on the job. Everybody is happy.

So we figure this section of the Pink Slip, as the Chicago police board would call it, may save a lot of perfectly innocent films from utter annihilation by giving the hardworking and harassed censor a way out. It lets him show work done and positive action and high efficiency without the necessity of destroying a thousand or ten thousand dollars' worth of property and labor to do it.

Really, we think Section 13 may prove to be quite useful—if the bill passes, which is not yet assured by any means.

V. L. S. E. Increases Efficiency

NEW PLANS FOR DEALING WITH EXHIBITORS

EVER on the alert for something new, and always looking for better ways of handling the old, the V. L. S. E. is constantly adding to its efficiency.

A meeting attended by the executives of the various departments and members of the sales forces of the New York and Syracuse exchanges and presided over by the general manager, Walter W, Irwin, was recently held at the office of the organization for the discussion of the trade conditions in general and the outlining in detail of timely suggestions looking toward increased efficiency in dealings with the Big Four exhibitors.

The reports of the representatives furnished conclusive evidence that the open booking system and the box office value method of renting features are daily increasing in favor with exhibitors.

It was brought out in the discussions that as there occurred the evolution from the nickelodeon, showing short reel subjects, to the more representative theaters, showing five-reel features; so the trend is today toward increased artistic beauty and dramatic strength and toward multiple features elaborately presented.

It was pointed out there must of course be the same adjustment in rental and admission prices for these pictures as there was in the rental and admission prices of the five-reel features as compared with the scale of charges which prevailed for the old time subjects. In this way will the standard of the screen be raised and the producer and exhibitor mutually benefitted. This is proved by the pictures, rented according to the V. L. S. E. policy at a price commensurate with the investment which they represent and presented in a way which adds to their appeal, are establishing records of remarkable business throughout the country.

Another innovation of the Big Four is the publication of a book entitled "Who's Who in the V. L. S. E. Plays." This is a forty-eight page book with a two color cover and duotone illustrations. It contains pictures of all the Big Four players with interesting facts concerning them. Many previously unpublished details in the lives of these players are divulged in this book for the first time. It also contains a complete list of this company's releases since its inception, with a brief description of each one. Besides being a book of interest and information it has been designed to be of especial service to exhibitors as a reference guide and an aid in compiling press notices and other publicity suitable for newspaper or program use, the biographies being written from a human interest angle to appeal to the editor and public alike.

In line with its unvarying policy of promotion from the ranks, the V. L. S. E. has appointed R. B. Simonson, assistant to A. C. Wyckoff, the auditor of that organization, to the position of traveling auditor. This promotion was made necessary because of the increasing volume of business at the various exchanges which was proving too great a strain on the present staff. Mr. Simonson has been acting as assistant to Mr. Wyckoff since the formation of the Big Four.

Orchestra Hall, Chicago, Ill., has been transformed into a motion picture theater and has chosen Big Four productions for its program. The "cinema concerts" given in this house will be made up of V. L. S. E. photoplays, selections by the Chicago Symphony Orchestra, under the direction of Arthur Dunbar, and solos by distinguished singers. The picture chosen for the opening was Vitagraph's "The Law Decides," starring Dorothy Kelly. This will be followed by "Salvation Joan," with Edna May, which in turn will give place to William Gilette in Essanay's film production of "Sherlock Holmes."

S. E. Abel, Chicago manager of the V. L. S. E., has carried out the policy of the company of establishing friendly relations between the exchange and the exhibitor and showing the latter more than ordinary attention in the line of everyday work, by installing a system of telephone inquiries regarding service received. He instructed his telephone operator to make a list each day of all the motion picture theaters in the city in which the company's releases had been shown on the previous day.

Every theater then is called up by telephone and inquiries made as to the success attained with the picture, whether the delivery and exchange have been satisfactory, and if there are any complaints to be made regarding any matters. The replies to these inquiries have proved valuable not only to the exchange but to the exhibitor, as trivial annoyances, easily corrected, but which under ordinary circumstances the exhibitor would not have gone to the trouble of reporting to the exchange, although mentally charging the service up with a deficiency, are in this way easily remedied.

A heated debate on censorship of films in general, and in the state of Pennsylvania in particular, was carried on at the meeting of the Drama League of Philadelphia, attended by the leading lights of the theatrical, motion picture and literary worlds. Walter W. Irwin, the general manager of the V. L. S. E., led the attack on censorship with the following remark: "The Pennsylvania censors of motion pictures are competing with the Ohio censors for a crown of asses' ears." In the discussion the points were brought out that the Pennsylvania censors are condemning perfectly harmless films and are attempting to cut out all parts with a "punch." The debaters claimed that it is not possible to accentuate good without contrasting it with evil. They claimed the American public never has gone wrong on moral issues, and it is not believed it will go wrong if allowed to use its judgment in the censorship of motion pictures. The freedom of the press and the freedom of the films was compared. "The analogy between the printed page and the motion picture as mediums of expression is perfect in every detail. If our forefathers through it wise to write the freedom of the press into the organic law of the state, why should we hesitate to allow the same franchise and liberties to the motion picture? The spirit of fanaticism knows no bounds in its ambition, and that spirit is rampant today in the ranks of the censor brigade."

Dr. Crenstone Brenton of the National Board of Review, presented voluntary censorship as embodied in that organization as a fair method. "The voluntary censor," said Doctor Brenton, "has no political axe to grind. If it becomes necessary to censor all pictures

down to what may be seen by children only, we will have an insipid screen of no possible value."

It was stated by other film representatives that the moral pictures brought the largest financial returns. They denied the accusation that boys went to prison because of the influence of motion pictures. Investigation of numerous cases where the law had been broken by juveniles, failed to reveal one authentic case where the downfall could be traced to motion pictures.

PARAMOUNT'S NEW PLASTIQUES

Ashley Miller Creates Film Novelty for Pictographs—Other Interesting Announcements of the "Magazine of the Screen"

The table of contents of Paramount Pictographs for the week of May 21, shows under "Better Babies," correct methods of breathing, sitting, standing and walking to be used in the training of children. "The Making of a Cop," depicts how the well trained blue-coats are fitted to become guardians of the law. "The Aerial Pocket Camera," is a continuation of the "Preparedness" series, "Arms or Surrender." "The House That Jack Built" illustrates how a railroad instills the principles of "safety first" in its employes and shows the Grand Central car equipped with a motion picture machine which is sent all over the country to instruct its employes.

"Colonel Heeza Liar Captures Villa," is the title of the twenty-first release of the Paramount-Bray animated cartoons. In this picture Colonel Heeza Liar becomes dissatisfied with the attitude shown toward "Preparedness" throughout the United States, and starting out to clear up the situation, interviews first Colonel Roosevelt and then William Jennings Bryan.

In the sixteenth release of the Paramount-Burton Holmes Travel Pictures we are taken on a trip through the islands of the Philippine Archipelago to visit Cebu, Uloila and Zamboangu. The journey is made in the coast guard cutter "Scout," with Uncle Sam as host.

A novelty for the screen has been created by Ashley Miller in "Plastiques." This feature bears the same relation to the cartoon that sculpture does to pen and ink drawing. Carved on a background in high relief his figures and scenes produce effects that are beautiful, fascinating or comic. For nearly a year Mr. Miller and C. H. Ranson, the comedy director, have been working to perfect this novelty for the motion picture public.

"Miss Nanny Goat Goes on a Rampage," the animated cartoon for the Paramount-Bray release which was to have been issued May 11, was not shown until May 18 because of a static, the camera-man's hoodoo. The entire release of the cartoon, which was the work of Clarence Rigby, was ruined. "The Police Dog in the Park," by C. T. Anderson, was transferred to May 11.

Reserve Photoplays Company Formed

Those popular stars of the comedy world, Johnny and Emma Ray, have entered the field of motion pictures.

These exponents of rip-roaring comedy have been continually importuned with offers from motion picture concerns. Had it been a matter of money they would have capitulated long ago. But as popular comedy stars, the Rays acquired sufficient fortune to well afford to hold off until they had made an investigation of this wonderful new industry from every viewpoint. This they did with the result that together with a few friends they have launched, in their home city of

Johnny and Emma Ray—Reserve.

Cleveland, the Reserve Photoplays Company, to be devoted solely to exploiting the same effervescent and infectious brand of humor on the screen as that for which they have been nationally known on the "legitimate" stage.

Nature has been singularly kind to those fertile fun makers, the Rays. Gifted with a natural fund of humor, a keen wit, a faculty for creating side-splitting situations and a remarkable facility of facial expression together with distinct and rare mannerisms, they have for many years been in a class by themselves.

The new organization which they have formed—the Reserve Photoplays Company,—has completed a studio in Cleveland, and has already begun turning out the Ray comedies. Its officers are: President, Robert H. McLaughlin, author of the "Eternal Magdalene" and one thoroughly versed in stage requirements; vice-president, Johnny Ray; treasurer, Samuel Doerfler, assistant prosecuting attorney of Cleveland, and Lang Cobb, Jr., manager sales and publicity.

Every member of the executive staff has been chosen by Mr. Ray with an eye single to his fitness in his position. That the Ray comedies are to be comedies de luxe is evidenced by the further fact that all developing and printing will be done in the new million dollar plant of the Paragon Film Corporation.

At the eastern offices of the company in the Columbia Theater building, New York City, it is reported that the bare announcement of the Rays have entered the world of filmdom, has been prolific in requests for early Reserve Photoplay releases.

With Lang Cobb, Jr., at the helm, it is a foregone conclusion that this company will be a permanent success.

When "The Dumb Girl of Portici," the elaborate Universal feature, was given its premiere in the Globe theater in New York Mme. Anna Pavlowa, the celebrated Russian dancer who stars in the play, was dancing with the Ballet Russe in Salt Lake City. She had a special telephone wire connected up between her hotel in the Mormon City and the Globe stage in New York so she could learn of the metropolitan reception of her debut in the films.

What Theater Men Are Doing

AN OPEN FORUM

Kill the "Nickelette" Idea

By John Meily

Treasurer, Penn Counties Amusement Company, Allentown, Pa.

IT has never been the policy of our managements to bring entertainment offerings down to popular taste. It has rather been our object to bring up popular taste to the point where it appreciated our offerings. The method we have used and are now using can be summed up in one word—advertising. We believe that any kind of advertisement which will bring into our house people who have not previously attended moving pictures, is good publicity and most of our advertising is done with this one end in mind.

We believe in moving pictures. We think that they are destined to become the greatest educational factor of the future; we know intelligently chosen picture programs make for culture; we know that moving pictures have done more toward solving the drink evil than all prohibition propaganda; moving pictures are doing for the masses what the spoken drama has done for the classes—throwing light upon all phases of economic and social problems and while doing all this they satisfy, in a wholesome manner, the craving for entertainment that exists in every community.

By advertising we are trying to make every possible patron of our theaters think of moving pictures as we think of them—feel and appreciate them as we do. We are striving hard to kill the idea that moving pictures are a cheap amusement—the "nickelette" idea. We are preaching, and we hope teaching, that moving pictures are Picture-Plays, Silent Drama, fully worthy of the same appreciation as the spoken drama. In this we think we are succeeding—our houses are making money and our patronage is growing.

Look! Here's One Not Running for Profit

By J. W. Brighton,

Director, Morenci Club, Morenci, Arizona.

Our picture theater is not run as a money-making proposition but as a source of pleasure and amusement for the employees of the Morenci mining camp. Whatever profit we make is spent in providing better pictures.

Part of our success is due to constant advertising by a mailing list. I mail 1,000 programs a week, addressed to "Boxholder No. So and So," at the post office.

I use the list furnished me by the postmaster. I don't know the occupant of the P. O. box, but the number answers the purpose and I know that all the programs reach someone and there is no duplicating. I also give the general delivery clerks all the surplus programs in blank one-cent envelopes and as a person asks for mail he hands out a program.

This plan works better, of course, in a small place of about 6,000 than it would in a larger town, but it brings good results here. We show pictures that the whole family can see and when they all come it is not hard to make a success of the picture business. It lies with the exhibitor as to whether he will keep up with the procession or let the other fellow walk away with the trade.

Used to Run 'em Through Backward

By Jack F. Truitt,

Grand Amusement and Advertising Co., Sedalia, Mo.

We continually and carefully study people's exact wants. Details around our theaters receive the most of our attention. Our music is a feature of each performance and our prices are always the same. Our shows begin at the same time always. We are close buyers of the best productions but do not use inferior productions at any price. The words, "Thank you," are the only premiums we give away; we have lots of them around here, from the front of the house to the back, and they keep the people coming to our theater.

The writer has been in the show business for the last fifteen years. I remember when I ran about five hundred feet of films of fast moving trains, etc., then ran them through the machine backwards as the comedy end of the program.

Gaining the confidence of patrons by advertising only facts, and not "cheating" our patrons in any way is largely responsible for our success. When a patron sees a production here I am practically sure that he can not see it elsewhere with better advantages. We do not stay in a rut but keep up, or try to keep up, to the rapid strides of the motion picture industry as a whole.

The Value of Simplicity in Decoration

J. E. Calvin, manager of the Calvin Theater, Washington, Mo., has chosen a simple and pleasing style of architecture for the front of his theater, as the illustration shows. He is one of the few who realize that as the great Ruskin said: Simplicity is sublimity." Patrons tire of seeing an over-ornamented theater, even though it may seem attractive at first glance. This house has a very dignified appearance and at the same time the white front makes it noticeable and attractive. It is a pleasant relief after the overdone ornamentation which is used by some theater owners. Simplicity and good taste have a decided value because they make it easier to reach the better class of people who can afford to pay a good scale of prices.

Calvin Theater, Washington, Missouri.

Mr. Calvin made an investment of $28,000 in his house, which seats 800. He runs two shows a day and changes his program daily.

New Wisconsin Theater

Work has just been begun on the New Palace Theater, of Antigo, Wisconsin, which will represent an investment of $40,000. H. E. Hanson will manage the new house.

Plans for the New Palace were drawn by H. T. Liebert of Wausau and embody the newest and best ideas in motion picture theater construction. Manager Hanson made numerous trips to cities in this and other states to obtain suggestions which could be embodied to advantage. In accordance with the state laws the plans were sent to Madison for the inspection of the Wisconsin Industrial Commission and received its approval. The state building code is now very rigid, especially as it applies to theaters.

The front of the theater will be entirely doors, which will open automatically from the control inside the house. The front of the building will be of terra cotta and ornamental brick and a large canopy will overhang the sidewalk.

There will be one balcony and box seats on either side. Seats will be roomy and the space between them will be exceptionally liberal. There will be a "garage" for baby carriages. Heating and ventilation will be by a forced hot air system and two furnaces will be used, one at each end of the building. Provision will be made for the installation of a pipe organ at some future time.

The seating capacity of the new theater will be 1,200 people.

Brings Success Out of Failure

By Francis Frosio,
Manager, Sonora Happy Hour, Sonora, Texas.

I have been engaged in the motion picture business about eleven years in New York City, as manager in most places and pianist in others.

I came to Western Texas about a year ago, and found the theater in the town of Sonora, Sutton county, in very bad shape and not paying expenses. After a few days' observation I readily saw what I thought was the trouble and had an interview with the manager. His opinion of the reason for the bad business was as follows:

> You see this town has only about one thousand population. There are four or five factions and most of them believe our pictures have a bad effect on children. Then remember this town is seventy-four miles from a railroad and that means no transient trade to draw from, and when you consider all these things you will clearly see that a man is foolish to start a show in such a place as this.

After listening to the above tale of woe I said that I thought I could point out his mistakes and not refer to anything he had told me; and proceeded:

> I am not acquainted with conditions governing the Sonora business in Texas, but it appears to me that this town ought to support a properly managed theater. To begin with, you have the poorest films on the market, and while they seem cheap to you they are the most expensive because nobody will pay out good money to sit and look at such junk so your efforts are worthless and your money wasted.

He said he had as good a show as he was able to secure and would not pay the prices the exchanges asked for better material because he knew he could not get a better attendance with better films.

Being unable to convince him that junk would not draw flies or anything else I set to work to try to get the place, as I was confident I could make it pay, but I did not have much capital. Finally he said he would rent the building and all equipment for a reasonable sum and lease it for a term of five years, and I immediately seized the opportunity of getting what I called as good a theater business as could be found anywhere in a town twice the size of this.

I closed the place for a week and negotiated with the leading film exchanges in Dallas, secured a good program and let the people know that at this theater they could see some of the latest subjects, made every day, and made it my business to do as I advertised. Occasionally I would get some old films which I thought would not exactly suit my patrons, and when I did I would throw them aside and refuse to pay for them, as my contract called for first class films, and I demanded them. It was not long before the exchange manager wrote me that he heartily approved of my action in the matter and my troubles were at an end as far as the class of service was concerned. The exchanges keep me posted on everything that comes out because they know I want only the best, and they fully realize that the old junk in the exchange is no drawing card to them or anybody else. It doesn't pay to try and hand the twentieth century public discarded goods in any line and think you can get by with it, because they are bound to revolt.

After two weeks of proper management I had a full house daily and strived to better my show each week, and chose for my slogan, "No film is too good for the Sonora public," and backed this by securing the best that is made. Of course I have a monopoly on the show business here, and the man before me has had it proved to his satisfaction that it was simply a question of quality that got the people interested in the show.

"Batter up!" President and Mrs. Wilson at the opening baseball game of the season, Washington, D. C. Pathe News.

A big canning factory near Cordoba, Alaska, has been leased by the Lubin Company as one of the advance steps in the plans to put Rex Beach's novel, "The Silver Horde," into a multiple reel photoplay feature that will set a new record in every detail of screen production. "The Silver Horde" deals with the struggles of an independent operator against the efforts of the salmon canning trust to wipe him out.

Circus Parade Advertises Film

INTERNATIONAL COLLECTS ANTI-CENSORSHIP VOTES AT EXPOSITION

WORKING on the theory that nothing is quite so fascinating to the public—both young and old—as a circus parade, the *Boston American* adopted this method of advertising "The Mysteries of Myra" series, produced by the International Film Service.

The *Boston American* is one of the chain of Hearst newspapers, and this is only the first of a series of newspaper campaigns which will be waged in introducing this series. With Hearst behind the newspapers, and Hearst behind the International, this advertising propaganda will no doubt be very successful.

Certain it is that the big parade of delivery wagons and trucks tightly covered and displaying weird posters showing the head of a wild looking creature looking through a crystal, others suggesting black magic, sorcery, devil worshippers, etc., caused a good deal of excitement as it went through the streets of Boston.

Nothing caused more interest at the booth of the International Film Service at the Grand Central Palace than the gigantic ballot box for the receipt of votes against the Christman-Wheeler censorship bill.

This bill killing idea has done more to establish the feeling of good fellowship and bring the different manufacturers and exhibitors together than any other motion picture propaganda started in a long time. Competitive manufacturers stepped into the International booth, shook hands, congratulated the promoters upon the idea, and cast their ballots to protest against the common enemy. The widespread interest in this movement was shown in the fact that people of all nationalities and color, all ages, women and children, came to drop their ballot against the bill. Probably the oldest voter was Mother Maurice of the Vitagraph Company, and the youngest was Charles Giegrich of Brooklyn, aged four. Another young voter was Bobbie Connoly, the young motion picture star.

Every known star from every company came to add their vote to the thousands cast. Among those noticed were Howard Estabrook, Jean Sothern, Virginia Pearson, Sheldon Lewis, Grace Darling, Creighton Hale, Mother Maurice, Kate Price, Alice Brady, Bart Hanley and Mary Anderson.

Among the exhibitors who cast their ballots against censorship were Sam Trigger, Lee Ochs, S. L. Rothapfel, B. F. Ralph and others.

Frank Nagel, marine on the battleship Arkansas, address Brooklyn Navy Yard, also came to cast a vote on behalf of the ship's entire company.

Besides this anti-censorship campaign waged at the exposition members of the International company called at the principal clubs of New York and left ten thousand ballots of protest to be signed by the club members. The addition of these ballots it is estimated will bring the sum total up to something like one hundred sixty thousand.

On the closing night of the show all these votes were stuffed into a big piano box. The huge Garford truck containing the piano box of votes left the Grand Central Palace, and halted at the principal picture theaters in towns enroute to Albany. These theaters had been polling votes which were added to the thousands in the box. This avalanche of votes cannot help but influence Governor Whitman in his action on the bill.

Lawrence S. Bologino, owner and manager of nine New York picture theaters, called at the International booth and naturally signed his protest against the censorship bill with much gusto and flourish. Mr. Bologino is building two more theaters, which will be among the handsomest in New York, and consequently is very much interested in the bill. He voiced his opinion that the bill could not possibly go over, and said he was doing all in his power to defeat the measure.

J. K. Burger, in charge of the Hearst exchange, recently returned from Philadelphia with bookings of $8,000 for "The Mysteries of Myra." Mr. Burger entertained the executives and employes of the International Film Service at a special luncheon while in Philadelphia.

Fashion Films to Be Produced

A new corporation has been formed to be known as Fashion Films, Inc. The officers of this company are Edward F. Wheaton, president and treasurer; Jno. J. Mitchell, publisher of style publications, vice president; Maurice M. Berger, managing partner of the firm of "Mignonette" fashion designers, secretary; and B. F. Porter and G. Walter Lindsey, directors. George Le Soir will have chairge of the production of the fashion films, Clarence Schottenfels is in charge of service to theaters, and Myles F. Laskar is the advertising manager.

The company will release weekly a thousand foot feature portraying the latest styles in women's wear to be shown in an attractive narrative called "The Ventures of Vanity." In addition it will produce commercial films and furnish a Portoscope service to manufacturers for use of traveling salesmen and demonstrators.

Cinema Camera Club Moves

The Cinema Camera Club of New York City, an organization of the leading camera men of the country, has again moved its quarters in order to accommodate its steadily growing membership. The club has removed from the White Rats building to the Times building.

A recent innovation of the Cinema Camera Club is the establishment of a bureau to furnish to applicants camera men of the highest standing on short notice. "Manufacturers desiring men will make no mistake in getting in touch with the C. C. C.," says Phil. Rosen, the president of the club. "It's our intention to make the C. C. C. emblem stand for the highest and most efficient type of men in the business."

The membership, at a recent meeting of the club, voted unanimously to raise the initiation fee to $25.

Becomes Actor to Aid Defectives

Dr. H. J. Haiselden, the physician who leaped into notoriety by refusing to perform an operation to save the life of Baby Bollinger, has signed a contract by which he will receive $25,000 to appear in a five-reel motion picture and fill a large number of lecture engagements. Dr. Haiselden is planning to use this money toward building a hospital for defective children.

Vitagraph Annexes McDermott

Marc McDermott, who is well known to movie fans the country over for his work in Edison photoplays, has severed his connections with that company and in the future will be seen in pictures bearing the trade mark of the Vitagraph company.

Marc McDermott, Vitagraph.

Mr. McDermott was one of the first actors of the legitimate stage to enter the motion picture field, which was over seven years ago. He was born in Knights Bridge, London, England, but spent most of his early life in Australia, where he was taken at the age of four years. His father, Patrick McDermott, was born in Ireland, and is a descendant of the McDermott who was King of Munster. His mother, before her marriage, was Annie Massey, granddaughter of Sir James Masse of Limerick. McDermott received his education at the Jesuit College in Sydney, Australia.

He made his first appearance on the stage at Sydney, with George Rignold, of "Henry V" fame. After remaining with Rignold's company for seven years he joined Mrs. Patrick Campbell, and was her leading man for the five years that followed, two of which were spent in the United States and three touring England. Later, while in England, he appeared with Marie Dainton at Wyndham's theater, London. Returning to the United States, he joined Richard Mansfield's company.

About this time Mr. McDermott became interested in motion pictures and at the instigation of a friend visited the Edison studio, where he was induced to sign a contract. He has appeared in practically all of that company's successes produced during the past seven years. McDermott was the featured member in "The Passer By," the first multitple reel release produced by the big "E."

Arrangements are being made at the Vitagraph plant in Flatbush for the first McDermott picture. To date the title is not known, but we are told it will be a five-part Vitagraph Blue Ribbon feature, and that he will be supported by an all-star cast of Vitagraphers. When completed it will be released through the V. L. S. E.

Norma Talmadge watching co-producers, C. M. and S. A. Franklin "stage" a scene in "Going Straight," her new Fine Arts play.

Pauline Frederick in White Hair

Pauline Frederick has a splendid opportunity to display her versatility and make use of her many talents in one play in the Famous Players' adaptation of Israel Zangwill's "The Moment Before," in which she is starring. In the first part of this photoplay Miss Frederick appears as a white-haired woman of fifty-five, then afterward in a vision of her youth she enacts the part of a splendid young creature, the gypsy for whom men are found in desperate combat.

Peggy Hyland, the noted British star, will be introduced to the American public through "Saints and Sinners," the celebrated drama by Henry Arthur Jones. Miss Hyland will make her initial appearance in American photoplay theaters on the Paramount program in May.

Sidney Olcott, who has been in Bermuda for some time acquiring the local coloring and atmosphere for the forthcoming Famous Players' production, "The Innocent Lie," is very enthusiastic about the islands. Mr. Olcott says the trip is well worth taking and he found the islands extremely picturesque and enjoyable. Hamilton especially appealed to him because it is so beautifully clean and well kept, and its roofs covered with lime to purify the rain water as it falls proved an interesting innovation.

Talmadge Play Dons New Title

It has been decided to name the new Norma Talmadge play, "Going Straight," instead of "Playmates," which was a studio title, originally selected on account of the prominent parts played by the talented Fine Arts children.

"Going Straight" is a big drama, with big, psychological, human interest situations. It suggests a solution of the problem of the criminal who has his past to live down. In the handling of the theme, the author, Bernard McConville, and the co-directors, C. H. and S. A. Franklin, have closely adhered to true-to-life characterizations, and fortunately have a cast which in its entirety were capable of interpreting accurately the principal parts. Norma Talmadge, as the girl with a past, her husband, Ralph Lewis, a reformed criminal, and Eugene Ballette, a dyed-in-the-wool crook, appear to excellent advantage in "Going Straight," together with the Fine Arts "kiddies."

Gilbert M. Anderson, "Broncho Billy," bought the Longacre theater, New York, last week. He will operate it in conjunction with H. H. Frazee, the former owner of the house. It is understood that Anderson, who recently sold his Essanay stock holdings to George Spoor, will shortly embark again in the production of motion pictures.

Edward H. Robins, formerly leading man with Mrs. Fiske in "Erstwhile Susan," is to take over the motion picture section of the Toronto *World* on May first. Mr. Robins is a part owner of the Canadian Film Company and has been an editor before.

Mutual Program Brimming

FEATURES. SHORT REELS AND COMEDIES COMPLETED

THE Mutual releases for the week of May 15 included two masterpictures de luxe edition, one three-reel feature, four two-reel subjects and ten single-reel releases, including seven comedies.

"The Isle of Love," from the Gaumont studios, is one of the masterpictures. In this picture Gertrude McCoy makes her initial bow as Mutual star. This story was adapted for screen production by Paul M. Bryan from the well-known song of the same name, and the production was directed by Edwin Middleton. Miss McCoy enacts the role of a petted, spoiled and successful prima donna, who is forced into marriage with a man she has never seen, but afterward quits civilization and returns to "The Isle of Love," and the man she loves. Earl O. Schenck plays opposite Miss McCoy, and Iva Shepard and Robert Clugston also appear in the cast.

The three-part feature for the week is "Four Months," which was released on May 18. Vivian Rich and Alfred Vosburg are the principals in this play, Karl Coolidge is the author, and Carl Le Viness the director.

"The Answer," from the Thanhouser studios, with George Marlo and the Fairbanks Twins, Madeline and Marion, in the principal roles, released May 16; "The Pretender," an American feature, with Lizette Thorne and Edward Coxen, for release May 15; "The Blindness," a Mustang drama, featuring Rhea Mitchell and William Stowell, released May 19, and "High Lights and Shadows," third of the new Centaur dramas featuring Margaret Gibson and the Bostock animals, released May 20, make up the two-reel subjects on this program.

Mutual comedies for the week include under the Falstaff brand, "Detecters," released May 15, with Claude Cooper and Frank McNish in the principal roles, and "Steven's Sweet Sisters," in which Jay C. Yorke, Doris Grey, Gladys Leslie and Isolde Illian are the funmakers, released May 20. Beauty offers "Billy Van Duesen's Fiancee," on May 17, featuring John Steppling and Carol Halloway, and on May 21 Orral Humphrey in "Twenty Minutes in Magic." The Vogue release for May 16 has not been announced, but that for May 21 will go out under the title of "Chinatown Billians." Paddy MacQuire and Rena Rodgers are the stars. Billy Armstrong substitutes for George Ovey in "The Piano Tuner," the Cub comedy released May 19.

Mutual Weekly No. 72, and "See America First," were released May 17. The former contains a number of pictures just received from Mexico, as well as interesting news pictures gathered from all sections of the universe.

The third release of the new single-reel feature, "Reel Life," the Mutual Film Magazine, is scheduled for Sunday, May 21.

Two five-reel subjects, a three-reel feature and five two-reel releases are in the last stages of completion in the American-Mutual studios in Santa Barbara.

"The Guide" and "A Man's Soul" comprise the longer length features in which William Russell, Charlotte Burton, Winnifred Greenwood, Franklin Ritchie and Roy Stewart are the principal players.

The scenario of "The Guide" was prepared by J. Edward Hungerford from a story by Russell Smith. William Russell is directing the feature as well as starring in it. Action is one of the dominant features of the pictures, which revolves about the love of a poet and dreamer, who has taken up his abode in the mountains, for the daughter of a wealthy publisher whose summer residence is located not far distant.

"A Man's Soul" is being produced under the direction of Edward Sloman with Winnifred Greenwood and Franklin Ritchie in the leading roles. Many of the scenes are laid in a leper colony, and human interest runs through the five reels, particularly that part depicting the lepers as they eke out their lives in the isolated colony.

"Madonna of the Night," the three-reel feature, was adapted for the screen by Karl Collidge from a story written by Constance Crawley, who has starred in a number of masterpictures. Nita Davis appears in the title role under the direction of Director Bertram.

Included in the two-reel subjects are "Circumstantial Evidence," with Edward Coxen, Lizette Thorne and George Field; "The Flickering Light," with Harry von Meter and Miss Davis; "Jealousy's First Wife," featuring Vivian Rich, Alfred Vosburg and George Periolat; "Jack," with Anna Little and Dick La Reno; and "The Blindness," with Rhea Mitchell, William Stowell and Roy Stewart.

Richard Bennett will leave New York for the coast just as soon as his engagement in "Rio Grande" is completed. It is not known just what productions Mr. Bennett is to star in, but he is to have his own company of players.

Mary Miles Minter will soon depart for Santa Barbara accompanied by her mother, Charlotte Shelby. Miss Minter will also have an especially selected company of players.

Audrey Munson, the celebrated artists' model and another recent addition to American's forces, is now at work on her first release, which as yet has received no title.

Helen Holmes has all but completed her work in

Interesting spot in Gaumont-Mutual's "The Isle of Love," featuring Gertrude McCoy.

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CHICAGO

May 5th, 1916.

Electricity Magazine Corporation,
Chicago,
Illinois.

Gentlemen:

We have made a preliminary investigation of the circulation of "Motography" for the issue dated May 13th, 1916, and submit herewith our report, showing the scope and results of our examination.

We found that 12,373 copies were printed; 1,500 copies were delivered to the Western News Company for news stand circulation; 250 copies were expressed to the New York office of your company; and 138 copies filed in your Chicago office. The remaining 10,485 copies were sent through the post office department. None of those mailed were either sample or marked copies.

We analyzed those sent through the mails and foum that 9,382 copies were sent to theatres, theatre owners and managers; 673 copies were sent without charge to advertisers, correspondents, and branch exchanges throughout the country, and 430 copies were unclassified.

The following schedule shows the territorial analysis of the mailed copies:

	TOTAL FOR ISSUE OF MAY 13-16	THEATRES, OWNERS & MANAGERS	ADVERTISERS PRODUCERS FREE COPIES	UN-IDENTIFIE
Alabama	76	75		1
Arizona	48	47	1	
Arkansas	74	73		1
California	784	703	40	41
Colorado	184	164	10	10
Connecticut	92	89	1	2
Delaware	32	32		
Dist. of Columbia	95	82	11	2
Florida	94	85	5	4
Georgia	278	264	12	2
Idaho	46	46		
Illinois	1,063	870	102	91
Indiana	374	362	6	6
Iowa	263	245	5	13
Kansas	153	151		2
Kentucky	182	178	2	2
Louisiana	166	153	8	5
Maine	47	44	2	1
Maryland	76	71	4	1
Massachusetts	365	347	14	4

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	TOTAL FOR ISSUE OF MAY 13-16	THEATRES, OWNERS & MANAGERS	ADVERTISERS PRODUCERS FREE COPIES	UN-IDENTIFIED
Michigan	361	344	13	4
Minnesota	315	290	14	11
Mississippi	48	47		1
Missouri	503	472	19	12
Montana	61	55	4	2
Nebraska	288	275	6	7
Nevada	37	37		
New Hampshire	30	30		
New Jersey	209	189	9	11
New Mexico	39	38		1
New York	1,245	929	261	55
North Carolina	49	44	2	3
North Dakota	78	78		
Ohio	616	570	31	15
Oklahoma	91	81	5	5
Oregon	106	99	5	2
Pennsylvania	563	505	37	21
Rhode Island	49	49		
South Carolina	57	56		1
South Dakota	88	87	1	
Tennessee	122	116	4	2
Texas	307	289	12	6
Utah	58	50	7	1
Vermont	43	42		1
Virginia	77	77		
Washington	224	207	13	4
West Virginia	69	53	2	14
Wisconsin	160	153	5	2
Wyoming	36	36		
Canada	30	2		28
Alaska & U. S. Poss.	8			8
Foreign	26	1		25
GRAND TOTAL	10,485	9,382	673	430

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Very truly yours,

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"Whispering Smith," and will begin immediately upon another production, not yet named.

Thelma Salter, the latest acquisition of the Horsley-Mutual studios, is only six years old. This young star has been in the films ever since she was a two-year-old toddler. Her first appearance on the Mutual program will be with Crane Wilbur in "The Wasted Years."

The first of the Vogue-Mutual comedies featuring Ben Turpin, late of Essanay, will be released shortly.

Harold Hoadley, who recently became a member of the Beauty-Mutual scenario department, has completed his first scenario. It will be released under the title of "Pekin's Mystic Manor," and will feature Orral Humphrey, supported by Josephine Phillips.

"Bill" Russell is selecting his company of players for his next feature production, which will be released in five reels. Charlotte Burton will support Russell.

Frederick Warde has begun work on his first subject under the title of Thanhouser Classics. In this five-part fetature Mr. Warde will be supported by a company of well-known players.

A furious struggle between a man and a lion is but one of the many thrills in "The Butterfly's Wing," a two-part Centaur feature to be released shortly by Mutual. Charles Gay, a noted animal trainer, now with the Horsley Mutual studios, staged the fight with "Appolo," one of the Bostock lions, which appears frequently in Mutual releases, and himself, as the principals.

Eight of the fifteen chapters of "The Secret of the Submarine," the new American-Mutual photo-novel, starring Thomas Chatterton and Juanita Hansen, have been completed. Forthcoming releases of this serial will present some exceptionally novel scenes in which a submarine plays an important part. The scenes in which the submarine is used are being filmed from a technical standpoint, under the supervision of several underwater boat officers now stationed at the San Pedro naval base in California.

TWO REELERS FOR TRIANGLE

Short Dramas Will Hereafter Form Part of the Triangle Program—New Fine Arts Plays Completed

Five new Triangle plays have been completed at the California Fine Arts studio for release on the Triangle program. These are featuring De Wolf Hopper in a picturization of "Casey at the Bat," supported by Marguerite Marsh, Frank Bennett, Kate Toncray, William H. Brown, Carl Stockdale and Loyola O'Connor.

Lillian Gish will appear in a Granville Warwick Kentucky story, with a supporting cast that is composed of Sam de Grasse, Mary Alden, Spottiswoode Aitken, Jennie Lee, and William De Vaull.

Douglas Fairbanks will star in "The Assassin," and his associates in the cast embrace A. D. Sears, Jewel Carman, Wilbur Higby, Margie Wilson, and W. E. Lawrence.

Norma Talmadge will appear in "Going Straight," supported by Ralph Lewis, Eugene Pallette and Kate Toncray.

Mae Marsh, Robert Harron and Wilfred Lucas will be presented in a different sort of a Triangle production.

An innovation in the Triangle program is the announcement of two-reel photoplays to be issued at regular intervals as part of this program. The same directors will have charge of these as produce the features and the same cast will be used. Light comedy will serve as the basis of these shorter features and each one will present one of the Fine Arts stars.

Douglas Fairbanks will be one of the first actors to appear in one of these two-reel plays. Mr. Fairbanks willingly consented to play in a series of two-reel subjects to be produced between the making of the regular features. In the first of this series Mr. Fairbanks will take the part of a secret service man of a different sort than is generally seen in pictures.

Chester Withey, for the past two years a member of the Griffith Hollywood studio, has been promoted to the directing ranks in reward of his talent and loyalty. His first production will be "The Dope Fiend," of which he and Ray Somerville are co-authors. Norma Talmadge and Tully Marshall will appear in this play.

Three Stars in "The Clown"

It takes a pretty strong play to be able to uphold three stars but "The Clown," which is nearing completion at the Lasky studios under the direction of William C. deMille, carries off this honor.

In addition to Thomas Meighan, who is featured in this production in support of Victor Moore, the leading feminine role will be played by Florence Dagmar.

"Maria Rosa," the Lasky production featuring Geraldine Farrar, which was released May 8, was given most systematic and unusual publicity. Articles about the play accompanied by cuts were sent out to over one hundred and fifty newspapers, and in order to be of the utmost assistance to exhibitors who were showing the picture, the feature article was released in the respective cities coincident with the release in the theater.

Anita King is kept very busy addressing meetings on the topic of better conditions of photoplayers, particularly of young women who are brought to Los Angeles through misrepresentation of great success to be obtained before the camera. In her role of City Mother, Miss King has spoken before the Ad Club of Los Angeles, the Rotary Club and Women's Club of San Diego, and has been invited to visit San Francisco to speak before the women's clubs and address the girls of the University of California, at Berkeley.

The Selig-Tribune view of the fighting in Mexico.

The Passing of Keystone Mabel

A POPULAR JOYMAKER'S GRADUATION

NEVER again will "Keystone" Mabel Normand go riding on a motorcycle with Charlie Chaplin, who didn't know how to manage the thing.

Never again will she roll down hill in a barrel; be dragged through a muddy lake containing rubbish and broken glass; walk along the skyline of a hill with a goat following her; be tied to a rock in the ocean with the surf pounding over her; ride a wild horse part way over a cliff before deciding to turn back.

Worshipers before the perpendicular stage will not again see Miss Normand leap from the roof of one house to another before a net is placed in the alley between, or fall from the window of a blazing building.

In brief, Mabel Normand, the dark-eyed, slender little comedienne who, in Keystone comedies, has been responsible for millions of laughs in theaters all over the world, is through risking her neck in the noble cause of motion picture art.

The charm of personality, the spirit of fun and mischief, the gayety of manner which won for "Keystone Mabel" so many enthusiastic friends, is to have a new setting, in a new sort of comedies which will delight her old admirers and win her many new ones.

Incidentally, the new pictures will not be so dangerous to work in. The leading lady will be fairly certain, when she begins one, that she will not be carried to a hospital before the play is completed.

Queen bee of her own fun factory.

"Keystone comedies are fun to watch," said Miss Normand, who, about to begin her new work, felt in a reminiscent mood, "but, believe me, making them is a serious affair. It was no laughing matter for me. I was always thinking of my role, even in the funniest play. It was hard work, too. running at top speed in the hot sunshine, falling flat, rolling down hill in a barrel, even dragging goats around by the horns!" Mabel looked quite sorry for herself for just one minute; then she laughed. "I played with a goat once who was temperamental, I think.

"He was supposed to follow me, but he simply refused. They whipped him, but he still balked. They shoved him with poles, but the poles showed in the picture. Then I thought of a wire, and they wired the goat and me together, tied one end around the goat's horns, the other around my waist. And four times I dragged that stubborn animal along the skyline of a hill, before the picture was just right. I felt sorry for myself, working so hard.

"Then there was the time they dragged me through a lake. It was really a sort of mud hole, which the city was to fill, but it gave the director an idea for a comedy. We went and made it, and it was a funny picture, but I was sick for several weeks after, because I swallowed some of the lake water."

However, the life of a Keystoner is not without its compensations in fun. Miss Normand couldn't tell which comedy she thought most humorous on the screen, but she was not for a moment in doubt about the "most fun she ever had in pictures."

"Working with Raymond Hitchcock in 'My Valet' made up for all the hardships. I think I laughed straight through the 'water stuff.' Fred Mace was the villain. He took me out to a rock in the sea and tied me there. But he was so afraid of the water that he was in terror the whole time, I believe. And at last the current was so strong it swept him away, and we all had to turn in and rescue the frightened 'villyan.'"

Like many other adventurers, Miss Normand has a pet superstition to which she has clung through all her hazards and which she is bringing into her new work. It concerns the number thirteen.

"I always like to have the number thirteen prominent in some way when I begin new things. I signed my new contract on the thirteenth of the month, and that is a good beginning for me."

Miss Normand is to be an "extra special" player under the Kay-Bee label. A special studio is being built for her on a four-acre tract between Hollywood and Los Angeles, and she will have her own company of stock players as regular support.

She will have her own director, but each of her pictures will be made under the close supervision of Thomas H. Ince. Her first play has been written for her by J. G. Hawks. The title of the story has not been made public as yet, but it will afford Miss Normand a light comedy role. In her new plays the star will have an opportunity for acting and character drawing.

And one thing is certain: there will be plenty of fun and "pep" in Mabel Normand's plays.

Changes in General Film

The General Film Company announces several transfers and promotions of their employes as follows:

T. Y. Henry of the Salt Lake City office assigned to management of Denver branch.

W. H. Cree, formerly manager at Denver. has been transferred to Los Angeles in the same capacity.

W. H. Hepburn, formerly an assistant in the Los Angeles office, will take charge of the Salt Lake City office.

"The Light of Dusk" is the title of the important feature photoplay undertaking announced by the Lubin company on which work has been started in the Philadelphia studios. This original scenario will represent another departure by the Lubin Company from the field of novels and stage dramas as subjects for screen plays.

WELL-BALANCED PROGRAM

Vitagraph Presents Variety in Subjects and Length of Films—Lillian Walker and Anita Stewart Featured Personages

Under its schedule for release for the week of May 15 Vitagraph offered a well-balanced and well planned program. At the head of the list was "The Ordeal of Elizabeth," featuring Lillian Walker.

In "Kernel Nutt Wins a Wife," Frank Daniels conducts a matrimonial agency and gets into some very humorous situations. This play was written by Reginald Wright Kaufman and was directed by C. Jay Williams. Playing with Mr. Daniels are Alice Washburn and Adele de Garde.

A split reel features William Dangman in "A Lucky Tumble," under the direction of Frank Currier. Lucille Crane, Florence Natol, George O'Donnell and William Lytell, Jr., also do some good work. On this same reel are shown some wonderful scenes of Iceland.

In "More Money Than Manners," we are shown the experiences of the Oodles family and their attempt to break through society's upper crust. This was written by C. Graham Baker and Lawrence Semon. John T. Kelly, Jewell Hunt, Kate Price and Hugie Mack are the chief funmakers under the direction of Semon.

The Broadway Star Feature of the week is "Miss Adventure," in which Mary Anderson plays the leading role. This comedy was filmed by William Wolbert. Webster Campbell plays opposite Miss Anderson.

A Blue Ribbon Feature listed for release the latter part of May is "The Suspect," featuring Anita Stewart. This is a five-reel adaptation of H. J. W. Dam's book entitled, "The Silver Shell." S. Rankin Drew is responsible for the picturization of this play as well as its direction. The play is laid in Russia and Russian conditions as they existed a few years ago are presented in lifelike fashion. Miss Stewart appears as the leader of a society of nihilists. Mr. Drew plays opposite Miss Stewart. This play also introduces Frank Wupperman, a recent addition to the Vitagraph players. The cast included Anders Randolf, Julia Swayne Gordon, Bobby Connelly and Edward Elkas.

The villain no longer pursues her. This new version of the beauty and the beast act is a part of a new Triangle-Keystone soon to slip over the country's screens. It is Claire Anderson who is receiving King Leo's fond attentions.

Rollin S. Sturgeon's eight-reel feature, "God's Country and the Woman," which was released as a Blue Ribbon picture, bids fair to be one of the most popular pictures of this company. Sturgeon put much careful thought on this picture and it is good from every angle—acting, photography, locations and story.

Evart Overton, who is a great student of the film industry as well as an actor, has just returned from Jacksonville where he has been playing in "The Ordeal of Elizabeth." Mr. Overton is full of praise for Florida as a film producing center, and especially lauds Jacksonville. He says almost anything can be obtained down there, including the hearty co-operation of the Jacksonville Board of Trade.

Rollin S. Sturgeon, the director-general of the Vitagraph company's western studio, is wearing a smile that won't come off. The cause is a son and heir. The potential Vitagraph leading man and Mrs. Sturgeon are doing well, and father and mother will have to hire a special secretary to answer all the notes of congratulation being sent.

George D. Baker, who is producing a Blue Ribbon feature, says he believes in safety first, and demonstrated it by deciding to take in the studio some pictures for which he had planned to go to Mexico. So he dug up some Mexicans in New York and is getting very realistic scenes without too much realism in the way of border warfare. Mr. Baker is author as well as producer of this five-reel feature. Edith Storey and Antonio Moreno will be seen in the principal roles.

News of the Vitagraph Hollywood Studios

William Wolbert has just finished a three-reel drama with Corinne Griffith, Jack Mower and Anne Schaefer, and is about to start work on another of the same length, with no delay between pictures. His cast will include Mary Anderson, Corinne Griffith, Jack Mower, and Otto Lederer. The novelty picture produced by Edgar Keller has been shipped East for release at an early date. Mr. Keller has succeeded in getting a finished product that is artistic in every detail and unique in both subject and handling.

A prominent San Francisco society girl has started a club of Anne Schaefer's admirers in her immediate circle. When the plans of organization are perfected they will be submitted to Miss Schaefer for approval. As Miss Schaefer is planning soon to visit the Bay City on a short vacation, the girls have made arrangements for an enthusiastic welcome and reception in her honor.

Le Saint and Razeto Resign

Ed J. Le Saint, the widely known director, has resigned from the Universal company and is taking a rest. Mr. Le Saint is regarded as one of the most capable producers in the business.

Stella Raezto, who in private life is Mrs. Le Saint, left the company at the same time and is at present enjoying the beauties of the new home which recently was completed for them. Miss Razeto has played leads for the Universal under the direction of Mr. Le Saint for a long time.

Director S. L. Rothapfel of the Rialto has selected "The Bugle Call" for the first change in program at his new theater, to take place Sunday. It is a Triangle production, staged by Thomas H. Ince, and introduces William ("Buster") Collier, son of the star comedian, as a film star.

World's History Mirrored in Films

"FALL OF A NATION" HUGE SPECTACLE

WITH the production of "The Birth of a Nation," it was thought that no greater play could be filmed. But the author of "The Clansman," from which "The Birth" adaptation was made, claims that in "The Fall of a Nation" he has even a stronger and more wonderful play.

This play is designed to show the history of the formation of Americans—that is to show the polyglot nationalities of which we are composed and through a survey of nearly four hundred years of history to bring us to the story of "The Fall of a Nation," which tells what these polyglot peoples did when threatened by the extinction of the national life. In the prologue of this film, which consumes a thousand feet, Mr. Dixon has undertaken the gigantic historical task of tracing the progress of the world's struggle between liberty and tyranny from 1550 A. D. down to the present time. This prologue shows the human aspirations toward freedom culminating in the American republic. Neither race, nor creed, nor form of servitude is omitted from this delineation.

The church of England persecution of the Nonconformists; Catholic persecution of the Huguenots by revoking the edict of Nantes; Russian Greek church persecution of Jews and Catholics in Poland; the English Catholics' winning of freedom by founding the colony in Maryland; the landing of the Pilgrim fathers in Massachusetts; the exile of Roger Williams by the Congregationalists to Rhode Island and his friendly welcome by the Indians; the reading of President Monroe's historic message to Congress whereby he made both the Americas nurseries of freedom; these are the links of a strongly welded chain of historic events working up to the big aim. For America is the new home of all the oppressed nationalities and sects, the realization of their dream, and the heritage for which they must fight should the old

Battle scene in "The Fall of a Nation," the new Thomas Dixon spectacle.

world, swollen by the arrogance of recent military conquest, strike to impose its ideals upon us.

Considering the fact that "all the world loves a lover," Mr. Dixon has woven a love story all through the play. This is said to turn at the end on the heroism of American women in coming to the rescue of their country when in the hands of a foreign emperor leagued with traitors within our gates, and in particular with a modern Benedict Arnold whose love of gold and power and whose foreign financial affiliations have caused him to espouse

Another nerve-wringing scene in the big historical drama, "The Fall of a Nation."

the imperial side and have made him the viceroy or governor-general of "the province of the United States."

A synopsis of the story of this production has not yet been given, but it promises big things. Arthur Shirley and Lorraine Huling take the leading parts in this production, with Percy Standing as the Benedict Arnold and C. E. Geldert as the imperial commander. In all twenty thousand people took part in the battle arrays, mob and conspiracy scenes. A battery of sixteen cameras was employed. The military costumes were all executed from designs of the uniforms now used in Europe and America, and new 40-centimeter guns were invented and patented for use in the scenes. As formerly announced, Victor Herbert has composed the musical score for this production.

The first exhibition of this film will be made at a Broadway theater in New York in June, and simultaneously another production will be put on at Clune's Auditorium in Los Angeles.

Rental Record Busted

A new record in the motion picture world was established when the Strand Theater of New York contracted for the Goldberg animated cartoons at $1,500 for seven and a half minutes of film. This is twenty times the previous high record for the sale of motion picture film.

It took exactly eight minutes to put through the deal. The picture was run off in the special projection room of the Strand Theater in the presence of Mitchell Mark, president of the Mark Strand Theater Corporation; B. A. Rolfe, managing director, and J. A. Berst, vice president and general manager of Pathe Exchange, Inc., which is releasing the Goldberg cartoons.

BILLIE BURKE GOING STRONG

Studebaker Theater in Chicago, the Arcadia in Philadelphia, and Other Big Houses, Filled by Kleine Film

A lot of mighty good past records in the way of box office receipts went smash on Monday, May 8, when the theaters which had wisely arranged for a preservice showing on the new George Kleine motion picture novel "Gloria's Romance," closed for the day and the house managers sat down to count up their receipts.

As a result of the big patronage at the houses where Billie Burke was the featured attraction, May 8 will be chalked up as a red letter day. And the best part of it all is, in the opinion of the managers, that this event is liable to be duplicated on twenty or more other days, for the big new serial is to run through twenty feature chapters and each week the thousands who saw Billie Burke the week before are certain to come back to behold the latest development of her romance.

The lobbies of the theaters above which the magic name of Billie Burke appeared, were crowded from the opening hour in the morning until long past the regular closing hour at night. For example, Jones, Linick & Schaefer's Studebaker Theater on Michigan boulevard, Chicago, was fairly mobbed by a throng of early-rising picture fans at ten o'clock, although the regular performance at that house is not scheduled to start until 11 o'clock. All day long the seating capacity was taxed to the utmost and the final count-up at night showed that more than double the normal business had been done.

In Philadelphia, the Arcadia did a tremendous business all day long and similar reports were received from the New Palace in Minneapolis, the Isis in Denver, the American in Salt Lake City, and the Tivoli in San Francisco. In Washington, D. C., the Garden played to top-heavy patronage from the hour of opening until late at night, and in St. Louis both Kings and the Columbia had a waiting line, while the Willis Wood in Kansas City came dangerously close to smashing all previous records for a single day attendance at this theater.

Photo Copyright by George Kleine.

Billie Burke, the gleaming star who loses herself in the dark in Kleine's "Gloria's Romance."

Despite the fact that the manufacturer had long proclaimed "Gloria's Romance" would differ from all previous novels in being sane and rational in every scene, with no dependence on the spectacular or sensational to draw the crowds, happy satisfied audiences went away from every theater, sincere in their praise

Photo Copyright by George Kleine.

"This is no time to sleep!" Billie Burke in the first chapter of "Gloria's Romance."

of the picture as a whole, undoubtedly interested in the adventure that had already befallen Billie Burke as Gloria, and anxious to see how she would escape from the Everglades. The same fascinating little mannerisms that made her famous on the speaking stage have all been imprisoned in the celluloid version of her latest vehicle, and to use the words of the famous film critic and reviewer, Kitty Kelly of the Chicago *Tribune*:—"Gloria's Romance is a little bit of real human nature, lit up by the radient personality of Billie Burke. It is the human kind of a story that will find echo in hearts in every city street and village home."

Mutual Film Magazine Shows Indian

Reel Life, the Mutual Film Magazine, had its second release on May 14. The first reel was accorded an enthusiastic welcome by the trade reviewers who saw in it visible and tangible evidence of the care and attention the Mutual is giving each individual unit of the Mutual program.

To be in line with the other producing companies of the Mutual family, Gaumont announced its scoop, which is an exclusive agreement with the United States Government to release the official films of the Department of the Interior. And it so happens that the first of these unique Blackfeet Indian films is the feature number of Reel Life of May 14. As subsidiary numbers of the same reel are views of cuttlefish and a colony of ants. The cuttle-fish has ten arms with which it envelopes its prey and then eats the animals caught in its toils. For protection the animal has an ink bag, which squirts india ink, a dense, black fluid, and which hides it from sight. Naturally, whenever the cameraman attempted to "sheet" the beast, the pesky thing started squirting and it was only after many efforts and many spoiled feet of negative before the picture was satisfactorily taken.

The views secured show all the instructive things that can be seen about a cuttle-fish.

The Scenario Makes the Picture

BY WILLIAM FOX

President Fox Film Corporation.

IN MANY directions I encounter the seeming feud that exists between the writers of moving picture feature scenarios and those who are employed to produce pictures, the directors. I am also asked at frequent intervals to give my personal opinion of the relative importance of the author and the director in the making of pictures. I have determined to do this because I would like the authors of America, both screen and literary writers included, to know my views.

William Fox.

The scenario is the basis of all good pictures.

The creative brain that first conceives a story knows more about that story than anyone else can possibly know.

The director who is to take the creative idea of another person and make it into a picture is, for a moment, secondary except where the director is also the author of the script and is going to place his own creation in the film.

The man or woman who both originates and then produces novel ideas in a picture is a capable and big figure in our picture industry, if the original ideas themselves have sufficient worth to commend them to the attention of people.

I have almost no patience with the squabbles that arise between author and director. I have seen scores, almost hundreds, of great works ruined or badly mutilated by poor direction, or by direction that seemed incapable of understanding what broad minds had conceived and written.

In my own case I employ and pay directors liberally and I expect them to possess sufficient imagination to go even beyond what an author has written down for their guidance. If they lacked this capacity and were incapable of projecting their vision and imagination on ahead of the scenario writer I would wonder, as any producer would, whether the directors were even necessary. If they lacked these capacities they would have no place in our industry and authors would be engaged as directors of their own scenarios.

I have a word or so that I would like to say to the directors of pictures; I have said this many times to my own directors:

"Brain is going to rule in motion picture authorship and motion picture production. The brains that have made the literature of the past in all languages and the brains that are making the literature of this day in all lands are not to be flouted or treated with contempt by those of us who have engaged in the task of translating the world's best thought into the pictures that the rest of the world will see for years to come.

"Certainly I shall never be the one to say, or think, that those of us who are now making pictures, and the men we hire to produce them, are superior in insight or vision to the authors who place the thought and imagination of the world between the covers of books.

"We need in motion pictures the biggest brains in the world. I would like to be able to say and I hope to be able to say before long that I have the twenty or thirty, or fifty biggest brains in the world on my pay-roll. I have some of them now and I shall meet still more men and women such as I have described. When I do I shall engage them on a satisfactory and remunerative basis.

"When I get them I have one assurance to offer all of them and that is: I will not let their work be mutilated. I will see that the very best that is in them finds expression in the pictorial reproductions of their thoughts and I shall hope and expect then to contribute to the permanent history of the screen things that will make my name entitled to the respect and attention of educated, well-bred people for generations to come.

"I want to be judged sometime in the future, perhaps after I have gone, not by any of the work that is being done today by any producers but as a producer who found and gave visual opportunity via the screen to people as worth while in a literary sense as the Galsworthys, the Maeterlincks, the D'Annunzies, the Robert Herricks, the Dreisers, the Edith Whartons, the Gertrude Athertons, the Hauptmanns and the Sudermanns and the Gorkis of our present day.

"Opportunity lies ahead for some producers and I, for one, am going to take advantage of it. All over America there are new brains, new ideas, new men and women desiring to be and worthy of being heard and I, for one, intend to hear them and give them introduction via motion pictures to the people of all civilized lands."

Universal to Entertain Templars

"Knights Templar Day" is to be celebrated at Universal City on June 23. Thousands of Sir Knights and their ladies, who will attend the thirty-third triennial conclave of the Grand Encampment of Knights Templar of the United States, and who will be the guests of President Carl Laemmle and Vice-President H. O. Davis of the Universal Film Manufacturing Company, at the motion picture municipality, are looking forward with much pleasure to their visit to the city of make-believe.

One of the features of the program will be a rodeo, consisting of wild west performances by the Universal cowboys, under the direction of Wallace Kerrigan, superintendent of the Universal ranch.

From ten to twenty of the Universal companies will be engaged during the day in making scenes for comedies, dramas and tragedies upon the main stage, the feature stage and the three other stages.

METRO ADDS TWO STARS

Irene Fenwick and Ralph Herz Join Metro Family and Begin Plays—Several Important New Productions

Metro's fast growing family has been increased by the coming of Irene Fenwick and Ralph Herz.

The first production in which Miss Fenwick will star on the Metro program is "The Purple Lady," a five-part feature written by Sydney Rosenfeld. Edwin Carewe will direct all the plays in which Miss Fenwick appears. Miss Fenwick will not give up the speaking stage entirely for the screen, but will find time away from the studio to appear in the theaters. At present she is starring in "The Co-respondent."

Mabel Taliaferro has signed a long-time contract with the Metro which insures her appearance in at least eleven big productions on that program. Work on the first of these, "The Good Little Bad Girl," will begin immediately. Miss Taliaferro was the first recognized American star to go into motion pictures. At that time her friends declared she was ruining her career. Later, however, events have demonstrated to the contrary in no uncertain fashion. Edwin Carewe will also direct all the plays in which Miss Taliaferro appears.

Another important addition to the Metro stars who has begun work on her first production is Viola Dana. She will appear in "The Flower of No Man's Land," written by John Collins, and also to be produced by him.

Harold Lockwood and May Allison have begun work on "The Masked Rider," formerly announced as "The Night Rider." Lester Cuneo is also appearing in this play, which is being produced in the hills of North Carolina under the direction of Fred J. Balshofer.

Lionel Barrymore, whose next production, "Dorian's Divorce," is scheduled for release on June 5, is also engaged in a new production, "The Quitter." This five-part feature is being directed by Charles Horan.

Other features scheduled for early release on the Metro program are a five-part production which will probably be called "Dress," in which Mme. Petrova will appear; "Notorious Gallagher," starring Marguerite Snow and Director William Nigh; another five-part feature based upon a poem by Robert W. Service, "The Kipling of the North," in which Edmund Breese will appear; and elaborate picturizations of Ella Wheeler Wilcox's poems, to which Metro has exclusive rights, and which will be adapted by Charles A. Taylor.

An interesting section of Metro's big exhibit at the Exhibitors' Exposition at Grand Central Palace, New York.

The scenario department, under the direction of Arthur James, has been enlarged considerably. The staff includes Harry O. Hoyt, Charles W. Taylor, Howard Irving Young, L. R. Stark and Leander de Cordova. Difficulty has been experienced in obtaining manuscripts for one-reel comedies for Mr. and Mrs. Sidney Drew. They are always in the market for good, live, clever and wholesome comedies, and top prices are being asked for them.

Harold Lockwood and May Allison ask that it be distinctly stated that they are not married. False rumors to this effect have been circulated and the two stars have been very much annoyed in consequence. Mr. Lockwood and Miss Allison appear opposite each other because their types and talent make a very strong combination. They are not married, however, and have no intention of being.

The Metro booth at the exposition proved very popular, not only because of its artistic design but because of the presence of so many of the stars. The public thronged to shake hands with the actors and actresses and thousands of autographs were sought. Harold Lockwood and May Allison came up from North Carolina just to attend the exposition and they signed more than a thousand photographs. Mr. and Mrs. Sidney Drew were also very busy with their pens in the interest of their admirers. Little Viola Dana was another favorite, but she was so small it was hard to see her in the crowd and it was requested she stand on a chair where she could be seen. Marguerite Snow was another favorite and attracted thousands of admirers. Mabel Taliaferro was presented to the visitors by her husband, Thomas J. Carrigan, also a Metro player. Evelyn Bent, who played with Mme. Petrova in "Playing With Fire," although not a full-fledged star, was voted one of the prettiest girls present.

Among the Metro directors who stood on the receiving line, without giving orders, were Edwin Carewe, William Nigh, John W. Noble, Charles Horan, Burton King, Edward Lawrence, John Collins and David Thompson. Arthur James, director of publicity, William E. Atkinson, business manager, and Harry Cohen of the lithograph department were also in evidence.

Another feature of the Metro exhibit was the department under Henry James devoted to advertising *The Pictures Magazine*, published in the interest of Metro wonderplays. Pretty girls in evening gowns passed out the magazines to the visitors.

Janet Priest, magazine writer, dramatic critic, actress and singer, has accepted a position with *The Pictures Magazine*, and will write special articles on Metro stars and productions for that publication. In addition to these special stories Miss Priest will write each week a fiction story adapted from a five-reel screen feature.

Films Burned on Battleship

While the United States battleship Kansas was in Guantanamo Bay at Spring target practice, April 5, motion picture films valued at $10,000, leased by the blue-jackets, were destroyed by fire.

While the crew were engaged in target practice there was an explosion and smoke and flames burst from the storeroom. About thirty feet away there were 300 rounds of fixed ammunition. The flames could be seen easily by the other ships. It is believed the fire was due to spontaneous combustion.

"Hand Picked" Southern Beauties for Pathe

SEELYE HAS STRONG ARTICLE ON CO-OPERATION

DIRECTORS HANSEL AND McGILL of the Arrow studios in Yonkers, where the new Pathe series, "Who's Guilty?" is being produced, were not satisfied with the "beauties" sent them by theatrical agencies.

Disgusted with the array, one of the men from the studio (name deleted by the censors) offered to procure what they wanted by the "hand picked" method.

His methods were decidedly original, but he made good.

One girl he saw riding in a taxi and he braved the possible wrath of her escort by flagging the car, introducing himself and his purpose, and then hiring her on the spot. Another sat with her mother at the table next to him in a restaurant. Another was hired on a railroad train, and so on. There was one distinction common to all, however, besides their beauty, and that was that they were all southern girls. But then—Director McGill is himself from Mississippi. These southern peaches were all on exhibit at the Pathe booth at the Grand Central Palace during the exposition, and were well worth a stroll in that direction.

C. R. Seelye of the Pathe exchange has written a very strong article on the co-operation of the public, the exhibitor and the exchangemen. When first sent out to the sales forces of the company as their working instructions it was considered rather revolutionary, but on more deliberate thoughts, not only the sales force but manufacturers, exchangemen and even directors have sent in for copies. The article is given below:

The public is more progressive than the exhibitors.

The exhibitors are more progressive than the exchangemen.

The exchangemen are more progressive than the manufacturers.

Heretofore there has been a lot of costly lost motion, between the makers of pictures and the public who pay for them.

This lost motion can be eliminated, if every manufacturer will act on the knowledge that he is working for the public; if every manager and salesman will be instructed that he is working for the exhibitor to increase the exhibitor's profits and so, the profits of the company; if every one will realize that the distributing organization and the studio are of equal importance; neither can be ultimately successful without the other.

National merchants—like the great automobile and clothing manufacturers—employ advertising agencies not only to supply them art and copy, but also to keep them informed of all the newest and best ways originated for creating business in every line. Salesmen should call on the exhibitor not only to sell him film and advertising, but to tell him of the best ways devised by the manufacturers and other exhibitors for presenting and advertising each feature. Then when the exhibitor is shown how he can make money he will gladly ask to buy the film and advertising. In short, our sales force should practically act as advertising agents for the exhibitors.

The managers and salesmen who work for the exhibitors to help them serve the public just as honestly, conscientiously and intelligently as if the exhibitors were paying their salaries, are the men who will earn the most money for and from their employers.

The public knows what it wants. The public is always right. The public pays. Therefore, the public demands and must receive. *But a satisfied public pays well.*

The public has a telephone, newspapers, billboards, moving picture screens and rapid transit. The public therefore can be quickly educated—it cannot be fooled.

The jury of one hundred million returns its supreme verdict to the exhibitor. He knows first the wishes of the the people, so he is ahead of the exchangemen and manufacturers.

Only by working as partners for and with the exhibitor, can we best serve him, so he can serve his people best. Only by giving us gladly our proper share of the business we help create in each town, can the exhibitor receive from us the best there is in us. We shall—manufacturers, exhibitors, and exchangemen—be rewarded as we serve—and this is the Religion of Service and the elimination of waste through co-operation. It pays!

Other New Pathes

"The Girl With the Green Eyes" was released on the Pathe Gold Rooster program for May 15. This adaptation of Clyde Fitch's play was produced by the Popular Plays and Players company and features Katherine Kaelred and Julian L'Estrange. The story has been sumptuously produced with careful attention to the big "little things."

The first of the "Who's Guilty?" series, entitled "Puppets of Fate," was released May 8. This is the first of fourteen released on this series, which will be issued in two reels each. Mrs. Wilson Woodrow wrote the stories from which the plays are being made, and these stories have been syndicated in hundreds of newspapers. This series will feature Anna Q. Nilsson and Tom Moore.

In this same week was released the "Boob Weekly," the first of the animated cartoon comedies that Rube Goldberg is creating for the Pathe program. "The Boob Weekly" is a travesty on current news films and treats fictitious subjects in a way that suggests a real news film the while it burlesques it. The topics, "Harvesting Wild Umbrella Handles in Brazil" and "Hunting the Wild Collar Button on the Haberdashery Fields of Umpslopagus," suggest the droll humor of these subjects.

Fourteen thousand one hundred and twenty-six dollars' worth of business contracted for in four showings of one photo-novel alone out of the eight "Who's Guilty?" pictures which the Arrow Film Corporation have already turned over to Pathe is a record to be proud of. This represents the volume of business done by the Pathe company in the two days of the Exhibitors' Palace show. This is actual film bookings backed up with advance cash payments against collections.

Arthur S. Abeles, manager of Pathe's New York branch, assisted by A. W. Smith, C. Stennerman, H. Kronacker, J. Haspel, H. Weisfield, H. Morgan, S. Rubenstein, A. N. Barney and H. Fuld, gave two showings a day in the projection room at the Palace show for the benefit of the exhibitors attending the exposition. The first of the "Who's Guilty?" series, entitled "Puppets of Fate," was shown. The projection room was filled at every showing, with the resultant numerous bookings. The men in charge attributed this great success to the play, their own efforts and the spirit of the Palace show.

In producing "Puppets of Fate," Director McGill has used every means to make the scenes as realistic as possible. One especially good scene, which is generally faked in most photoplays, is in the hospital. This scene was actually taken in the operating rooms of St. John's Hospital in Yonkers, N. Y., and Dr. Carr, the head surgeon, assisted by three operating-room nurses, are seen in a real operation, and the public will be given an opportunity to see what a real operating room looks like in the course of an operation.

Jack Sherrill in California

The mountain has been coming to Jack Sherrill right from the outset, saving this popular young leading man the perplexities of the ancient philosopher Mohammed. The mountain of success has been hunching right up close to him.

Jack Sherrill.

In the very first production in which he took a small part, his expressive acting and clean - cut "screening" were noticeable, and caused a steady climb to success through a succession of well handled parts in "The Builder of Bridges" with C. Aubrey Smith, "Just Out of College" by George Ade, "John Glayde's Honour" again in an important part supporting Smith, "The Woman in 47" with Alice Brady, and finally as Steve O'Mara, the woodsman lover in "Then I'll Come Back to You," the lead opposite Miss Brady.

This last part has culminated a consistent series of successes, bringing Mr. Sherrill prominently before the public in a gripping and original leading part.

Not audiences alone, but exhibitors and producers, have noticed with uncommon interest the career of Jack Sherrill, and now several offers from California are taking him to the sunny climate to investigate its possibilities and continue his work out there.

THE FEARLESS "LEE KIDS"

"Stamp Out All Fear," Is the Slogan of the Wise Mother Who Has Brought Up These Two Children

Jane and Katherine Lee—respectively four and six years of age—the children who have never known fear.

This does not mean that they were not born just like other children with a natural fear of the dark and all things supernatural and not understood, but their training has been such that they have unconsciously been led to eliminate "fear" from their vocabulary or knowledge.

Mrs. Irene Lee, the mother of these two star participants in the William Fox million dollar picture, gives her rule for bringing up children. She says her basic principal for the training of children is "stamp out all fear, first of all, the rest is easy." Mrs. Lee divides fear into physical, spiritual and imaginative, and these again into many subdivisions. The first to be met with was the fear of the dark, but this was overcome by the children being put to bed in the dark and becoming used to it.

Next came the fear of strange goblins and fairies heightened by the wierd stories told about them by other children. To meet this Mrs. Lee bought books profusely illustrated with goblins and insisted upon the children reading them and becoming acquainted with all these mysteries of fairyland.

In all their work for the motion pictures this lack of fear has been clearly demonstrated. These babies do not hesitate to do anything the director tells them because they are not afraid of anything. In the recent Fox production Herbert Brenon, the director, was always careful, however, to pass a note to the mother when there was the slightest element of risk so that she could be near the children at the time.

A tangible case that proved this fearlessness of Jane and Katherine was when they were unexpectedly washed from a huge rock and sucked down into the surf by a comber. There was no real danger, of course, because there were enough able-bodied men standing around to rescue them. But when they were brought up from the waves, instead of a whimpering, frightened pair of kiddies, they were both laughing at what they considered was a joke that the ocean had played upon them.

Thomas Bedding Joins Novelty Slide

Thomas Bedding has been appointed publicity director of the Novelty Slide Company, of New York, the largest slide manufacturing concern in the world. The two publications of this company, "Novelty Slides" and "Rays of Light," will be issued under the editorship of Mr. Bedding. Mr. Bedding's diversified experience in law, architecture, art, reporting, dramatic criticizing, short story writing and the editing of many popular publications, makes him well fitted for this position.

Hopper to Hop to Vaudeville

De Wolf Hopper, one of the present big guns of the Fine Arts studios, will be a vaudeville star next season. Mr. Hopper's motion picture contract with the Triangle company will expire, it is stated, in August and the comedian expects immediately to begin a tour of the Orpheum circuit. He will offer a humorous monologue about his motion picture experiences and the talk will be called "Mishaps in the Movies."

Two hundred and twenty thousand feet of film were exposed in the making of the big million dollar Fox production made in Jamaica by Director Brenon.

Jane and Katherine Lee, veteran Fox leading ladies.

Constructive Organization in a Film Plant

BY WATTERSON R. ROTHACKER

MY FRIEND who said, "I have my business so systematized that all I find on my desk in the morning is a comprehensive report and fresh flowers," and followed that statement by adding, "and I am independent of the vagaries of genius and am not dependent upon any individual or group of individuals, regardless of their actual or fancied importance," was not in the moving picture business. But his policy, when properly pursued, solves the problem of consistent efficiency in moving picture production.

This man operated on the theory that the individual, regardless of station or reputation, is only important and valuable as an operating cog in the smooth running machine with interchangeable parts—each part easily replaced.

We have all, at times, been beguiled by made-to-order reputations. We have had to pay for the explosion of elaborate theories which offered more sound than service. We have all paid high for experience which is worth every cent it costs, provided it is properly applied.

My experience—and I have been in active touch with the moving picture industry for about twelve years, and have been a moving picture manufacturer for more than six years—has caused me to believe that the organization so far exceeds, in importance, the individual that the individual is merely incidental.

It has always been my policy to give freely to the trade publicity pertaining to individuals in my employ. I have done so with my eyes wide open to the fact that such publicity is usually followed by offers from people who find it easier, and more convenient, to buy reputation than to earn it. Such people have the false idea that organization fortification is built from the top and let the bottom take care of itself. Where this is done, we have another case of building a home upon the shifting sands.

I contend that individuals and their reputations may come and they may go, but an organization, properly built and maintained, will go on forever; and will forge on ahead, sufficient in its own strength, if its members are given fullest opportunity to grow with the company.

By this I mean not a headless organization, but an organization capably officered in full, and so officered that displacements by death, dismissal or otherwise are filled automatically by subordinates whose ability and training have qualified them to step up from the ranks.

Reputations are usually built by achievement plus good advertising. Sometimes reputations come unsolicited, through worthy recognition of sheer achievement. And sometimes—too often—reputations are acquired by a grain of achievement and a pound of advertising.

It is my opinion, based on actual observation, that manufacturing reputations of individuals in the film business are reflected more largely from their association as an employee with some reliable organization, whose prestige they purloin, than on the worth and personal achievement of the individual.

I am particularly proud of the rank and file of our organization. Applicants are considered carefully and investigated thoroughly. We know who the applicant is, what he has done. We attempt to substantiate his claims. We must be satisfied that he or she is of the right calibre and is ambitious. We make it our business to know something about the applicant's habits and associates—home environment. And this observation and personal interest is continued during the entire term of employment.

The new employe, before being accepted as a permanent acquisition, is merely on probation. To become one of the regulars, he or she must measure up to standard, must show application and industry, must prove worthy of the opportunity to qualify and grow with us.

Our employes are made to understand the "why," as well as the "how," of what they are to do. They have an intelligent understanding of what their particular work means to the general production. They are educated to reason—to be ready to step smoothly into the department just ahead.

We attempt, by a series of lectures and educational talks, and by close personal contact, to imbue each employe with the true spirit of the organization; to develop the individual power to its utmost. The result has been eminently satisfactory, for a definite and high degree of efficiency is established, and secured, and a general feeling of confidence is instilled and prevails, and the individual is happy in his work. one spent in a picture theater?

Welfare work among our employes is not confined entirely to the theory and practice of education and business training. We have made every material provision for every creature comfort and health. All of our work rooms are large and airy, and scrupulously sanitary. Pure air and lots of it, cheerful surroundings, wholesome atmosphere, and the knowledge that the opportunity is limited only by the grasp and worthiness of the individual, tends to foster ambition and to promote the feeling of active co-operation which is so vitally essential to the success of any business enterprise.

An example of the practicability of our scheme and method of concentrating upon the training and development of the rank and file and encouraging their ambitions may be seen at our new plant. The spirit which prevails there will be appreciated by the exponents of sane preparedness who seek relief from the inconvenience of having the trade believe that when any employe transfers his allegiance to any other concern, the wheels of progress have been clogged, even for a moment.

It is the men and women who are behind the cameras, perforators, printers, tanks, drums and inspection tables who constitute the major strength of any factory force constructively organized. This strength should be governed and directed, of course, by owners whose business reputations are staked on the result. Such a combination means scientific management, and dominates and gives protection against migratory experts who really are merely episodes.

The Cleveland *Leader* gave a grand ball recently, at which Dorothy Bernard, the Fox star, known to thousands of photoplay goers, was the guest of honor.

JUDGE HOLDS UP SERIAL

American Mutual, "The Secret of the Submarine," Possesses Unique Locations and Any Number of Thrill Scenes

A United States judge in New York has temporarily held up the release date of "The Secret of the Submarine" so that the big picture will not now have its first public showing until May 22.

The theme around which the story has been written is an invention by which the owner nation could control the seas and make its coast line impregnable as Gibraltar. The first chapter shows plainly the technical workings of a submarine never before displayed upon the screen. Although the producing company had the co-operation of U. S. naval officers in the making of the picture there apparently are some secrets not supposed to become public.

The federal jurist ordered that the first release be postponed to May 22 upon an information filed by a man named Barry. The action in the U. S. court is of especial interest, because of the general theme of the picture, carrying as it does, the thought of nation-wide defense and showing in strikingly sensational scenes the manner in which the secret, for the obtaining of which naval officers have experimented for years, is enabled to become a nation's bulwark.

To be in a launch when it is blown up is not exactly to the liking of Hylda Hollis, who plays Olga Ivanoff in "The Secret of the Submarine." However, when she was called upon to participate in such a thrill she never flinched.

The scene is remarkably thrilling as can readily be imagined. The launch with Miss Hollis, Lamar Johnstone and George Clancy aboard is being driven at a high rate of speed when the explosion occurs. Johnstone is hurled into the air with a little more force than had been intended but he lands safely, except for the possibility of drowning, in the ocean.

Miss Hollis is also thrown overboard and she and Johnstone offer an intensely dramatic scene when, after breasting the waves together, they clamber up on a whistling buoy which marks the entrance to Santa Barbara channel. In the accompanying picture they are shown clinging to the buoy for dear life.

Director Sargent has developed a realism into the staging of the big photoplay that is quite remarkable, the members of the company being asked to take risks for the sake of this realism, such as is rarely seen in photoplay production. In no instance have the actors declined, or intimated that the element of personal danger was too great.

They all have implicit confidence in Director Sargent who always takes precautions for the safety of the actors commensurate with the risk they are to take. The first release of "The Secret of the Submarine" will be May 22.

An unusual and wonderfully spectacular scene is shown in "The Secret of the Submarine" when the keeper of Point Sierra Light is set upon by Mahlin and Satsuma, foreign spies searching for the great secret. The Point Sierra Light is one of the most picturesque spots on the Pacific coast, towering as it does way above the sea on a little mass of rocks, that makes one feel dubious as to the safety of the lonely men marooned for shipping protection, on it.

The action of the big Mutual-American picture novel calls for the spies attacking and overpowering the keeper so that they may shut off the light, which is serving as a guide to Lieut. Hope and Cleo in their launch bound for Santa Cruz Island. The men struggle perilously near the railing and several times Satsuma is almost tossed over it and into the ocean, far below.

His brother spy, however, rescues him in the nick of time and the brave keeper battling against terrific odds is finally overcome. The light is shut off and somewhere out on the ocean, Cleo and her officer-hero drift helplessly toward the rocks of Santa Cruz.

Big Orchestra for Rochester House

That music in photoplay theaters has advanced in character to an extent almost as remarkable as that attained by the films themselves is evidenced in a particularly impressive way by the engagement of Susan Tompkins, the noted Rochester violinist, to organize and direct a sixteen-piece symphony orchestra for the new $250,000 Piccadilly photoplay theater that is building in Rochester, N. Y. Five years ago it would have been impossible to have induced an artist of Miss Tompkins' unusual talent and wide reputation to play in a motion picture house. As in many cases of picture house music, her orchestra will promote general community appreciation of better music.

The fight above the ocean in "The Secret of the Submarine," the American-Mutual series.

Saved by a little buoy. Hylda Hollis and Lamar Johnstone after their launch blows up in "The Secret of the Submarine."

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Adaptations and Picturizations

BY EDWARD J. MONTAGNE, OF THE VITAGRAPH COMPANY

(A paper read before the Photodramatists' Club of New York)

WHEN a book or play is turned over to a writer to put in scenario form, the first thing he does, or tries to do, is to find the plot. Sometimes this is a mighty hard job. But, admitting there is a plot concealed in some part of the story, it is generally a difficult task to get at it—in fact, a very delicate surgical operation is often necessary, for the plot is often hidden by numerous tentacular growths which must first be severed with a sharp pruning knife. These tentacles, which cling so tenaciously to our plot, invariably consist of chapters of meaningless dialogue; chapters of incidental by-play; chapters of tiresome repetitions; chapters of interesting but superfluous description, description of houses, parks, the tilt of my lady's nose, the slant of her eyes, the sheen of her hair, etc. After we have extricated out plot, we must now apply the test of consistency. Do the situations ring true? Do the characters act consistently? For we all know that with the aid of this story-telling gift, an able writer can put over a situation in a book that would get a big laugh on the screen, if it was done in the same way. And characters can do the most unreasonable things in books, which get over with six pages of explanation, but which would not get over on the screen, no matter how well the actors performed. After the scenario writer has overcome these obstacles, he is a very tired individual, but there is still work to be done. His work thus far has been difficult, but it has been purely constructive, skillful carpentering. He must now turn to his own imagination and see how he can help his plot. What can he add himself to help strengthen the story, to heighten his situations, to develop and emphasize character?

Perhaps I can better illustrate what I have just said by taking a concrete case. A few weeks ago Ralph Ince, the director with whom I work, rang me up from Bay Shore and asked me to get the November number of the *Red Book* and adapt a short story for him, called "Peter God." As Mr. Ince produces features, exclusively, I knew I had to get at least five reels out of the story. "Peter God," as most of you probably know, is a very powerful story of the northwest, written by James Oliver Curwood, in his best vein. The plot, briefly, is as follows: In the remote wilderness of the northwest lives a mysterious fox-trapper. Every three months he comes to the post, turns in his skins, and before nightfall he is off again. On the books of the Hudson Bay Company he is registered simply as Peter God, single, Brant River. After this introductory paragraph, Mr. Curwood takes up his story at a new point. His next scene is an elaborate drinking place in a city of the far north. Here we are introduced to Phillip Curtis, a young prospector. Near him are seated a beautiful young lady and her father. Curtis is telling his companion of Peter God, and at the mention of his name the lady faints. Later Curtis is summoned to the home of these strangers. They tell him they are interested in Peter God and want to know more about him. Curtis tells them all that he knows, and then, very properly, falls in love with the beautiful lady. Some time later he proposes to her and she tells him she likes him, but he must first go to Peter God with a message from her, and his answer will decide Curtis' fate. Curtis eventually delivers the message to Peter God, who is down with smallpox. At this point Peter God tells his story. Years ago the lady was his wife, and both were very happy. He went into politics, incurred the enmity of a politician, whom he exposed, and who vowed to be revenged. With the aid of a clever woman, a trap was set, and when it was sprung, Peter God found himself utterly disgraced in the eyes of the world. Even Josephine, his devoted wife, believed him guilty, and divorced him. Then his brain went bad; he sought out the politician and killed him. On the desk of this politician was a Bible, open at the Book of Peter, so our hero signed his letter Peter God—the letter he wrote his wife, reiterating his innocence and telling her that he was about to flee to some remote corner of the globe.

After finishing his story, Peter God tells Curtis that his wife has learned of his innocence and begs his forgiveness. But he cannot ask her to come and share his exile, the exile of a hunted murderer. Curtis must go back and marry her and make her happy. Joyous in the knowledge that Josephine is to be his wife, Curtis nurses Peter God loyally. But his hopes are momentarily crushed when Josephine turns up, determined to spend the rest of her days with her husband. Peter God, however, dies, and the reader is permitted to imagine the rest of the story.

This was Mr. Curwood's story, and I thought it was a mighty good one. But the first thing I decided was that the finish was wrong—that is, wrong for pictures. Peter God should live. It meant a happier ending, and I think we should all strive to bring about happy endings in our stories, providing we do not force them, or make them appear illogical. Throughout the picture, as I visualized it, Peter God would have the warm sympathy of his audience. He had tried to do right—he exposed a grafter—and for a reward he was framed up, he lost his friends, he lost his wife, and for many years was forced to live the life of a hunted rat. Then Fate, apparently not yet satisfied, gave him smallpox. It certainly looked like rubbing it in to kill him, when he could just as easily live and spend his remaining years with the wife he loved so dearly. So I decided to end the story with the reunited

couple in that little room of pestilence, now transformed into a paradise, and fade out on Curtis outside the cabin looking in the window, the nobility of his soul rising in his face, as the shadows of disappointment pass away. So you see, before I thought of anything else, I wrote my final scenes. Then I sat down and coolly analyzed my story. I was looking for inconsistencies, the bane of so many picture stories. The first one, it seemed to me, was the fact that Peter God seemed to be so well known at the post; he was entered on the books of the Hudson Bay Company; people were talking about him in drinking places; and yet his wife, who had been searching for him for six years, could not locate his whereabouts. It seemed to me that if she had a hunch that he was in the northwest, a line to any of the posts up there would eventually reveal his hiding place. Why must she conveniently go to a drinking place, and conveniently hear some one sitting at a nearby table, very conveniently talking about her husband?

Inconsistency Number Two seemed even worse. We have a woman who is anxiously seeking her husband. She suddenly learns where he is. Does she go to him immediately, or try to get in touch with him? No. She just tarries long enough to let another man fall in love with her, and propose. Then her interest is suddenly and magically reawakened in her husband, and she begs her suitor to go to him at once with a letter.

Inconsistency Number Three was, why should a woman who apparently loved her husband so devotedly permit another man to make love to her at all? She must have known, and yet she permitted it to go on.

Inconsistency Number Four was the presence of a Bible on the desk of a grafting politician, and very conveniently opened at the Book of Peter. This incident, I knew, would get a big laugh if thrown on the screen.

I had to iron out these creases before I could do anything else. After some thought, I felt that perhaps I could overcome Inconsistency No. 1 if I made Peter God a sort of half-wild hermit, who lived miles away from civilization and far from the trails. He made no visits to the post. He visited no one. He just shot and killed enough to live on. Naturally, in this way, he was known to very few people, and it would be hard to locate him from a distance.

Inconsistency No. 2 could only be overcome by developing some condition that would render it absolutely impossible for anyone to reach Peter God for some time after his wife first met Curtis. This would give him a chance to fall in love with her while the search was being held up. By covering the trails, by making Peter God's cabin impossible to reach until the thaw set in and the trails were uncovered, I overcame this obstacle.

Inconsistency No. 3 was the most difficult of all, and I don't feel even now that I have done much with it. But I argued that if I could have Curtis perform some great service for the lady at the very beginning, rescue her from death, say, she would naturally be inclined to view his visits with kindly interest, and this interest might be misinterpreted by him for receptiveness to his suit.

Inconsistency No. 4, the Bible incident, was easily disposed of by having Peter God write his letter at some other place.

Having disposed of these inconsistencies as well as I could, I next turned to footage. As I mentally visualized my story, I could see two good reels, but never five. Where would I get my other three reels? I read it again and stopped at the point where Peter God tells his story to Curtis, of the frame-up. Why couldn't I tell this part of the narrative in action instead of titles? I could elaborate it as much as I pleased, and it would get over if it was interesting. Why couldn't I show my audience the honest reformer, his devoted wife, the grafting politician, the beautiful adventuress, on the screen? The exposure of the politician, the baiting of the trap, the progress of the conspiracy, would all be interesting, if it was done cleverly and in some novel and unhackneyed way. The springing of the trap would develop other situations, thrills, pathos, and more thrills. All of this material I would have to write in myself, because Curwood only hinted at it.

There was one more obstacle before I could start on the scenario. How did Curtis come to meet Peter God, the half-wild hermit? Why couldn't the men meet in some novel way near Peter God's cabin? I recalled having read at some time or other of a trapper who, deserted by his guide, was lost in the wilderness and was later caught in a bear trap. As he fainted he had sufficient presence of mind to draw his pistol and fire it three times, in a sort of desperate effort to attract attention. A lone trapper heard the shots, rescued him and nursed him back to health. This incident would fit into my story very nicely, so I used it.

Having smoothed out the inconsistencies, having built up my footage, I was now ready to go to work and assemble my material. There were two or three ways of telling the story, but I was looking for the most effective method, and I do not think anyone will dispute the statement that the most effective way of handling any melodrama is the one which employs the greatest suspense. Once your audience is permitted to scent the development of your story, it loses interest, no matter how entertaining your story may be. I argued that if I started my story with the honest reformer and his wife it would be interesting, but I wanted more mystery, more suspense. So I decided to start my picture with a thrilling rescue of a beautiful, mysterious woman by Curtis, a trapper. This gave me a punch right at the beginning. After the rescue, Curtis and the stranger become friends. A limp prompts him to tell the story of the bear trap and a half-wild hermit, Peter God. The lady grows agitated and excited at the mention of Peter God, and tells Curtis she is seeking the man, she wants to get a message to him at once. She is downcast when told that this is impossible until the thaw sets in. Curtis thinks Peter God a black-sheep brother. He falls in love with the lady, but when he proposes, she tells him he must take a message to Peter God, and that his answer will decide Curtis' fate. Then follows his long trip into the wilderness, his temptation to destroy the letter, his arrival at the cabin, Peter God's story, told in interposes, his illness, Josephine's arrival at the cabin, and the finish as I have already told it to you.

Of course every story does not present the same difficulties, nor involve the same work as this one did. Some stories seem to lend themselves beautifully to screen adaptation.

A rumor along Broadway says that Edwin Thanhouser has induced pretty little Gladys Hulette to sign a contract for a series of Thanhouser Classics, which means that the clever ingenue will now appear in five-reel productions exclusively.

Fame Presented to Seventeen-Year-Old

William Fox has discovered a new young beauty, with the laughingest eyes and the sunniest smile ever filmed, has "tested" her carefully before the camera and deliberately told this little her that he will make her more famous than any girl has ever been made before in the film world. She is little Miss June Caprice, seventeen years old.

June Caprice, the star whom Fox will make famous.

Mr. Fox commissioned six representatives to go forth into the highways of American life and find him the most typical smiling, happy little beauty without experience.

"See that you find for me a natural, graceful, pretty girl without affectations or mannerisms; a girl who is winsome, happy, who lives with her parents or is off studying somewhere in a girls' school. When you think you have found the most remarkable girl you ever saw bring her to me. We will give a long and adequate test to the theory that prevails throughout America that youth, beauty and grace backed by good plays can make a star of the first magnitude out of a girl of whom the public has never heard."

June Caprice is the girl who answered all the requirements.

Her home is in Boston, she was born in Arlington. She is young, beautiful, has the beauty and loveliness of the Mary Pickford who first attracted screen attention throughout the world and has been mistaken for Miss Pickford wherever she went in her native Bostonian habitat.

Here is a girl of whom you have never heard before.

This is the first photograph of her ever printed. Behind this little beauty William Fox intends to place all of the mechanism and all of the facilities of his many-million-dollar corporation. She will be made known to you through famous artists, she will sit for great painters, she will be the toast of the studios and of admirers of beauty in every city and town where people are to be found who know and appreciate the beautiful when they see it.

Paramount Made Unusual Display

Among the most attractive booths at the exposition of the Motion Picture Board of Trade of America was that of the Paramount Company. This booth was designed by Professor Hoffman of Vienna, who was the teacher of Joseph Urban.

The booth was divided into three distinct sections, the center section being finished in solid black, relieved with white and gold, and the two end sections being in white and black, with trimmings of gold and green. The center section was used for the distribution of souvenirs and literature pertaining to Paramount productions, including the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, Morosco and Pallas Pictures, together with the South American Travel Pictures, Burton Holmes Travel Pictures, Pictographs and Bray Cartoons.

One of the end booths served as a reception room, where the various stars held receptions, while the other was luxuriously furnished with comfortable chairs and divans and served as a lounging room. The Paramount planned special events for every day. On Monday, which was Cartoon Day, J. R. Bray, originator of the famous Col. Heeza Liar, was present, as was C. Allan Gilbert, L. M. Glackens, C. T. Anderson, Paul Terry, Clarence Higby and Earl Hurd. These artists demonstrated the marvelous technique required to give to the public pen and ink drawings which live on the screen.

The Paramount Pictograph Department was represented at the booth on Tuesday and many of the contributors to this animated magazine were present. Wednesday was Better Babies Day at the Paramount Booth. A special reel, consisting of the Better Babies section of the Paramount Pictographs, was shown and many of the tiny actors and actresses themselves attended.

Thursday was set aside as Paramount-Day and the stars of the Western Paramount studios held forth at the Paramount Booth. Friday, the stars of the Eastern and Western studios met and Saturday was devoted to school children and souvenirs of Col. Heeza Liar, Miss Nanny Goat and other screen caricatures were distributed.

Exhibitor Cole Active at Expositions

Henry Cole, state organizer for New York State Local No. 11, M. P. E. L. of A., was an active figure at both the Grand Central Palace and the Madison Square Garden shows, received out-of-town exhibitors and made league members of those who were not. Mr. Cole reports the state organization in good condition, Greater New York being solidly organized and locals recruiting members in numerous localities throughout the state.

Mr. Cole is also vice-president of the Cinema Exhibitors' Association of Bronx County, Greater New York Local No. 2, M. P. E. L. of A. In workaday life he is identified with the Apollo theater in the Bronx, New York. It is a pretty and thriving picture house with a seating capacity of over a thousand.

Thomas H. Ince in New York

Thomas H. Ince and a staff of his aides left Los Angeles on May 10 for a trip to New York City. A short stop was made in Chicago on Sunday.

The nature of the business upon which the noted Kay Bee-Triangle producer is engaged has not been announced, but it is easy to hazard the guess that the coming New York presentation of his big spectacle, "Civilization," and the new Triangle-Famous Players-Lasky merger has something to do with the trip.

Ezra M. Lawton, American consul at Tegualgalpa, Honduras, was a recent visitor at Universal City. In addition to his consular duties, Mr. Lawton has been attempting to persuade Honduras exhibitors to use American-made films instead of those manufactured in France, which have in the past been used almost exclusively.

"BRADY-MADE" PRODUCTIONS

World Film Corporation Offers Eight Stars in Five New Productions Personally Supervised by William A. Brady

William A. Brady of the World Film Corporation has personally supervised the production of five features to be released in May.

Chief among these is "The Feast of Life," a Chautard production starring Clara Kimball Young. This play, which was staged in the interior of Cuba, was released May 1.

Kitty Gordon appears in "Her Maternal Right," which was staged by John Ince under Mr. Brady's supervision. This play, which was written by Willard Mack, is replete with tense and picturesque situations, and was released on May 8.

On May 15 was offered Robert Warwick in "Sudden Riches," based on a story by E. Richard Schayer. This play affords Mr. Warwick ample opportunity to display both his talent and attire, as it calls for versatility and a varied wardrobe.

"Tangled Fates," to be released May 22, is featuring Alice Brady. This is a very strong story and gives Miss Brady a good opportunity to display her dramatic talents.

On May 29 Millie King will make her second appearance on the World program in "Fate's Boomerang," which was staged in the mountain country about North Carolina and Tennessee.

The list of forthcoming releases following the last week in May includes among other noted stars, Carlyle Blackwell, Gerda Holmes, Holbrook Blinn, Ethel Clayton, Robert Warwick, Clara Whipple, Muriel Ostriche, Frank Sheridan, Edna Wallace Hopper and House Peters. Mr. Peters, now permanently with World Film, will characterize that program about seven times a year, while Gail Kane will be seen at equal periods.

Many of the stars of the World corporation were legitimate stage stars and are constantly receiving offers to return to the stage.

Robert Warwick formerly played with Grace George and she is trying to persuade him to sign for the 1916-17 season, but as yet nothing definite has been decided, because Mr. Warwick feels he cannot appear on the stage and screen and do both of them justice, and he leans strongly toward the screen. Five productions have been arranged for Mr. Warwick, the first of which will be "Friday, the 13th," work on which will be started at once.

Holbrook Blinn will divide his time between the stage and the studio. A theater is now being erected in New York to be called the Holbrook Blinn theater, where Mr. Blinn will not only be the principal player, but will stage and direct the productions. Besides his stage appearance, Mr. Blinn will appear about eight times a year on the World program.

Alice Brady has had several offers to star in stage productions, but has refused all offers calling for her possible absence from the studio, having definitely decided to remain in the motion picture field.

Gail Kane, who came from the legitimate stage to the pictures, has also refused all offers calling for a division of her time, as she has decided to stick to pictures for at least three years.

William A. Brady of the World Film Corporation does not seem opposed to the World stars appearing at the same time on the stage, providing it does not interfere with their studio engagements.

Dame Fashion herself multiplied by five. The spring style parade at Atlantic City. From Mutual Weekly No. 70.

Theater Monopoly Upheld

The right of motion picture distribution firms to refuse to sell to more than one theater in a city has been upheld by the Federal Trade Commission.

The question was raised in the application of a theater manager against a distributing house, which, he charged, had sold exclusive rights in a film to his competitor in the same city. The commission held that in the absence of intent to accomplish an unlawful purpose, neither the Trade Commission act nor the Clayton act had been violated.

Edwin August Finishes Play

Edwin August has just completed for the World Film Corporation the motion picture production, "The Perils of Divorce," with Edna Wallace Hopper, Frank Sheridan and an all-star supporting cast, including Alec. B. Francis, Macey Harlan, Frank Beamish and Ruby Hoffman. The picture is scheduled for early release.

Circumstances alter contracts in the motion picture business but it is seldom that the President of the United States takes a hand in upsetting picture plans. Here is one case, however, in which the Lubin company must wait until Uncle Sam gets through with a star before producing a photoplay already contracted for. The star is one Villa who, some time ago, signed to appear in a Lubin feature, the work on which was to have been started last March. Since that time, however, Villa has been too busy dodging news cameramen to settle down in a selected location for any one company.

The complete process of manufacturing newsprint paper from the cutting and hauling of spruce logs, through the process of grinding into pulp and then the manufacture into half-ton rolls of newspaper and finally showing the finished product, the daily newspaper, in the hands of the consumer constitutes an interesting picture by the Rothaker Film Company.

Current Releases Reviewed

"The Eternal Sapho"

Five-Reel Fox Drama Featuring Theda Bara. Reviewed by Genevieve Harris

THE excellent fashion of telling the story is one of the noteworthy phases of this William Fox release of May 8. The attention is captured and the imagination stirred by the first picture on the screen, a beautiful, poetic photograph of city streets, traffic filled. Through this is presented a picture of the heroine, who is a child of the slums. These effects and the manner of covering a large number of events by means of short scenes which dissolve into one another may be credited to the director, Bertram Bracken. Instead of being confusing, these scenes are pleasant and give the effect of swift, clear action.

Theda Bara has a following sufficiently loyal to be interested in a picture principally for her sake; while there are other people who avoid the type of play in which she usually appears. In this play, in which Miss Bara appears first as a ragged urchin, a sullen, hateful sort of a girl, and later as an adventuress, her work is consistent and interesting throughout and she wins sympathy rather than dislike, although, true to form, she breaks up a happy home before the story is finished. However, in this case she does it unwittingly and later repairs the damage.

The story itself, while it becomes melodramatic and has a number of conventional elements, and while it is tragic, is not offensive and avoids suggestive scenes. The early part of the play, the scenes of life in the slums, the drunken father, the invalid mother and the ragged girl, are the most interesting and unusual.

Laura, the girl, is given by her father to an artist and she wins fame as the model for his best known statue, of Sapho. She attracts the attention of two men, one of them married, unknown to her. She wins his love, but when she discovers that he has a wife and child, she visits his home, with the other man. There she falls in love with the little daughter of the house, and for her sake severs connections with the father. Kittens Reichert as the little girl is remarkably good. She is more than a pretty child, for she shows talent and that quality vaguely referred to as "personality." Her role in the play is certain to attract favorable attention.

The other man really loves Laura and wishes to marry her, but this is prevented when he learns that she was implicated in the murder of his father, although as this scene was shown, she had been nothing more than an onlooker. She returns to the artist, to find him a suicide because of jealousy.

While the story is marred by so many of these sensational events and coincidences, the picture holds attention in spite of them, largely because, as stated before, the direction and the acting are good.

The cast includes Frank Norcross, Warner Oland, George MacQuarrie, Walter Lewis, Hattie Delaro, John Drummond, Einar Linden and Mary Martin.

"The Girl with the Green Eyes"

Pathe Gold Rooster Play Released May 15. Reviewed by George W. Graves

FOR a genuine feature picture that is elaborately produced and exceptionally well acted, one has to go no further than "The Girl with the Green Eyes." Clyde Fitch's play is followed closely throughout and the big scenes and big situations are handled with the utmost skill. A most pleasing thing about this play is that it is consistent and a clear depiction of what happens in actual life. The fast and clear action carries with it excitement and "punch" in every new development and tense situation.

In all this the convincing acting of Katharine Kaelred and Julian L'Estrange have an enormous part. It is enough to say that each acts exactly the way one of his sex and one of like temperament would under the circumstances. Such admirable portrayals as these co-stars afford are not to be encountered any too often on the screen. In support of Katharine Kaelred and Julian L'Estrange a very strong cast has been provided. The picture was produced by Popular Plays and Players.

To be sure, this is a sociological drama, as so many of the present-day releases are, but its intelligent treatment of the more subtle phases of the human mind raises it above the commonplace. It is a real study of human nature—not a mere display of the blind acts inculcated by headlong animal nature.

The story starts with the petty, jealous regard a wife has for her husband, who is a popular actor, and comes to its climax when this same jealousy, fanned by continual misunderstanding, almost leads the unenlightened husband to commit murder. The wife, believing she has evidence of her husband's faithlessness, encourages the attentions of "the other man," while "the other woman" is in reality only the husband's sister. Her child is fatherless—and thus the secrecy. It finally develops that "the other man" is the cur who has turned deserter and things end with justice to all, both wife and husband experiencing a much needed transformation.

"The End of the World"

Great Northern's Spectacular Offering. Reviewed by Thomas C. Kennedy

NICELY connected with a story containing interesting incidents and characters, the huge fire and flood scenes, which make "The End of the World" a spectacular production of exceptional appeal, certainly were not staged, and

they are used to depict the fanciful idea on which this picture is based. The flood and conflagration are the outcome of disturbances caused by the proximity of a comet to the Earth. Experience will only tell just what would happen if a comet came in contact with the earth, but we are perfectly willing to listen to the speculations of astronomers and see them depicted on the motion picture screen. Our curiosity is not great enough to make us long to see the real thing.

"The End of the World" is a Great Northern Film production and, quite like the majority of high class European pictures, there is excellence in taste and technique in the matters of settings and photography. The production has that finished quality which comes with care and thoroughness in the studio. This six reel offering should prove popular in this country.

The story which leads up to the spectacular scenes concerns itself with a mine owner who later becomes a power in the stock exchange. He is attracted by a girl who lives in the mining town and though she is engaged to one of the miners, he induces her to elope with him. The deserted lover is bitter and swears he will be avenged. Anna and her husband are happy and his ability as a banker enables him to give her every luxury. Harper's cousin is an astronomer. He discovers a comet in the heavens and calculates that it will soon come within the earth's orbit. This discovery and Whitmark's calculations as to the disturbances which will result are published and cause the people grave concern.

The stock market slumps and Harper, confident that all will be well, buys to the full extent of his credit. He consults

his cousin and learning that true conditions are to be withheld from the public, has an article published which reassures the people and booms the market. On the eve of the predicted calamity Harper entertains lavishly. When disaster comes he and Anna perish in the underground passage in which they sought safety. Anna's sister is one of the few who were within the danger zone to survive the destructive elements.

The romance is interesting and gives more strength to the scenes of fire and flood. The players are well suited to their roles and each carries the spectator's sympathy. Emma Thomson is the featured player. The exterior scenes showing the comet in the sky are indeed remarkable.

"The Snow Cure"

Ford Sterling in Triangle-Keystone Comedy. Reviewed by Thomas C. Kennedy

DIRECTED by Arvid E. Gillstrom, "The Snow Cure" is a Keystone comedy which goes to the top of this company's high mark in procuring laughs with tricks of the camera. "The Snow Cure" is not more than averagely good

until Ford Sterling, as the born flirt, enters the establishment of a doctor who guarantees to cure any ailment. The mainstay of the cure is a lively bear and just a short distance in front of his lumbering but rather fleet form all the patients, sufferers of obesity, gout and old age, find themselves suddenly gifted with the power to run, climb telegraph poles and swim in icy waters.

The bear is easily one of the best actors in the picture. Were it not for him the inmates of the sanatorium would never have climbed the telegraph pole or started a race in mid-air along a path of tightly strung wires, and then "The Snow Cure" would have been without one of its funniest moments.

Another typical Keystone feature of this picture is the collection of patients discovered in the cure resort. They are the most amusing lot of fat and lean ailing people we ever saw in a picture. Ford Sterling is the flirt who makes things interesting for himself and the couple living across the hall. They meet again in the mountains, so the jealous husband becomes more than ever suspicious. Marie Manley is the wife, Fritz Shade the husband and Alice Davenport and James Donnelly complete the cast. It takes "The Snow Cure" some time to get started but once under way it is surely diverting.

"Sudden Riches"

A New World-Peerless Photo-Drama in Six Parts Reviewed by Hugh Hoffman

THERE is a new note sounded in this six-part drama, even though it is largely conventional in its working out. It is not often that one thinks of satisfying hate for another person by giving that other person money. The logic of such a thing, however, is shown in this production, even though it be the logic of a vindictive mind.

It is a case where an old multi-millionaire died and left his nephew a million dollars because he hated the nephew. The uncle's object was revenge. He knew that such sudden wealth would be the ruination of his nephew, and his calculation was very nearly correct. In this younger days the old miser uncle and his brother had been in love with the same girl. She chose his brother and was never forgiven by the man she disappointed.

When the son grew up he made a success as an architect, and the old uncle tried to tempt him into crooked paths by the lure of money. The young nephew did not fall for this bait, so when the old man died he willed him a million dollars, expressing the hope that it would be his ruination.

It nearly was the young man's ruination, and it came near breaking up his family. In the end he saw where he and his family were far happier when they were in moderate circumstances than they ever were after they inherited money. The picture closes with their decision to return to their former happy home. Robert Warwick appears in the prologue as the brother who won the girl, and later he appears as the son. His part inclines largely to that of a heavy, and he plays it with the usual Warwick skill.

Gerda Holmes played opposite Mr. Warwick as the son's wife, and her rendition of the part of a self-indulgent society woman is one of the best things she has done of late.

Both Mr. Warwick and Miss Holmes, however, took the short end of the honors from little Miss Madge Evans, a child actress of unusual cleverness. The little girl played a prominent part and one that required considerable talent. She was the little daughter of the two newly rich parents. Her work was really an element of brightness all through the picture and it is certain to be admired by everyone who sees it.

The stage settings are unusually elegant and bear out the idea of wealth. It may be that they are almost too elegant for newly rich people, but that is a case where the benefit of the doubt must go in their favor, because it can be presumed that they were of sufficient good breeding to know what was required in a high-class establishment.

Aside from the curious idea of obtaining revenge by showering a man with wealth, the story is quite conventional and the principal pleasure in it is to be found in the way in which it is done. The actors are all more than ordinarily competent, and the direction of Mr. Emile Chautard is so well and favorably known that it is almost a guarantee of a good production.

As usual in conventional plays, the stock market is instrumental in bringing disaster where disaster seems to be the remotest thing in the world. It seemed to the self-centered parents of the little girl that money was verything that could be desired in this world. It was not until the careless nursemaid gave the little girl an overdose of paregoric that the parents really began to see how far they had gone astray in their mad quest for happiness. The dangerous illness of the little daughter opened their eyes to the fact that Wall street and society are empty things in comparison with the contentment and the joy of simple living.

The photography and light effects have a distinctly beneficial influence upon the production, imparting to it the class that the Peerless pictures have come to possess. It comes from the studio a finished piece of work in all departments, and is a feature for all classes, teaching a lesson in happiness both to the rich and to the poor.

"Into the Primitive"

Selig Red Seal Play Released Through V. L. S. E. May 29. Reviewed by Genevieve Harris

PERHAPS as long as there are picture plays or narratives of any sort, stories in which the actors are placed on desert islands will be popular, not because the incident occurs very frequently in real life, but because it furnishes a situation in which the real character of the people may be revealed, unsupported and unhampered by the trappings of civilization. We have become so accustomed to this method of "showing up" real goodness and badness that when, in this play, directed by T. N. Heffron from a story by Robert Ames Bennet, the leading characters are, without much explanation, washed onto a deserted shore, we merely say, "Well, what about it?" and watch with interest the result.

The three characters in the play are Jenny Leslie, a society woman, played by Kathlyn Williams; Thomas Blake, a civil engineer, Guy Oliver; and the Honorable Cecil Winthrope, Harry Lonsdale. The play sets about to show that at heart the engineer, introduced as a drunkard, called in a subtitle a "caveman," is superior to the "gentleman." In the end, however, the so-called gentleman confesses that

he is an imposter and is really the valet of the man whose title he assumed.

There are a number of very beautiful scenic effects introduced in the telling of the story. Several scenes of a tropical

storm are realistic and interesting, while many of the jungle and seacoast pictures are of remarkable beauty. The wild animals of the tropical forest which constantly endanger the lives of the explorers add to the suspense of the story.

However, the story itself is not as interesting as the theme would warrant. For one thing, the characters do not win sympathy, partly because, in the case of the two men, they seem overdrawn, partly because we know little of their lives before they were placed in the strange surroundings. Our interest would have been quickened had we known them as well as we knew the characters placed in a rather similar position in the photoplay "Thou Shalt Not Covet."

The three survivors of the wreck, led by the engineer, Blake, explore the island, and although the girl believes that Winthrope is her real protector, it is through the skill of the engineer that the three manage to exist among the dangers of wild life. Blake saves himself and companions from various perils and gradually the girl realizes his worth and the treachery of Winthrope. For a long time she fears the wrong man, and at one point in the play plots with Winthrope to kill Blake. This is the turning point of the narrative and an important scene. Unfortunately, the suspense here is destroyed by a poorly placed subtitle, for before Winthrope creeps, weapon in hand, upon his sleeping rival, we have been told that he is to lose his nerve.

Finally Winthrope is killed in a storm, and before death confesses that he was an impostor. Blake then tells his story, of the events which led to his becoming a drunkard. The girl is led to admire and sympathize with him, and by the time a rescuing ship arrives at the island she has fallen in love with him.

"Who's Guilty?"

First Episode of Arrow-Pathe Series. Reviewed by Thomas C. Kennedy

MARKING as it does the beginning of a series of fourteen episodes devoted to the depiction of certain phases of our social scheme on the motion picture screen, "Puppets of Fate" is a two-reel picture drama that will undoubtedly win a vast following for the future releases in the "Who's Guilty?" series. Now, when photoplay fans are clamoring for good dramatic offerings in two reels or three reels, instead of two or three subjects padded out to make up the overworked five, the time seems opportune for just such pictures as the "Who's Guilty?" series will present. We say it will present, because the first episode gives every assurance that such will be the case.

The first episode of a series permits one to calculate and see into the future with much more accuracy than the serial. The author of this story, which concerns itself with a not commonplace idea and develops it dramatically, is the same as the one who will or has prepared the stories for the other thirteen episodes. The director who has shown himself in the "Puppets of Fate" to be able in every particular to the intelligent, forceful and artistic visualization of a play for the screen, will be responsible for the later releases. The acting comes next. Anna Nilsson and Tom Moore were a judicious choice. They are both admirably suited to the requirements of such roles as plays of this kind will present them with; so there is every good reason to believe that the following episodes in the "Who's Guilty?" series will measure up to the first, and nothing more is necessary to the attainment of brilliant success for this Pathe offering.

Produced by the Arrow Film Corporation for the Pathe Exchange, this series aims to depict dramatically and realistically the true-to-life consequences arising from the weaknesses in our social organization, both laws and customs, and the flaws in our characters. "Puppets of Fate" tells of a physician who disregards the ethics of his profession when his wife asks him to perform the operation her condition necessitates. His infatuation for a woman who deliberately sets out to win his affection is directly the cause of the falter of his hand at the critical moment and its fatal outcome to the patient. At the end the spectator finds it difficult to place more blame for the tragedy on one character than another. One can ponder long over the words which fade into the final scene.

The settings in this picture, all of them, take their place with the most appropriate we have ever come across in photoplay offerings. They are convincing. As the director of "Puppets of Fate," Howell Hansel deserves no end of praise. It is an excellent piece of motion picture production. Anna Nilsson is the wife, and Tom Moore plays Dr. Bullard. Both please greatly and head a cast of consistent strength. Mrs. Wilson Woodrow is the author of the story, and whoever put it in scenario form also deserves honorable mention.

"The Innocent Lie"

Five-Part Famous Players-Paramount Offering. Reviewed by George W. Graves

"THE Innocent Lie" is a mighty interesting photodramatic tale told amidst appropriate and artistic settings. Some of the latter, by way of interest, were furnished by Bermudian scenery. The greatest attraction of the picture, though, is Valentine Grant, who plays an Irish character to perfection. Her acting is done with great spontaneity and she proves her talents in the way of exciting laughter as well as sympathy.

The only drawback to the story seems to be a little unnecessary detail at the outset concerning the fortunes of Nora's brother, with which action the story has little to do. The story has the needed interest-holding qualities and it makes very good all round entertainment. It was written by Lois Zellner and produced under the direction of Sidney Olcott.

Nora O'Brien's brother, Pat, in America, sends for her to come to him, and she leaves her old home and sets out for America after bidding farewell to her other brother, who has enlisted in the army. Nora Owen, left alone in the world, is sent for by her rich aunt in America, but her lover persuades her to remain with him and accept his heart and home. Nora Owen meets her friend, Nora O'Brien on the

way to the steamer and gives her the address of her wealthy aunt, Mrs. Watson, and asks her to see the lady at once on her arrival and inform her of her niece's decision to remain in Ireland and marry.

Once in America, Nora O'Brien meets with an injury which results in a slight concussion of the brain. The address of Mrs. Watson is found upon her and at this point fate changes her whole life. Mrs. Watson takes the girl for her niece and showers luxuries upon her. Meanwhile Nora's conscience is put to silence by the happiness and love that is forced upon her. Mrs. Watson's son, Jack, returns from college and he takes a great interest in his Irish cousin.

Fate now brings about a meeting between Nora and Pat and Nora decides to go and live with her brother. Jack follows her to Pat's lodgings and saves her from the brutal attacks of Pat's room-mate. The truth at last comes out concerning Nora's true identity, but she has become so beloved of the Watson family that they cannot let her go. Relations between Jack and Nora indicate a happy wedding in the future.

"Alien Souls"

Lasky-Paramount Offering Presents Sessue Hayakawa. Reviewed by Thomas C. Kennedy

AS the Japanese merchant, who, with his betrothed, would become American in customs and ideals, in "Alien Souls." Sessue Hayakawa lives up to the faith the Lasky Company put in him when it was decided to star him in a photoplay following his much remarked performance in "The Cheat." Hayakawa is a

colorful actor and his playing in "Alien Souls" is extremely satisfying. There is vigor and zest to his acting but none of it is forced. He gives strength to the dramatic scenes in which he figures without going to extremes in gesture or facial expression.

The cast in support of Sessue Hayakawa is a consistently good one. Tsuru Aoki has the leading feminine role and plays it acceptably, while Earl Foxe is wholly commendable as the society idler and Grace Benham does splendidly. Hayakawa, however, stands well out from this good cast. His only rival for feature honors in this picture is the production of the story.

Unlike the acting and the production, the story has little that warrants praise. Hector Turnbull wrote the story especially for Sessue Hayakawa and Margaret Turnbull scenarioized it. The opening scenes give high hopes but gradually a theme of imposing dimensions, that of East is East and West is West, etc., is lost in a melodrama which deals with an American villain's attempt to get the Japanese girl's reported fortune. Through the first four reels the story is an aid to the players in making the picture strongly interesting but thereafter it is all up to the cast to keep one entertained.

The interiors of Sakata's place of business as well as those of his home are remarkably good and so too are the scenes taking place at the country club. In production, acting and photography "Alien Souls" is an exceptional offering.

"The Saving of Dan O'Mara"

Episode 11 of "The Iron Claw" Released May 8. Reviewed by George W. Graves

DAN O'MARA, a woodworker in the Applewaithe factories, is engaged in a dishonest enterprise, and Legar, or The Iron Claw, uses this man's daughter as his tool to get Margery Golden into his power. The girl, to save her father from being exposed by Legar, complies with the latter's wishes by luring Margery to the factories.

A true horror is provided in this episode when Legar gets Margery Golden into the sluice room of the factory and tells the cowering girl that presently even her own father will not be able to recognize her. Then he pushes Margery into the log-mangling sluiceway and she is impelled by a swift current towards the merciless machinery. But—the saving hand of The Laughing Mask is as active as ever, and he snatches the girl from the very jaws of death.

This particular episode is handled in a very melodramatic manner and the action is quite convincing and plausible. The members of the cast are at their best in this episode and it is very evident that Pearl White has lost none of her charms. Neither could one wish for a more villainous villain than is incorporated in the part Sheldon Lewis plays, as the vengeful Iron Claw. The other featured player in this series is Creighton Hale, who plays the part of the resourceful secretary. The fact that "The Iron Claw" is making an unqualified success with the public is shown by the clamor that it be extended to twenty episodes.

"The Floorwalker"

First Mutual-Chaplin Comedy Released May 15. Reviewed by Thomas C. Kennedy

UNLIKE the athlete who requires training to reach the top of his form after a rest, Charlie Chaplin returned to the studio following a vacation during which he had nothing to do but listen to salary offers, and in good time completed a two-reel comedy which, when screened, showed him to be in the pink of his fun making condition.

Using all the available material for comedy business a department store boasts, and it is considerable, and adding a few of his own deft strokes, Chaplin succeeded in producing a comedy that will come up to the expectations of his host of followers, as high as those expectations are.

The slapstick comedian's material has great limitations, but Chaplin can do things that have been done time and time again and still be funny while doing them. When "The Floorwalker" is shown at the various theaters it will be found that he will get his biggest laugh while performing on the escalator, and yet it is probable that the majority in the audience have seen comedians on escalators in many other screen comedies.

The amount of comic business he goes through on the escalator is remarkable; the episode is highly diverting even if the idea is now somewhat old. Those who insist on novelty will find it in certain parts of this Mutual-Chaplin release.

In this picture Chaplin has an opportunity to become a "Czar of the Aisles," in other words he accepts a job as floorwalker in a department store. The manager attempts to rob the safe and there is much ado about the bag containing the reams of engraved paper. Just what "The Floorwalker" is all about does not make much difference, its two reels are punctuated with laughs of number and quality to suit the fans. Edna Purviance is the most attractive of the supporting cast and the others are good.

"The Oath of Hate"

Knickerbocker Feature Released on General Program Reviewed by Thomas C. Kennedy

THE restoration of mind, or sight or limb-power by nervous shock is somewhat of a favorite with motion picture producers, but the fact it has done duty in many photoplays does not detract from a well produced and interesting three-reel Knickerbocker Star Feature in which the main character regains his eye-sight following an attempt upon his life by a man who would square accounts with the blind sea captain by pushing him overboard.

"The Oath of Hate" is the story of a sailor who is deserted by his fiancee. He has a quick temper and enters the girl's house on the wedding day and reproaches both bride and groom to the consternation of the guests and the family, who are indignant with this sailor who offers to fight the new husband. Mark Stone is then discharged at the request of the bride's father. In an attempt to retaliate Mark injures himself and the result is that his injuries cause blindness. He marries a girl who works at the boarding house.

When a child is born and he learns it is a girl, Mark rushes from the house; he has sworn to rear any children

sent him to hate the girl who jilted him and her husband, and a boy would be more to his liking than a girl for this purpose. Stone is cared for by a friend. Later the sailor whose enmity he has incurred seeks his revenge and in so doing tenders him an unwilling service. Mark regains his

sight and in addition his normal state of mind. He is reunited with his wife and child, while the girl who jilted him is divorced from her husband in a state of unhappiness, looks upon Mark's felicity and that of his wife.

Henry King makes Mark Stone a fighting, boorish sort of fellow. On the whole his characterization is commendable. Marguerite Nichols is a very pleasing May Manning and Ethel Fleming does well with her part. "The Oath of Hate" was produced by Balboa and in photography and staging it is an entirely satisfactory offering. The story carries itself well, holding the interest consistently. "The Oath of Hate" measures up to the best standards of the Knickerbocker Star Features Company.

"The Courtesan"

American Mutual Masterpicture Released May 18. Reviewed by Genevieve Harris

THIS play, which was directed by Arthur Maude, written by William Parker, begins as an attempt to justify the life of Mayda St. Maurice, described as "a courtesan," on the ground of her love for her son. The role gives Eugenie Forde an opportunity for emotional acting, and she plays her part capably, without overdoing it. She is shown in the early scenes following closely the career of Glenn Manley, a young lawyer, who is her son and whom she has supported, although

the boy believes that his parents are dead and that his income is from property he inherited.

The rest of the play shows a race for a political position between young Manley and Murdock Grandby, Jr., the son of a political boss. The Grandbys try to blacken the reputation of Manley when they learn of Mayda's interest in him. But the truth is at last revealed that Manley is Mayda's son and also that Grandby, Sr., is his father, for he had married Mayda under an assumed name and later deserted her.

The story is melodramatic throughout. The settings are elaborate. There is a great deal of excitement in the play and it holds the interest. The love element is furnished by the romance between the young lawyer and Betty Howard, a society girl, played by Nell Franzen.

While no part of the play can in any way be called suggestive or offensive, still the story is scarcely worth while enough to overcome the prejudice which members of the better class audiences have against a theme of this sort.

The roles are interpreted by a capable cast of players. Hal Cooley plays Manley, Charles Wheelock and William Carroll play the Grandbys, father and son. Al Fordyce plays the role of Mayda's lawyer.

"The Primal Lure"

William S. Hart in Romance of the Northwest. Reviewed by Thomas C. Kennedy

"THE PRIMAL LURE," selected to be the feature on the program at the Rialto during the week of May 7, is a melodrama laid in the Northwest and dealing with a romance centering about the rugged factor, or manager of the post, a spirited Canadian girl and a smooth villain whose cowardice defeats his ambition to marry the girl for whose favor he has maliciously discredited the factor. Added to this and serving the

purposes of melodramatic self-sacrifice, or the depiction of a willingness to suffer painful death on the part of the factor, there is an Indian incursion following their unheeded demand for the life of a white as an offering to the Great Spirit because a plague has been visited upon them.

William S. Hart makes his latest screen appearance as Angus McConnell, the factor. Mr. Hart makes McConnell a virile, strong charactered woodsman, with a determination that brooks no intereference. His is a praiseworthy character sketch, and, like the acting of Margery Wilson, is deserving of a story of more depth than this melodrama by Vingie E. Roe and J. G. Hawks. "The Primal Lure" provides good entertainment from the beginning, but this is attributable to some striking outdoor scenes and the acting.

The story tells of the factor's resolve to detect the person who has stolen his account book. Lois Le Moyne, the daughter of an old trapper, has prepared a surprise for McConnell, for whom she has great admiration. One can only sympathize with her, therefore when the factor accuses her of the theft when she slips into his office to place the embroidered mocasins in his desk. She bitterly resents this and is too indignant to even plead with him. McConnell puts her in the lock-up and tells her she will remain there until she returns the book.

A representative of the Hudson's Bay Company visits the post and because he is struck by the girl's beauty takes matters into his own hands and releases Lois. Then he has the factor discharged. McConnell does not leave, however, until he has administered a good beating to the cowardly Sylvester. To protect the trappers the former manager returns when the Indians threaten the post and his bravery, coupled with deliberateness, wins the girl's consent to marry him.

Margery Wilson is an exceedingly good Lois. She gives the

part much natural spirit and appeal. Robert McKim is the cowardly Richard Sylvester and Jerome Storm is happily cast as Pierre Vernaisse. The production has true atmosphere and any number of beautiful scenes.

"Jack Straws"

Rubin Three-Reel Drama Released May 18. Reviewed by Genevieve Harris

HERE is another good story written by Josephine McLaughlin. Events are so cleverly dovetailed in a plausible fashion without overworking coincidence, and scenes are built up so dramatically, without too much artificiality, that one enjoys watching the unfolding of the plot. While following the play, one has a feeling that events might very easily have worked themselves out that way.

The story is aided greatly by the excellent acting of George Routh. It is seldom that a character of the sort he plays in this story—Travers—stands out so vividly. Travers is utterly worthless, and yet he is interesting because he seems to have possibilities of strength. He does not seem like a weakling. Routh, in this role, makes one interested in a character which, in the hands of a less skilled player, would be merely "the villain."

Lillian Harrington (Lucy Payton) marries Travers in the beginning of the story, against the wishes of her wealthy aunt, whose heiress she is. The aunt, Mrs. Harrington (Adelaide Bronti) warns Lillian that Travers is a fortune-hunter, and when she refuses to give him up, the aunt severs connections with her niece. In a short time Mrs. Harrington's predictions come true. Lillian is a neglected wife when Travers finds that she will not get money for him from her aunt. Later, Travers gambles away money not his and is put in jail.

Lillian secures a divorce and is reconciled with her aunt. She meets and becomes interested in Donald Kerwin, the brother of her friend Marjorie. Marjorie is engaged to Stuart Winthrop, the district attorney. Donald Kerwin, played by Alan Forrest, is another interesting character. He is by no means a conventional hero, in some respects being a weakling, but he is attractive.

When Travers is released, he becomes one of a gang of counterfeiters whom the district attorney is tracing. When Travers learns of the approaching marriage of Donald and Marjorie, he informs Donald of facts which seem to place her and the district attorney in an unpleasant light. Donald, who at the time is partially intoxicated, accuses Marjorie. Travers believes that Donald will shoot the district attorney, but instead, the attorney traps Travers and sends him to jail. And the other complications are at last straightened out.

The cast of players includes Cecil Van Auker as the attorney and Evelyn Page as Marjorie. The play was directed by Melvin Mayo under the supervision of Captain Wilbert Melville.

"Gloria's Romance"

"Lost in the Everglades," Chapter One of the George Kleine Serial. Reviewed by G. Harris

INTRODUCING Miss Gloria Stafford, who is to become a well-known and, we predict, very much loved personage during the coming months. Those who saw Billie Burke in "Peggy" need not be told that she is a delightful screen actress, that she photographs charmingly, that she has a manner which "gets across" particularly well in the little ways which give the final touch of reality to a characterization, and which are in some ways more effective on the screen than on the speaking stage. Those who saw "Peggy" have no fear for Miss Burke's part in the serial. And, judging by the crowds which filled the Studebaker theater on the day of the first showing of chapter one in Chicago, the audiences had little doubt that a pleasing, wholesome entertainment awaited them.

However, "Gloria" is not "Peggy." She is another creation, though just as captivating. She is a little sixteen-year-old girl, the daughter of the wealthy Pierpont Stafford who, when the story begins is spending the winter at Palm Beach. She has one brother, David, a governess, and a pet dog. She has a good friend in Dr. Royce, who works her algebra problems for her. He is a young physician attending Judge Freeman.

The serial begins more in the fashion of a continued magazine story than the motion picture serials with which we are familiar. This suggestion is strengthened by the introduction, in which the principal characters are introduced by animated portraits as the leaves of a novel, bearing the title, "Gloria's Romance," are turned.

There is no resisting the charm of Gloria because, as Miss Burke plays the role, it does not seek admiration. It is just the expression of a young creature who finds a great deal of fun in life. Miss Burke seems as unaffected and unconscious as any little girl who might steal away from her governess and play in the moonlight and whose only object is to be unobserved. Gloria, wandering along the deserted paths, notices her brother's automobile. Before he returns, with Lois Freeman, the judge's

Photo Copyright by George Kleine.

daughter, Gloria herself has gone for a spin which ends when she loses control of the car and drives it into the ocean. In trying to find her way back to the hotel, the little runaway becomes lost in the Everglades, where we leave her sleeping until the next chapter.

The settings and photography of the story are pleasing. The supporting cast is good. This includes Henry Kolker as Dr. Royce, who is to be the hero; William T. Carleton as Gloria's father, William Roselle as her brother David; Jule Power as Lois Freeman, in whom David is interested; Frank Belcher and David Powell. The story, as has been announced, is written by Mr. and Mrs. Rupert Hughes. Each chapter contains two reels, the first released May 22.

"Not My Sister"

Bessie Barriscale in Triangle-Ince Drama. Reviewed by Thomas C. Kennedy

UNUSUALLY attractive as to the grouping of the characters in scenes which have settings of singular tastefulness and beauty, "Not My Sister" has received treatment of a character that brings out the full dramatic power of the play at the hands of the cast and the director.

The play is by James Montgomery and C. Gardner Sullivan. It is a story of a type that has reached the screen many times in the past. This is so of both material and development, for the most part. "Not My Sister" is well constructed, however, and it is not commonplace picture drama.

Telling of a girl who poses for an artist when her family faces poverty and who becomes the victim of his brutal cunning, "Not My Sister" is a picture containing no few strong dramatic moments. While her marriage and the return of the artist after a few years of absolute happiness with the husband who lives in blissful ignorance of the outrage his wife has suffered, were things to be expected and came as no surprise, the play sustains the interest throughout. The story shows thoughtful planning and it convinces.

Heading a well chosen and capable cast, Bessie Barriscale gives a powerful and finished portrayal of Grace Tyler. Miss Barriscale does full justice to the part and the opportunities furnished by it. It is a performance of consistency and artistic strength. Undoubtedly the appeal of this picture is in a large way due to Miss Barriscale as Grace Tyler who, when the sculptor induced her younger sister to pose for him, determines to protect the young girl at whatever cost. The play reaches its climax in the court room where her husband is being tried for the murder of Arnold on the evidence of the butler who heard his master swear he would kill the artist after hearing his wife's confession.

The veil of doubt covering the identity of the person who

killed Arnold is cleared when Grace's sister takes the stand and explains that she stabbed him when he attempted a repetition of his treatment of Grace. As played by Alice Taaffe Ruth, the younger sister, is a true-to-life character and a vastly appealing one.

William Desmond is quite satisfying as Michael Arnold

and Franklin Ritchie and Louise Brownell complete the cast. Charles Giblyn is the director who has done so much to make "Not My Sister" a picture that will be found very interesting by the majority of adult picturegoers. A number of novel camera effects contribute to the finished balance of the picture.

"The Blindness"

Two-Reel Mustang Drama Released May 19. Reviewed by Genevieve Harris

AN interesting story, pleasing settings beautifully photographed, and a capable cast of players make this picture a very acceptable offering. Carl Leviness directed the play from a scenario by Karl Coolidge in a manner to emphasize its natural, human phases and still to make it dramatic. There is a villain who seems to be entirely bad, but the other characters are very real. Joe and his motherless little daughter and Anna, the country school teacher, are genuine, "everyday" sort of people.

The romance between Joe and Anna begins in a simple, pleasing fashion and continues without much complication until Joe is enticed away in search of gold by his treacherous partner, Jim, who also loves Anna. While crossing a desert, the men are overtaken by a sandstorm which blinds Joe. Jim deserts his injured comrade and returns to Anna, declaring that Joe had

died. But a company of Mexican horsemen arrive in time to rescue Joe and they take him to their home. For a time he is very ill, and he does not recover his sight.

In the meantime, Jim, who has learned that Joe is alive, tries to persuade Anna to marry him at once. Joe, believing that he is permanently blind, does not return. Anna is suspicious of Jim and one evening when he insists that she leave with him that night, Anna secretly sends the little girl for aid. Joe has been cured and he returns in time to reveal the treachery of his partner and to claim Anna.

The cast includes William Stowell as Joe, Roy Stewart as Jim, Dodo Newton as little Sal, Rhea Mitchell as Anna and Warren Ellsworth as a Mexican.

"The Jester"

Essanay Three-Reel Drama Released May 13. Reviewed by Genevieve Harris

GERTRUDE GLOVER, a pleasing ingenue, new comer to the Essanay forces, is cast in this play as a girl reporter whose ridicule of a rich man's son turns him from a "jester" to an honest working man. Bob Blair (John Junior) spends his time and money in the way rich men's sons usually do, in pictures, at least, until he meets Jane Whitman, on the staff of a paper owned by a steel corporation inimical to his father's interests. John Blair, Bob's father, is waging a losing fight against the rival company, while his son is enjoying himself. After his change of heart, the son becomes one of the working men in his father's mills. Jane, sent out after another story regarding Bob, not only comes to admire the youth, but she also is able to detect a plot against Blair in which his own secretary is involved.

Bob himself straightens out the difficulties with the laboring men by beating up the trouble maker, who was in the employ of the rival company. Then Jane, who lost her position when her employers discovered her sympathy for the Blairs, is elected

to fill the place of the secretary to Mr. Blair; the company is victorious in its contest with its rival and the story ends happily for all concerned.

John Junior's radiant smile is featured in a number of the scenes, especially in the one on the street car the morning he first goes to work. The story is told clearly, is interesting and wholesome. The most serious adverse criticism on the play regards the number of cut-backs repeated too often, which are also too long. It seems that the play could have been presented better in two reels.

"The Overcoat"

American Mutual Masterpicture Released May 8. Reviewed by Genevieve Harris

THIS play is a sincere and ambitious attempt to weave a human-interest story about two unfortunate members of society, one an ex-convict, the other a woman of the streets. Rea Berger is the director of the picture, for which J. Edward Hungerford wrote the story. The producers have very evidently wished their play to be sympathetic rather than sensational, and they have written the subtitles with this thought in mind. However, in these they have swung rather to the over-sentimental extreme, and this fact, with the inherent unwholesomeness of the subject, makes the early part of the play depressing.

The latter part, which shows regeneration of the young people through their mutual aid and belief, is much more pleasant. It becomes better as the two leave the shadows

of their old lives, and the end of the play is very good. A strong scene ends the play, and the outcome is not obvious at any time.

Rhea Mitchell has a very difficult part to play, one which

has infinite possibilities for an actress. She plays it sincerely and in her interpretation there is much to commend, although she does not play with much variety.

The story tells of the regeneration of Maurice Norton through the influence of Belle, a dance hall girl. Much of the early part of the play tells, by means of flash-back scenes, the early stories of their lives, and this part is conventional. Then the ex-convict takes a new hold on life, the girl gives up her former manner of living, and the couple are happy as working people. When the man begins to make good, his father hears of him and comes to him, offering him forgiveness. When the father asks him to choose between the girl who has aided him and his old life, he chooses to remain with the girl. Belle tries to convince him that she has tired of the relationship, but he understands her pretense as another case of self-sacrifice and will not accept it. So the play ends happily for the young people.

"Four Months"

Three-Reel "Flying A" Drama Released May 18. Reviewed by Genevieve Harris

ALL the dangers which are supposed to lie in wait for a country girl alone in a big city are met by Vivian Rich in this play in her role of Bess, a struggling author with ideas on social reform. There are even a few additional temptations, for good measure, such as the millionaire masquerader's invitation to rob his safe.

A doctor's verdict that the hero has only four months to live forms the starting point of this melodramatic tale. Alfred

Vosburgh plays Billy, the doomed millionaire, who decides to use his four remaining months on earth in searching for some one worthy of inheriting his wealth. His investigations form the theme of an interesting though not very plausible tale. Events move rapidly and the plot is in the main clear. The story holds the attention, and the ending is a good one, effectively presented.

Billy ventures into the slums in search of his worthy heir or heiress-to-be and there he unmasks a few crooks who, under the cloak of charity, are carrying out their nefarious schemes. He meets and saves from their plots a young thoress whom he decides could use his money well. His test of her honesty provides a few thrills and complications, but in the end he deeds her his property, only to discover that the doctor who allowed him four months was insane and that he is entirely well. He is not averse, however, to taking his fortune back when the girl comes with it.

Carl M. Le Viness directed the story, written by Karl Coolidge. George Periolat, Gerdina Bennett, William Tedmarsh and George Webb complete the capable cast.

"The Hard Way"

Three-Reel Selig Drama Released May 15. Reviewed by Genevieve Harris

THE problems and temptations of a high school boy seldom form the theme of a serious drama. In "The Hard Way," a story by Russell E. Smith, produced by T. N. Heffron, Jack Pickford gives a good interpretation of a youth at the stage of life when the craving for adventure and freedom is strong in a nature which has not as yet lost its childlike qualities. The childishness under the surface bravado is emphasized in this characterization of Jack Ransom, and the truth and earnestness which Jack Pickford shows in handling the role make the play more worth while than does the story itself.

The large part of the action of the play takes place in a

dream which the boy has after he has taken a few experimental steps along the path of mischief. So far Jack's misdeeds have been mere boyish foolery, but under the influence of his companion, Bert, the lad has a good chance of becoming enmeshed in evil. Troubled by his conscience, Jack dreams that he disobeys his father and goes joy-riding with Bert and two chorus girls. During the dream, Jack forges a note, wrecks his friend's car, killing one of the girls, steals his mother's jewels and pawns them, in a struggle kills his friend, and ends, a murderer, behind prison bars. Then he awakes, and is "not at home to Bert hereafter."

The best point of the story, which in many respects is conventional, is that, behind all the wild events, the pyschology of the dream is sound. Jack Pickford's acting has a genuine quality which denotes both talent and effort, and holds a promise of future brilliance.

The cast includes Harry Lonsdale, Lillian Hayward, Vivian Reed, Sidney Smith and James Bradbury.

"Caste"

"Ideal" Picture Play Produced by Turner Films. Reviewed by George W. Graves

THIS is a delightful English comedy-drama which has stood the test of time and which is now being offered in film form by the Ideal Film Renting Company, Ltd., with Sir John Hare in a most amusing character part. This venerable English favorite makes his first screen appearance in "Caste," and it is altogether a triumphant one, devoid of

the marks of a screen novice. His well known characterization of Eccles, a devotee of the cups, "old and whiskered, with dingy silk hat, and a manner which is a curious mixture of hauteur and joviality," to quote from the expressive press book, registers splendidly in the pictures because of their close and faithful depiction of the required facial expressions.

The story, of a human sort, creates plenty of interest and affords a considerable number of humorous situations. A few of these will not find ready response from the American sense of humor because of their pure English interpretation, but the majority will amuse any audience. The film would hardly be called a straight comedy in this country, although it is so designated by the makers. The action is unhampered and natural with moments of tender appeal. Detail in the way of surroundings is given very close attention. This picture is so refreshingly different, Sir John Hare so excellent, and the story so engrossing that it will make a splendid offering for those who enjoy refined entertainment. It is a pleasant diversion from the type of strictly American play.

George D'Alroy, son of the Marquise de St. Maur, marries Esther, a sweet chorus girl, and the two live in perfect bliss in an apartment of their own. The Marquise, who is proud of her aristocratic birth and who has oft times reminded her son of his royal blood, knows nothing of the marriage, and does not find out about it until her son is ordered to the front. She is disgusted with her daughter-in-law, and the people her son is associated with, especially old Eccles, Esther's father, who is always on the lookout for the least sum of money to buy drink. News comes that George has been killed. Later the Marquise tries to "buy" her grandson from its mother in order to bring the child up in the proper way, but she does not get far in this proposal.

Finally George returns—the death report being false—and sees his child for the first time. Then Esther and her husband call upon the Marquise, who has been living all this time in dignified loneliness and misery. Esther first sees the Marquise and offers to give up the child to her. But the old lady now realizes that this is asking too much of any mother and refuses to accept her grandson. George comes on the scene and then his mother's proud heart melts. As she takes her falsely mourned son and his little family into her arms the picture comes to a conclusion.

"Her Father's Gold"

Thanhouser Mutual Masterpicture Released May 11. Reviewed by Thomas C. Kennedy

A CHEST of gold bars hidden in the sands of an island in a Florida lake is the basis for the rapid action which characterizes "Her Father's Gold," which is a melodrama concerning itself with improbable events mostly. In this adventure story things move quickly and it will appeal to the lovers of frank melodrama.

The manner in which the story rids itself of the villain is quite remarkable. Just as the bearded scoundrel is about to

shoot the girl whose father's gold he has appropriated and her dashing sweetheart, a man-eating alligator yanks him out of the rowboat and he disappears below the surface of the calm Florida lake.

"Her Father's Gold" was produced at the Thanhouser studios in Florida under the direction of Eugene Moore, who chose his outdoor locations judiciously. They are good and quite helpful to the action of the story, which tells of a group of crooks who rob a mine. One of them turns traitor and makes off with the loot, burying it on the shore of an island. He is killed but directions as to the location of the chest were drawn on a paper. Over the map a landscape in water colors has been painted. The other characters know there is a map somewhere but they are not sure where.

Eventually, the secret is discovered and some exciting action takes place. The ending finds the girl in possession of her gold and ready to marry the reporter who aided in its recovery. The acting is good and the photography is satisfactory.

Barbara Gilroy, Harris Gordon and Louise Emerald Bates are seen in the important parts. Miss Gilroy is a pretty and a pleasant figure as the miner's daughter. Miss Bates makes a favorable impression as the adventuress. She has one ungrateful scene to enact. This is where she becomes enraged when the wounded man drops back exhausted before telling where the map is hidden, and grasps the apparently dead man by the throat and shakes him until the nurse and doctor interfere. Harris Gordon is the reporter and William Burt is the leader of the crooks.

NEW ROLE FOR HART

Powerful Ince Actor No Longer to Be Known Only in Frontier Types.—Other Kay Bee News

The stepping out of rugged frontier types into the role of a Scotch-Canadian of the Canadian northwest, only gives William S. Hart added opportunities for forceful characterization.

In the Ince production of "The Primal Lure," a Triangle-Kay Bee release, based on the novel of the same name by Vingie E. Roe, and adapted for the screen by J. G. Hawks, Hart will leave the frontier life behind him. In its place the new play will show some adventures with Blackfeet Indians, picturesque forest scenes and teem with intense love. A small, though strong cast, appears in support of Hart. This includes Margery Wilson, Robert McKim and Jerome Storm.

James Montgomery, author of a number of plays, and whose most recent feature was "Not My Sister," on which he worked jointly with C. Gardner Sullivan, the staff photoplaywright of the Ince forces, made an extended visit at the Ince studios to study the technique of the photodrama. After studying the producing end for a while he went to the scenario department for help in photoplay construction. One of the things which impressed him most was that the photodramatist has a much wider field in writing his plays than does the playwright of the speaking stage, where the whole play must be restricted to three or four acts. He decided, however, that it was easier to write a play for the speaking stage than to write the continuity for a motion picture as it is easier to put action into words than it is to put words into action.

Plans are being made for the Metropolitan premiere in one of the Broadway theaters, of "Civilization," Thomas H. Ince's mighty cinema spectacle, which is now enjoying a prosperous run at the Majestic Theater in Los Angeles.

Ormi Hawley, for five years a featured star in Lubin and other pictures, has begun work in a picture under Director Frank Griffen over in New Jersey and began her career as a player for William Fox. Miss Hawley will play opposite Rockcliffe Fellowes, who is now back in the Fox fold, and their first picture is said to be a comedy of a delightful character that will be an entire novelty on the Fox Film program.

"Split Reel" Notes for Theater Men

HARRY V. SIDE, manager of the New Lyndale theater, is an old performer and formerly ran a theater at Nielsville, Wis., and his experience in the show business is counting much for him in Minneapolis, where he is getting a splendid patronage. Mr. Side is running Triangle features and Mutual Masterpictures. His admission is five and ten cents.

Alleging misrepresentation as to the volume of business enjoyed by the Iris Theater, a movie house at 2505 Fond du Lac avenue, Milwaukee, S. A. Rose has filed suit against J. E. Jambor and J. J. Kriz, the sellers, for $7,500. The purchase price was $2,500, with a payment down and $1,394 in notes. Business was not $650 monthly as told to him, says Rose.

J. H. Margoles, manager of the Minneapolis office of the Bluebird Photo Plays, Inc., announces the following bookings of his features: Orpheum Theater, Hibbing, Minn., two days; Rex Theater, Chisholm, Minn., two days; Auditorium, Red Wing, Minn., two days; Star Theater, St. James, Minn., one day; Majestic Theater, Ashland, Wis., one day; Garrick Theater, Minneapolis, two days; Emerson Theater, Minneapolis, two days; Calhoun Theater, Minneapolis, two days; Empire Theater, Chippewa Falls, Wis., two days; Metropolitan Theater, Grand Forks, N. D., two days; Lyric Theater, Fergus Falls, Minn., one day; Orpheum-Strand Theater, Duluth, Minn., four days; Bentley Opera House, Milbank, S. D., one day; Strand Theater, Fargo, N. D., two days; Nemec Theater, St. Cloud, Minn., two days; Grand Theater, Luverne, Minn., one day; Starland Theater, St. Paul, Minn., three days; Milo Theater, Little Falls, Minn., one day; Princess Theater, Breckenridge, Minn., one day; Northern Theater, Minneapolis, one day; Grandview Theater, Minneapolis, two days; Grand Theater, Rochester, Minn., one day; opera house, Marshall, Minn., one day; Unique Theater, Eau Claire, Wis., two days.

Loew's Theater, New York, N. Y., has something different in their program. It is in the form of a post card ready to be mailed out each week to all patrons. By using small type they are enabled to get the week's program on one side of the post card very easily.

One of the most interesting displays at the exposition of Northwest exhibitors was that of the Rialto Theater Supply Co., of which "Sid" Lewis is the manager. Mr. Lewis signed a contract for one of the biggest and best spaces at the armory and had an exhibit well worth going a long way to see. Everything for the theater may be obtained from the Rialto and the big line of supplies, Motiographs, etc., were shown to the public. Mr. Lewis also had a fine display in a show window at Eighth and Hennepin avenue.

There are a number of theaters opening in Quebec, among them the new O'Conner Hall in Huntingdon, operated or about to be operated by O'Conner Bros. New machines are being installed and a first-class service program will be used, including Universal features. The vigorous spring weather is certainly having its effect in Quebec, where the New Imperial Theater opened on May 1st. The capacity of this theater is about 700 seats, and two Powers machines will amply look after the projection. Mr. Knight is to be manager of the new house and states that a seven-piece orchestra will be a feature of the musical equipment of the house. By all accounts, Mr. Knight should meet with great success, everyone speaking of him as a brilliant worker.

Ben R. Blotcky, formerly manager of the Starland Theater in St. Paul, has succeeded George Granstrom as manager of the Strand and Park Theaters in St. Paul. Mr. Granstrom resigned last week and disposed of his interest in the house. Mr. Blotcky has been in the show business many years, having experience in both the picture and vaudeville ends of the business. He has been manager of the Empress Theater in Omaha, and the Empress in Kansas City. Mr. Blotcky is one of the live wire exhibitors of the Twin Cities and has a wide acquaintance among the film men of the northwest. Mr. Granstrom also is mentioned in connection with the managership of a new downtown theater in Minneapolis.

W. B. Martin, manager of the Star Theater, Modesto, Cal., has a very pleasing poster design on the front cover of his program. A pretty girl is seated in a chair reading the newspaper, the back of which carries the advertisement of the theater. Mr. Martin runs Triangle and Paramount releases exclusively.

W. D. Burford of Aurora, Ill., and M. Rosenstein and H. H. Burford of La Crosse, Wis., proprietors of the Bijou Theater, have taken over all the theaters in Aurora. Six houses are included in the holdings of the new corporation which will be known as the Aurora Theater Company Syndicate. The capital is $100,000. Chicago theater managers are watching with keen interest the experiment in Aurora, and if it proves successful, it is probable there will be theater consolidations inaugurated in various cities.

Business was so good at the University Theater, University avenue and Thirteenth street southeast, in Minneapolis, one night recently, that the patrons pushed through the glass storm front. The big crowd of University students were waiting for the first show to close and packed the lobby. When others came to swell the attendance they just naturally kicked out the glass. Manager W. K. Robinson didn't know whether to laugh or cry, but he finally laughed—business certainly was good.

F. H. Coyle, formerly with the Wyman-Partridge Wholesale Dry Goods Co., of Minneapolis, will manage the New Franklin Theater, which is nearing completion at Eleventh avenue south and Franklin. Mr. Coyle is scouting about among the film exchanges obtaining valuable information regarding the pictures and probably will announce his booking policy within a week or two. He plans to give patrons of the New Franklin the best programs obtainable. The house is being erected by Charles Marrs. It will seat 1,000 and will be one of the finest community theaters in the Northwest.

Efforts are now being made by Vancouver Local No. 348, I. A. T. S. E., to bring about a change in the manner of taxing operators in British Columbia, and establishing an adequate provincial examination. In place of the present fee of five dollars for a city license and one dollar for a provincial card (with fifty cents added for attorney's fee), it is planned to do away with the present city license altogether, and increase the provincial one. An applicant would have to pay five dollars before taking the examination. If he passes he will be required to pay an additional five dollars before receiving his license, while if he fails the original five dollars paid will be forfeited.

The Theatorium, Pullman, Wash., have named their weekly publication "The Photograme." They issue an eight-page folder carrying their weekly program and also a number of advertisements. This is a small folder about two by four inches and is well gotten up, and gives an impression of an up-to-date, progressive theater and management.

Johnson Bros., proprietors of the Utopia Theater at Fountain, Minn., are two hustlers who are making good. The Utopia has two hundred seating capacity and is well equipped. They are using Mutual service with features from Nelson & Moor of the Independent Film Exchange of Minneapolis, and say their patrons are very well satisfied.

Some motion picture exhibitors of the northwest will find themselves in serious trouble if they do not live up to the letter of the law regarding the shipping of films. Recently a shipment came into Minneapolis from a North Dakota exhibitor wrapped in paper and tied with a rope. This flagrant violation was reported to the bureau of explosives and is expected to result in a campaign against those exhibitors who are careless or indifferent to the shipping regulations.

The law on this subject is plain.

"Moving picture films must be packed in tightly closed metal cases inclosed in strong, spark-proof, wooden box; or in spark-proof cases made of sheet iron not less than 0.02-inch thick (No. 25 U. S. standard gauge) and lined throughout with fibre board at least one-eighth-inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least five-eighths inch on the sides, forming a tight joint."

And don't forget your caution labels. Your exchange will furnish you with all you need. See that this label is on every package of film that you ship and that the certificate on the label is signed properly.

Edgar Brown of the Garden Theater, Pottsville, Pa., is certainly a hustler. One night a few weeks ago his theater burned to the ground while he was out of the city. Brown found out about it, rushed for a train, and had not been in Pottsville more than a few hours before he had taken over the lease of the Victor Theater and changed the name to the Garden. Then he sent out word that there would be no break in the service; that the Garden Theater, Pottsville, Pa., was still on the map. That's the kind of exhibitor who deserves success.

The Auditorium Theater, Montrose, Mo., issued a very startling and catchy handbill advertising one of their performances. The headline read, "Tonight you can see 'The Devil.'" This was advertising the Mutual five-reeler, "The Devil," and certainly displayed originality and snap.

The U. S. Palace Theater at East Orange, N. J., has originated an extremely clever idea for advertising "The Call of the Cumberlands." This is to purchase and place in the Public Library several copies of this well-known book and after buying them call the attention of the patrons of their theater to this fact.

New York is to have a new mammoth hippodrome to seat 35,000 people. It will be built by B. S. Moss and will be located at 181st street and Broadway. A $25,000 electric organ is to be one of the features of the equipment.

IMPORTANT CHICAGO NEWS

C. Z. Schefer, formerly manager of the Casino theater, 58 W. Madison street, on May 7 took over the Band Box theater, 127 W. Madison street. The Band Box is one of the finest theaters in the loop and when Mr. Schefer completes the improvements which are being made it will be Chicago's most talked about house. A complete new equipment will be installed and a big electric sign will decorate the front of the house. Mr. Schefer has signed a contract for the Mutual-Chaplin pictures and at present is showing Red Feather and V. L. S. E., but it is his intention to add Fox, Metro and Bluebird photoplays. Another feature which adds to the refinement of the house is the installation of girl ushers.

The Alvin theater, 1612 W. Chicago avenue, managed by E. L. Levine, is one of the best equipped theaters on the northwest side. Triangle and Paramount pictures are being featured by this house.

H. C. Miller, the energetic manager of the Alcazar, Boston and Rose theaters, has just signed a contract for the Mutual-Chaplin pictures at a reported price of $22,800. The Boston theater is a feature house, while the Alcazar and the Rose show the General program. The Alcazar is one of Chicago's all-night houses.

LATEST FROM OKLAHOMA

By William Noble

Special Correspondent for Motography.

The Carl Morris-Gunboat Smith prize fight at Tulsa, Okla., last week, drew a large crowd. The Zanzibar Film Co. of Kansas City, Mo., made 2,000 feet of the fight, but on account of the drastic federal laws prohibiting the transportation of fight films, they are being developed in Oklahoma. Cleveland Hilson, general manager of the Zanzibar Film Company, personally supervised the taking of the pictures.

The Orpheum Theater at Durant, Oklahoma, has been sold to Richard Webber of Muskogee, Okla., by the former owners, Sittel & Benfer. Webber has been treasurer of the Broadway Theater at Muskogee for several years.

The new theater in Springfield, Mo., will be called the Alhambra, and will be under the management of H. H. Hughes. The policy of the Alhambra will be strictly feature pictures, with orchestra.

HORKHEIMER OF BALBOA

Probably in the entire film field there is no official more aggressive than E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Company. He is efficiency personified and keeps in touch with every detail about the big Long Beach studio.

E. D. Horkheimer, secretary and treasurer, Balboa Amusement Producing Company.

Mr. Horkheimer is a native of Wheeling, West Virginia. His first commercial experience was gained as a youth in the ranks of Horkheimer Brothers—of which his father was one—leading wool merchants of America. Then he went to Cornell University and was graduated from the electrical engineering department.

For several years "E. D.," as he is familiarly known, was associated with mining companies in Pennsylvania. His specialty was erecting machinery. Summoned home, on the passing of his father, he took charge of the Horkheimer family affairs and remained there until his brother, H. M. Horkheimer, started the Balboa Company and invited him to participate.

An engineer by profession, E. D. Horkheimer is a methodical man. His hobby is efficiency—not of the red-tape variety but the sort that gets actual economic results. Yet his business immersion has not calloused him to the artistic appeal. He stands for the best in pictures and as such has given the trade some valuable ideas.

The old Auditorium in Joplin, Mo., is to be entirely remodeled for a motion picture theater. It is reported that J. D. Wineland of Webb City, Mo., will be the new manager.

The Bluebird is the name of a new moving picture theater which will open at Girard, Kansas, May 1. Thomas Miller will manage the theater and will show Universal, Red Feather and Bl ebird pictures exclusively.

The Hippodrome Theater at Springfield, Mo., under the management of Mrs. Lulu B. Harris, has closed.

Harry Smith, a motion picture operator, was seriously burned when a film exploded in the booth of the Iris Theater at Topeka, Kansas, last week. Quick action on the part of the ushers in opening the many fire doors in the building prevented a panic, and none of the audience was injured.

Notwithstanding the fact that the lid has been lifted, and the people voted for Sunday pictures at Fort Worth, Texas, recently, the past two Sundays passed without any moving pictures being shown. The stringent state law against the operation of moving pictures in Texas on Sunday may have had something to do with the failure to operate Sunday films in Fort Worth.

Rev. Festus Foster, one of the censors for Kansas, proposes to place the ban on films showing smoking. Rev. Foster says that smoking is evil and suggestive and not proper teaching for the boys and girls of Kansas. On several occasions the Kansas censors sought to prohibit Charlie Chaplin pictures being shown in Kansas, but were stopped from doing so by the state appeal board.

C. A. McGuigan will soon open the new Gem in Topeka, Kansas. Mutual pictures only will be shown.

The Hippodrome theater at Topeka, Kansas, under the management of Roy Crawford, will show Mutual photoplays during the summer season in connection with tabloid and musical comedy.

The Ashland theater, Kansas City, Mo., has been enlarged to a 3,000 seating capacity.

An indictment charging a $2,000 swindle in connection with a deal for war films was returned by the Dallas county, Texas, grand jury Saturday. The defendant named in the indictment is reported to be in Rochester, N. Y. The indictment charging swindling over $50, alleges that $2,000 was obtained from H. M. Hardie on December 11, representations having been made to him that arrangements had been made for the purchase of war films which were to be leased by the defendant and Mr. Hardie to motion picture shows throughout the United States. The indictment alleges that representation was made that the films had been purchased with Mr. Hardie's money and that bookings had been secured sufficient to pay half the cost of

the films and that in addition $500 had been spent in lithographs and that the pictures were actually being shown. Such representations, the indictment charges, were false and fraudulent.

NEWS FROM NORTHWEST

By A. R. M. Sutton,
Special Correspondent for Motography.

Ackerman and Harris, who operate the Hippodrome Circuit in California with houses in San Francisco, Los Angeles, Sacramento, San Diego, and Santa Barbara, have bought the Empress theaters in Seattle, Portland, and Butte from Sullivan and Considine. Six vaudeville acts and feature pictures will be used in all the houses. After the deal had been closed the purchasers offered Eugene Levy, owner of the Hippodrome of Seattle, $10,000 for the use of the name Hippodrome for their Seattle theater, but Mr. Levy refused the offer; so Ackerman and Harris will call their house the Palace Hippodrome.

Alec Pantages has booked the Pathe serial, "The Iron Claw," featuring Pearl White, Creighton Hale, and Sheldon Lewis, for all his theaters both in Canada and in the Pacific Coast States.

C. E. Schmidt, formerly Pathe road man out of Omaha, is the manager of Pathe's new exchange office in Butte. G. G. Maxey, assistant booker in Seattle, has been appointed booker in Butte.

J. L. Schlafier, former manager of the Universal Exchange in Seattle, has been given charge of the service program in Chicago.

J. V. Lynn is a new road man for the Universal out of Seattle. Mr. Lynn was formerly at the head of the Olympic Amusement Company of Everett, Wash. For the past year he has been manager of the People's Theater, Portland. He knows the business from the ground up, and the Universal people in Seattle are sure that their interests will be well looked after by him.

The Gottstein interests, part owners of the Seattle Coliseum, have taken over the Empress Theater, Tacoma, and have renamed it "The Regent." It will show motion pictures exclusively. The owners are remodeling the house and will reopen it some time in April. They have made no definite announcement as to just what pictures will be presented, but they have let it be understood that no expense will be spared to give Tacoma the very best to be had, and the pictures will probably be better than any that city has had for several months.

The Spokane Theater in Spokane, Wash., has been taken over by W. C. Marshall, a well known theater man, and is to be renamed "The Strand." It was opened March 30 with vaudeville and feature pictures. The vaudeville booking will be made through the W. V. M. A., but no announcement has been made as to what feature pictures will be used.

Manager Dunham of the Rex Theater of Mount Vernon, Wash., is staking the biggest publicity stunt that has been pulled off in his town for years. It is a contest in which a thousand dollars in prizes will be given away. The first prize will be a five-passenger Ford automobile, then there will be a diamond ring, clothes, etc. The contest is for women and girls, each active contestant to receive some sort of prize. Contestants are to be named by vote. Fifteen-cent tickets entitle the purchaser to 100 votes and a ten-cent ticket entitles one to 50 votes. The contest is to extend over a period of seven weeks, and, although only half over, it is already a big success.

A new theater is to be erected at Anchorage, "the mushroom town of Alaska," by A. E. Lathrop, who has a chain of Empress Theaters throughout Alaska. This house is to be known also as the Empress, and is to be of concrete construction with a seating capacity of 865. There will probably be a pipe organ installed, as well as other up-to-date fittings.

I. L. Williams, manager of the Orpheum Theater at Snohomish, Wash., gets out a program every week, very attractively designed and printed on four pages. About once a month Mr. Williams gets out a number with a string attached and hangs one on every door knob in Snohomish. This has been found to be a very effective method of advertising in a small town.

The V-L-S-E office in Seattle has sent out to exhibitors a card asking which of three photoplays they would prefer released first. The following is a copy of the card:

V-L-S-E Pals, 415 Olive St., Seattle, Wash.
I think Lubin should produce first:
The Barrier
The Silver Horde
The Iron Trail
.....
Write your choice on this line.
.....
State reason for suggestion.
Name .....
Occupation .....**Theater**.....
Town .....**State** .....

The most recent of the many improvements made by Manager John Hamrick in his Rex theater is the installation of a $10,000 fotoplayer. The only music the Rex has had since its opening has been a piano and traps, but in spite of this handicap Mr. Hamrick has made of the smallest first run house in the city one of the most popular. It is felt that if possible the Rex will be even more popular now that it has music adequate to the interpretation of the pictures. The fotoplayer may be played by a person of ordinary skill, who may thoroughly control the instrument by hand, playing manually or by using the ordinary 88-note player piano music which can be purchased in any music shop. The instrument is equipped with what is known as a double tracker device which carries two rolls of music at one time, and by a simple turn of the lever the operator may change instantly from a light, snappy selection for comedies to the music of tragedies or long photo dramas.

A new way of papering the country is being practiced by Manager Haubrock of Everson, Wash. The vicinity of Everson is a great dairying country. Every farmer for miles around sells milk to the condensary, so every time Mr. Haubrock changes a show he goes there and sticks a herald in every milk can, and in a few hours the entire country is papered "via the Milk Route."

Motion pictures, shown with a nightly change, have enabled the Guerney Lumber Company in the wilds of Wisconsin to hold steady crews in their camps near Ashland. The lumber jacks used to go to the cities and blow in their roll; now they stay in camp, work in the day time and see the pictures at night.

Another industry was added to St. Louis, Missouri, Tuesday, with the incorporation of the Mississippi Valley Motion Picture Corporation, capital stock $250,000, of which $125,000 is paid up. The promoters have moved quietly and very few St. Louisians had even heard of the project until the articles of incorporation were filed. More than half of the capital is said to have come from Chicagoans. H. K. Lange of Kirkwood, Missouri, one of the incorporators, who is secretary of the company, said that pictures would be produced in the new studio within the next two months. Plans are being laid to build a large studio in St. Louis county, just outside of the city limits.

COHN OF GREAT NORTHERN

Martin G. Cohn has just celebrated his fifth anniversary with the Great Northern Film company.

Five years ago "Moe," which name he is called by the trade, entered the service

Martin G. Cohn.

of his firm and through his ability, integrity and loyalty has gained the confidence of General Manager Oes.

"Moe" is a popular young man in the trade, having won many good friends by his pleasing personality and by his agreeable and accommodating disposition. Beginning as an office boy, he gradually worked himself up to a responsible position, the careful execution of which is a not unimportant factor.

Next month "Moe" becomes a benedict and the good wishes of all go with him.

Sifted from the Sudios

ATLANTIC COAST NOTES

Thomas W. Lawson's story, "Friday the Thirteenth," is to be produced for the films by the World Film Corporation, with **Robert Warwick** in the leading role.

Arrangements are being made at the World-Paragon studios to produce "Romeo and Juliet," under the direction of **Maurice Tourneur.**

"Ramona" has passed its fiftieth performance at the Forty-fourth Street theater, New York City.

Frank Mills, who was featured in several Triangle-Kay Bee plays, is to be the star in the first picture released by the Rialto Film Corporation. Mr. Mills is also very well known on the speaking stage.

Milton E. Hoffman has left his position as general manager of the Peerless Feature Producing Company at Fort Lee, New Jersey, to accept the position of general manager of the Jesse L. Lasky studios in Hollywood, Calif.

Following "Big Jim Garrity," Pathe will release on the Gold Rooster program a film version of **Clyde Fitch's** drama, "The Girl with the Green Eyes," featuring **Katharine Kaelred** and **Julian L'Estrange.**

Dorothy Bernard, now starred in William Fox dramas, went from the legitimate stage into pictures six years ago. She played with **D. W. Griffith** in his first two-reel picture.

Hattie Burks, formerly of the vaudeville team of **Lorraine** and **Burks,** makes her first picture appearance in the Fox play, "Sins of Men."

Anita Stewart has finished her first picture since her return to the Flatbush studio. **S. Rankin Drew** directed it. Miss Stewart has begun work on a second, under Mr. Drew's direction.

Bobby Connelly, the Vitagraph child actor, received a beautiful French poodle recently from an admirer in Virginia.

E. H. Sothern, who is to appear in three Vitagraph productions beginning May 15, will have as his leading lady in the first play, **Anita Stewart, Edith Storey** in the second and **Lillian Walker** in the last.

Hedda Kuszewski, the Russian actress who has an important role in the Lubin production, "The Light of Dusk," recently lost a valuable diamond ring, but refused to advertise for it lest she be accused of using an old publicity stunt.

The Lubin play, "Dollars and the Woman," was rejected by the Pennsylvania board of censors on one day and was approved on the next by the Ohio board.

The Gaumont stock companies wintering at Jacksonville, Fla., are to return to the main studios at Flushing, N. Y., about May 25.

Gertrude McCoy is starred in the Gaumont five-reel feature, "The Isle of Love," which will be released May 15 as a Mutual Masterpicture, de Luxe Edition. **Earl O. Schenck** is her leading man. Others in the cast are **Robert Clugston, Iva Shepard, Mathilde Baring, James Levering** and **W. J. Butler.**

Sidney J. Vaughn, who has acted all winter as office manager for the Gaumont company at Jacksonville, Fla., will come north with the Gaumont stock companies the end of May. To Mr. Vaughn will probably be assigned many of the technical details of production.

Frederick Warde, the Shakespearian star who is to appear in the "Thanhouser Classics," to be released within the next eight months, will soon begin on his first picture. All the interior work will be done at the New Rochelle studios. **Ernest Warde,** the actor's son, will direct the features starring his father.

John B. O'Brien is directing **Mary Pickford's** latest picture.

Emily Fitzroy, who plays the authoress in the William Fox drama, "Sins of Men," is an English actress of the speaking stage.

Blanche Clark, appearing in "Sins of Men," studied dancing under **Gilbert Wroe,** the noted Philadelphia dancing master.

Gaumont's "See America First" release of May 10 contains views of Atlanta, Ga.

Gaumont will begin its release of its out-door series, "Reel Life," May 7. It will be a single-reel release every Sunday.

Charles T. Gardner is the author of "The Quality of Faith," released by Gaumont May first.

Dorothy Bernard, starred with **Stuart Holmes** in the William Fox play, "Sins of Men," was born in Port Elizabeth, Cape Colony, South Africa. Her parents were stage people and she began her professional career when two years old, in Nova Scotia.

"To a Wood Violet," a musical composition by **Otto Wick,** has been dedicated to **Anita Stewart,** as a tribute to her acting in one of her early successes.

Lucille Lee Stewart, Ralph Ince's new leading woman, has completed work in one Blue Ribbon feature and is beginning on a second, in which she will play the title role. **Huntley Gordon, Jessie Miller, Frank Currier, John Robertson** and **William Lytell, Jr.,** are in the supporting cast.

Henry Carville, the English actor, who played a prominent part in the first Mirror Films picture, has been re-engaged for a part in the third picture put out by that company featuring **Nat Goodwin.**

Frank S. Beresford, who put on the **Fritzi Scheff** musical comedies for **Charles Dillingham** for four years, and recently became technical director of the

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co. Chicago.

	Bid	Asked
American Film Co., Inc....	87	95
Biograph Company.....	..	50
Famous Players Film Co..	75	110
General Film Corp., pref...	..	45
Lone Star Film Corp., com.	25	37
Mutual Film Corp., pref....	45	49
Mutual Film Corp., com...	45	50
No. Am. Film Corp., pref...100		109
No. Am. Film Corp., com...	45	56
New York M. P. Corp.....	30	40
Randolph Film Co., com...	70	..
Thanhouser Film Corp....	3½	4½*
Universal Film Mfg. Co....200		..

*Par $5.00.

Vogue Films, Inc.: This company is adding new talent to its cast on a very substantial schedule. Vogue offerings have gained steadily in popularity and are now regarded by a large number of exhibitors as a permanent part of their program. Reported earnings—based on its modest capitalization—figure out at a higher percentage than 80% of the film manufacturing companies receipts, according to the best available information.

Lone Star Film Corporation: Twenty-five is now bid for the common stock and sales have been reported at considerably higher figures. If Charlie Chaplin fulfills the expectations created in the minds of exhibitors, his bookings will, in all probability, establish a record that will not be duplicated in a number of years. The $1,500,000 of business has set a mark that has never been approached in the history of the film industry, at least for the few weeks taken to acquire this volume of bookings.

Mutual Film Corporation: It is stated, on very good authority, that business booked on the Charlie Chaplin series had reached, on Monday evening of this week, a little over $1,500,000, in which the Mutual will have an interest—based on its 30% for distribution—of $450,000, which would pay the full 7% on the preferred and approximately 21% on the common stocks excluding all of the rest of the Mutual Film program. This explains why both preferred and common have been in demand during the past two weeks. In addition thereto, the earnings from the regular Mutual program have been far in a way the best of any period during the last fifteen months.

Randolph Film Company: The first release on the pre-service schedule of "Gloria's Romance" occurred Monday evening in about twenty-five of the largest cities in the United States with overcrowded houses. Seventy is now bid for the common, which is an advance of ten points in the last two weeks.

Triangle Film Corporation: The ambition of this most recent aggregation of film companies is apparently to found its appeal to the exhibitor on the magic of big names. The merit of the productions is of a very substantial nature, but it yet remains for someone to explain why the securities are not in demand. It is difficult to secure a bid for Triangle and New York Motion is offered at 40 without any takers.

Mirror Films, Inc., has been chosen to direct the fourth Mirror feature starring **Nat Goodwin.**

Kathleen Butler, who has been seen in a number of Gaumont productions, notably "The Secret Agent" and "The Ace of Death," has a prominent role in a forthcoming Gaumont production now being filmed at the Jacksonville, Fla., studios.

Walter McNamara, scenario editor of the Mirror Films, Inc., adapted a well known stage play as the fourth picture vehicle for **Nat Goodwin.**

Jerome Kern, famous musical composer, is writing special accompaniments for each chapter of "Gloria's Romance," the motion picture novel which stars **Billie Burke.**

Two clever children, **William** and **Ethel Stewart,** are appearing with **Theda Bara** in a new William Fox photoplay. This is their first appearance in a Fox film.

Bangs, the celebrated New York photographer, is taking the "still" pictures of the players in the new **Billie Burke** film, "Gloria's Romance."

Gladys Hulette, the Thanhouser-Mutual star, is five feet in height and weighs about one hundred pounds.

Mary Miles Minter has become a suffragist. She hopes that when she is twenty-one, six years hence, she will be allowed to vote.

Richard Bennett, who has been signed by **President Samuel S. Hutchinson** as a star of a number of features for the American Film Company, will leave for Santa Barbara as soon as his engagement with the "Rio Grande" company at the Empire theater terminates.

Wallace MacDonald, director with the American Film Company at Santa Barbara, is visiting his mother in Halifax. He will spend six months in the north and east.

Warner Orland's favorite game is croquet.

Pauline Barry, of the William Fox forces, began her stage career when five years old as little "Meenie" in "Rip Van Winkle," with **Joseph Jefferson.**

"The Light of Dusk" is a Lubin drama being produced by **Edgar Lewis** from an original scenario written by **Anthony P. Kelly.**

Jule Power enacts a "heavy" role in "Gloria's Romance," starring **Billie Burke.**

James O'Connor, now with the William Fox forces, played on the speaking stage with **William Faversham** and **Maude Adams.**

The supporting cast in **Theda Bara's** next picture includes **Stuart Holmes, Claire Whiney, William H. Tooker, Stanhope Wheatcroft, Velma Whitman** and **Ben Deeley.**

The cast of "Sins of Men," the William Fox picture in which **Stuart Holmes** and **Dorothy Bernard** are co-starred, includes **Alice Gale, Tom Burrough, Hattie Burks, Stanhope Wheatcroft, Blanche Clark** and **Kittens Reichert.**

Roy Garish, formerly with Vim, is now with the Serial players in Florida.

Ray Godfrey has joined the Vim company.

The C. C. Field Film Company's studio at Miami is nearing completion.

Edmund Breese, who plays the stellar role in "The Spell of the Yukon," the Metro play based on the poem by Robert W. Service, had a narrow escape from serious injury in a battle with a wolf used in the picture.

More than one thousand titles for the **Billie Burke** story were considered before "Gloria's Romance" was chosen.

Katherine and **Jane Lee,** the popular children with the Fox players, have returned from Jamiaca, where they took part in the **Annette Kellermann** picture, and are ready to work in other Fox features.

Violet Horner, star in the William Fox picture, "The Marble Heart," has very light hair, and very dark eyes and eyebrows.

A company of **Henry W. Savage** players are at Stuart, Florida, making scenes for "Every Woman."

Joseph Rucker and **M. H. Swain,** with the Pathe Weekly, are in Jacksonville, Fla., taking scenes for "Historical America." St. Augustine will also be visited.

L. R. Stark has accepted a position with the Rolfe Photoplays, Inc., as assistant to **Harry O. Hoyt,** head of the scenario staff in the Rolfe studio. Mr. Stark began his career playing comedy parts with the Kalem company, and afterward with the Vitagraph and Lubin.

Philip E. Rosen, of the William Fox forces, is president of the Cinema Camera Club, Inc., an organization that is growing rapidly. Mr. Rosen was the camera man for **Director J. Gordon Edwards** in the various **Robert B. Mantell-Genevieve Hamper** pictures.

Nat Goodwin and a company of players from the Mirror Films studio left recently for Quebec, where they will appear in the exterior scenes of the fourth Mirror picture, in which Mr. Goodwin is to be featured by the Mirror company.

Jack Cunningham, formerly telegraph editor of **The New York Sun,** who has been publicity manager for the Mirror Films, Inc., has been made studio manager of the Mirror studio at Glendale, L. I. He will continue to handle publicity. **Hector J. Streyckmans,** former studio manager, is now assistant manager of the company.

The General Film Company, Inc., has moved its headquarters from the Fifth Avenue Building to the Passavant Building, 440 Fourth avenue. The branch office in West Twenty-third street will remain where it is.

Sidney Drew, who with his wife is making the weekly one reel Metro-Drew comedies, rarely uses any make-up while working before the camera.

PAT O'MALLEY OF EDISON FAME

A typical soldier of fortune is Pat O'Malley, the juvenile lead of the Edison Company, a man who has seen the world, has taken it at its best and given his best in return.

He is a man who impresses you with the charm of his personality, inspires one

Pat O'Malley.

with a wish for a better acquaintance, and upon better acquaintance proves well worth knowing. Pat is very gentle and quiet, yet is called "the human cyclone." He is the kind of man you would expect to do daring deeds and laugh away all praise for his bravery, the kind of man women trust, the kind of man men give their confidence. And because his true manhood and winning personality are so strong they show through his film roles and give him justly the popularity he holds.

Even as a child Pat was a daredevil and at the age of eight was doing a slack wire act on the stage. He also became an expert horseback rider at an early age and was more at home on a horse's back than on the slack rope.

Pat O'Malley was a soldier of fortune for fifteen years and there is little of this country or the old that he could not connect with some interesting escapade if he would. It was because of this natural diablerie, his prowess in all things calling for agility and physical strength linked with being born a natural actor, that led him into the film world. His first appearance was about four years ago with the Lubin Company, and he was soon sent to Ireland as leading man with the Sid Olcott players, and perhaps it was his name matching the Emerald Isle, although Pat is a native born American, that helped him make his great success in these pictures. After a short experience with the Gene Gauntier Feature Players and the Kalem Company Mr. O'Malley joined the Edison Company. The play in which he made his name in this company was "In His Father's Footsteps," in which he made a wild ride over the country more hazardous than that of Paul Revere. Pat is now playing juvenile leads for this company—and doing it well. Some of the plays in which his personality and talent are well depicted are "Blind Justice," "A Blade of Grass," "Celeste of the Abulance Corps," and "The Law of the North."

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-8	During the Round-Up	Biograph	1,000
D	5-8	The Social Pirates No. 7	Kalem	2,000
C	5-8	Skirts and Cinders	Lubin	1,000
D	5-8	A Stranger in New York	Selig	3,000
T	5-8	The Selig-Tribune No. 37	Selig	1,000
C	5-8	The Double Double Cross	Vitagraph	1,000

Tuesday.

C	5-9	Merry Mary	Biograph	2,000
D	5-9	Celeste of the Ambulance Corps	Edison	3,000
C	5-9	A Return to Youth and Trouble	Essanay	2,000
	5-9	Title Not Reported	Kalem	

Wednesday.

C	5-10	A Mix-Up in Black	Edison	1,000
C	5-10	The Fable of "The Good Fairy and the Lorgnette and Why She Got It Good"	Essanay	2,000
C	5-10	Not What the Doctor Ordered	Kalem	1,000

Thursday.

D	5-11	The Wheat and the Chaff	Lubin	3,000
T	5-11	The Selig-Tribune No. 38	Selig	1,000
C	5-11	The Water Cure	Vim	1,000

Friday.

C	5-12	A Lunch-Room Legacy	Kalem	1,000
D	5-12	Broken Fetters	Knickerbocker	3,000
C	5-12	The Pretenders	Vim	1,000
C	5-12	In Ag'in Out Ag'in	Vitagraph	1,000

Saturday.

C	5-9	The Tank Town Troupe	Kalem	1,000
D	5-13	The Bridge of Danger	Kalem	1,000
D	5-13	The Jester	Essanay	3,000
D	5-13	Hazards of Helen No. 79	Kalem	1,000
C	5-13	Jenkins Jinx	Lubin	1,000
D	5-13	The Sheriff's Duty	Selig	1,000
D	5-13	The Accusing Voice	Vitagraph	3,000

Monday.

D	5-15	The Perfidy of Mary	Biograph	1,000
D	5-15	Social Pirates No. 8	Kalem	2,000
C	5-15	Otto, the Artist	Lubin	1,000
D	5-15	The Hard Way	Selig	3,000
T	5-15	The Selig-Tribune No. 39	Selig	1,000
C	5-15	A Lucky Tumble: Scenes in Iceland	Vitagraph	1,000

Tuesday.

D	5-16	The Littlest Magdalene	Edison	3,000
D	5-16	The Double Cross	Essanay	2,000
D	5-16	The Beggar King	Lubin	2,000
	5-16	Title Not Reported	Kalem	

Wednesday.

D	5-17	Beverly of Graustark	Biograph	3,000
C	5-17	Robbing the Fishes	Edison	1,000
C	5-17	Vernon Howe Bailey's Sketch Book of San Francisco: Scenic	Essanay	1,000
	5-17	Title Not Reported	Kalem	
D	5-17	Spellbound	Knickerbocker	5,000

Thursday.

D	5-18	Jackstraws	Lubin	3,000
T	5-18	The Selig-Tribune No. 40	Selig	1,000
C	5-18	Thirty Days	Vim	1,000

Friday.

C	5-19	An Innocent Vampire	Kalem	1,000
D	5-19	A Child of Fortune	Knickerbocker	3,000
C	5-19	A Fair Exchange	Vim	1,000
C	5-19	More Money Than Manners	Vitagraph	1,000

Saturday.

D	5-20	A Rose of Italy	Essanay	3,000
D	5-20	One Chance in a Hundred	Kalem	1,000
C	5-20	The Winning Number	Lubin	1,000
C	5-20	A Boarding House Ham	Selig	1,000
D	5-20	Miss Adventure	Vitagraph	3,000

V. L. S. E. Program

	5-1	Jack Series—Hires a Stenographer	Vitagraph	1,000
	5-8	Jack Series—His Dukeship	Vitagraph	1,000
	5-8	Britton of the Seventh	Vitagraph	5,000
	5-8	Love's Toll	Lubin	5,000
	5-9	Hearst-Vitagraph No. 37	Vitagraph	1,000
	5-12	Hearst-Vitagraph No. 38	Vitagraph	1,000
	5-15	The Ordeal of Elizabeth	Vitagraph	6,000
	5-15	Sherlock Holmes	Essanay	7,000
	5-16	Hearst-Vitagraph No. 39	Vitagraph	1,000
	5-19	Hearst-Vitagraph No. 40	Vitagraph	1,000

Mutual Program

Monday.

D	5-8	The Touch on the Key	American	2,000
C	5-8	The Kiddie's Kaptain Kid	Falstaff	1,000
D	5-8	The Secret of the Submarine No. 1	American	2,000

Tuesday.

D	5-9	When She Played Broadway	Thanhouser	2,000
C	5-9	Germatic Love	Vogue	1,000

Wednesday.

C	5-10	Skelley's Skeleton	Beauty	1,000
S	5-10	See America First No. 35	Gaumont	700
C	5-10	Kartoon Komics No. 35	Gaumont	300
T	5-10	Mutual Weekly No. 71	Mutual	1,000

Thursday.

D	5-11	The Profligate	American	3,000

Friday.

C	5-12	Jerry's Perfect Day	Cub	1,000
D	5-12	The Blindness	Mustang	2,000
D	5-12	The Gulf Between	Mustang	2,000

Saturday.

D	5-13	The Ordeal	Centaur	2,000
C	5-13	Freddie's Frigid Finish	Falstaff	1,000

Sunday.

C	5-14	No Title	Beauty	1,000
C	5-14	A Mix-Up at Rudolph's	Vogue	1,000
T	5-14	Reel Life	Gaumont	1,000

Monday.

D	5-15	The Pretender	American	2,000
C	5-15	Deteckters	Falstaff	1,000
D	5-15	The Secret of the Submarine No. 2	American	2,000

Tuesday.

D	5-16	The Answer	Thanhouser	2,000
C	5-16	Title Not Reported	Vogue	

Wednesday.

C	5-17	Billy Van Deusen's Fiancee	Beauty	1,000
S	5-17	See America First No. 36	Gaumont	700
C	5-17	Kartoon Komics No. 36	Gaumont	300
T	5-17	Mutual Weekly No. 72	Mutual	1,000

Thursday.

D	5-18	Four Months	American	3,000

Friday.

C	5-19	The Piano Tuner	Cub	1,000
D	5-19	The Blindness	Mustang	2,000

Saturday.

D	5-20	High Lights and Shadows	Centaur	2,000
C	5-20	Steven's Sweet Sisters	Falstaff	1,000

Universal Program

Monday.

C	5-8	Potts Bungles Again	Nestor	1,000
D	5-8	The Adventures of Peg o' the Ring No. 2	Universal	2,000

Tuesday.

C	5-9	The Mark of a Gentleman	Gold Seal	2,000
D	5-9	Virginia	Rex	1,000
C	5-9	When a Wife Worries	Imp	1,000

Wednesday.

D	5-10	The Go-Between	Imp	1,000
C	5-10	The Great Smash	L-Ko	3,000
T	5-10	Animated Weekly No. 19	Universal	1,000

Thursday.

D	5-11	Her Husband's Faith	Laemmle	2,000
C	5-11	Mr. Fuller Pep—He Tries Mesmerism—Ed	Powers	1,000

Friday.

D	5-12	The Capital Prize....Imp	3,000
D	5-12	A Strange Confession....Victor	1,000
C	5-12	Never Lie to Your Wife....Nestor	1,000

Saturday.

D	5-13	A Fight for Love....Bison	3,000
	5-13	No Release This Week....Powers	
C	5-13	A Wife for a Ransom....Joker	1,000

Sunday.

D	5-14	A Soul for Sale....Rex	3,000
C	5-14	Her Great Part....Laemmle	1,000
	5-14	No Release This Week....L-Ko	

Monday.

C	5-15	He's a Devil....Nestor	1,000
D	5-15	The Adventures of Peg o' the Ring, No. 3....Universal	2,000

Tuesday.

D	5-16	Darcy of the Northwest Mounted....Gold Seal	3,000
C	5-16	When Slim Picked a Peach....Imp	1,000
	5-16	No Release This Week....Rex	

Wednesday.

D	5-17	The Three Wishes....Victor	1,000
C	5-17	Gaby's Gasoline Glide....L-Ko	2,000
T	5-17	Animated Weekly No. 20....Universal	1,000

Thursday.

C	5-18	Grouches and Smiles....Laemmle	1,000
C	5-18	A Toyland Robbery....Powers	500
E	5-18	Little Journeys in the Frozen North, Nome, Alaska..Powers	500
D	5-18	A Wife at Bay....Rex	1,000

Friday.

D	5-19	Nadine of Nowhere....Big U	1,000
D	5-19	Heartaches....Laemmle	2,000
C	5-19	The Wooing of Aunt Jemima....Nestor	1,000

Saturday.

D	5-20	Hulda, the Silent....Bison	2,000
C	5-20	A Raffle for a Husband....Joker	1,000
C	5-20	Their Social Smash....Powers	1,000

Miscellaneous Features

Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming....K. & R. Film Co.		1,000
On the Firing Line With the Germans....War Film Syndicate		8,500
His Vindication....Cosmofotofilm		4,000
A Fool's Paradise....Ivan Film		6,000
The Girl and the Game....Signal Film		30,000
The Unwritten Law....California M. P.		5,000
The Birth of a Man....Celebrated Players		5,000
The Heart of New York....Claridge Films		5,000
The Man With the Missing Finger....Great Northern		
One Day....Moss Films		5,000
The Mother Who Paid....Great Northern		5,000
The Immortal Flame....Ivan Film		5,000
The Birth of Character....Claridge Films		5,000
Driftwood....Ocean Film		5,000
Villa—Dead or Alive....Eagle Film Mfg. & Prod. Co.		
The Folly of Sin....Great Northern Film		5,000
Across the Mexican Border....Mexican Film Co.		2,000
The City of Illusion....Ivan Film		5,000

Bluebird Photo-Plays, Inc.

Apr.	2	Tangled Hearts	5,000
Apr.	9	John Needham's Double	5,000
	4-16	The Great Problem	5,000
	4-24	The Gay Lord Waring	5,000
	5-1	Crippled Hand	5,000
	5-8	The Gilded Spider	5,000
	5-15	Elusive Isabel	5,000

Fox Film Corporation

Released Week of

Feb.	20	The Fool's Revenge	5,000
Feb.	27	The Spider and the Fly	5,000
Mar.	6	The Marble Heart	5,000
Mar.	13	Gold and the Woman	5,000
Apr.	24	The Man of Sorrow	5,000
Mar.	27	A Wife's Sacrifice	5,000
Apr.	3	Blue Blood and Red	5,000
Apr.	10	Slander	5,000
	4-17	A Modern Thelma	5,000
	4-24	A Man of Sorrow	5,000
	5-1	Blazing Love	5,000
	5-8	The Eternal Sapho	5,000
	5-15	Where Love Leads	5,000

International Film Service, Inc.

	4-24	The Mysteries of Myra, No. 1	2,000
	5-1	The Mysteries of Myra, No. 2	2,000
	5-8	The Mysteries of Myra No. 3	2,000
	5-15	The Mysteries of Myra No. 4	2,000

Kleine-Edison

Released week of

Feb.	2	The Final Curtain....Kleine	5,000
Feb.	9	When Love Is King....Kleine	5,000
Feb.	9	The Martyrdom of Philip Strong....Edison	5,000
Feb.	16	The Scarlet Road....Kleine	5,000
Feb.	23	At the Rainbow's End....Edison	5,000
Mar.	1	The Mishaps of Musty Suffer....Kleine	10,000
	5-22	Gloria's Romance....Kleine	40,000

Metro Features.

Released week of

Apr.	10	The Half Million Bribe....Metro	5,000
	4-17	Playing With Fire....Metro	5,000
	4-24	The Come-Back....Metro	5,000
Mar.	27	The Wall Between....Metro	5,000
Apr.	3	The Kiss of Hate....Metro	5,000
	5-1	The Snowbird	5,000
	5-8	A Million a Minute	5,000
	5-15	The Spell of the Yukon	5,000

Mutual Master-Pictures.

Released week of

Mar.	27	Revelation....American	5,000
Mar.	27	The Net....Thanhouser	5,000
Apr.	3	The Haunted Manor....Gaumont	5,000
Apr.	3	The Traffic Cop....Thanhouser	5,000
Apr.	10	April....American	5,000
Apr.	13	The Leopard's Bride....Gaumont	5,000
	4-17	Feathertop....Gaumont	5,000
	4-20	Master Shakespeare, Strolling Player....Thanhouser	5,000
	4-24	The Conscience of John David....Centaur	5,000
	4-27	The Stain in the Blood....Signal	5,000
	5-4	Lying Lips....American	5,000
	5-1	The Quality of Faith....Gaumont	5,000
	5-8	Soul Mates....American	5,000
	5-8	Her Father's Gold....Thanhouser	5,000
	5-15	The Isle of Love....Gaumont	5,000
	5-18	The Courtesan....American	5,000

Paramount Features.

Released week of

	5-1	Al Falfa's Scientific Dairy....Paramount-Bray	1,000
	5-1	Paramount Pictographs-Weekly Magazine....Paramount	1,000
	5-4	The Innocent Lie....Famous Players	5,000
	5-8	Maria Rosa....Lasky	5,000
	5-8	"Hiking" with the Igorots....Paramount-Burton Holmes	1,000
	5-8	Paramount Pictographs—Weekly Magazine....Paramount	1,000
	5-10	A Toyland and Paper Chase....Paramount-Bray	1,000
	5-11	Alien Souls....Lasky	5,000
	5-15	The Feud Girl....Famous Players	5,000
	5-15	Paramount-Pictographs-Weekly Magazine....Paramount	1,000
	5-15	Among the Head Hunters....Paramount-Burton Holmes	1,000
	5-17	Bobby Bumps and His Goatmobile....Paramount-Bray	1,000
	5-18	Pasquale....Morosco	5,000

Pathe.

Released Week of

	5-15	The Iron Claw No. 12....Pathe	2,000
	5-15	Who's Guilty No. 2....Pathe	2,000
	5-15	The Girl With the Green Eyes....Pathe	5,000
	5-15	Reckless Wrestlers....Pathe	1,000
	5-15	Siberia, the Vast Unknown, No. 7....Pathe	500
	5-15	On the Island of Luzon (Philippine Islands)....Pathe	500
	5-15	Pathe News No. 40....Pathe	1,000
	5-15	Pathe News No. 41....Pathe	1,000

Red Feather Productions.

Released Week of

Apr.	10	Brigadier Gerard	5,000
	4-17	Her Bitter Cup	5,000
	4-24	Thrown to the Lions	5,000
	5-1	Dr. Neighbor	5,000
	5-8	A Huntress of Men	5,000
	5-15	A Youth of Fortune	5,000

Triangle Film Corporation.

Released week of

	4-16	Sold for Marriage....Fine Arts-Triangle	5,000
	4-16	The Stepping Stone....Kay-Bee-Triangle	5,000
	4-16	The Other Man....Keystone-Triangle	2,000
	4-16	Ducking Society....Keystone-Triangle	1,000
	4-23	Sunshine Dad....Fine Arts-Triangle	5,000
	4-23	Civilization's Child....Kay-Bee-Triangle	5,000
	4-30	The Children in the House....Fine Arts-Triangle	5,000
	4-30	The Beggar of Cawnpore....Kay-Bee-Triangle	6,000
	5-7	The Good Bad Man....Fine Arts-Triangle	5,000
	5-7	The No-Good Guy....Kay-Bee-Triangle	5,000

World Features.

Released week of

	4-3	The Reapers....Triumph	5,000
Apr.	10	The Feast of Life....Paragon	5,000
	4-17	The Social Highwayman....Shubert	5,000
	4-17	By Whose Hand?....Equitable	5,000
	4-24	The Closed Road....Paragon	5,000
	4-24	The Chain Invisible....Paragon	5,000
	5-1	The Feast of Life....Paragon	5,000
	5-1	The Twin Triangles....Equitable-Balboa	5,000
	5-8	Her Maternal Right....World	5,000
	5-15	Sudden Riches....World	5,000

Brief Stories of the Week's Film Releases

General Program

The Perfidy of Mary—Biograph—Reissue—May 15.—Featuring Mae Marsh, Dorothy Gish, Lionel Barrymore, Walter Miller and Henry Walthall. Mary is sent to visit her cousin, who lives in the country, by her father, who takes this means to separate her from her sweetheart, whose wealth does not live up to his expectations. Rose, her cousin, rejects her country lover for a gay young Lothario who comes to visit the village. When Mary arrives he forgets Rose and asks her, Mary, to elope with him, which she consents to do in order to help out Rose's sweetheart. She then writes to her city lover and has him come and get her.

Otto the Artist—Lubin—May 15.—Featuring Davy Don. Otto, a struggling artist, is in love with Helena, daughter of Eben Dollarmark, a wealthy customer, but her father scorns Otto and looks with favor upon Count Espagnola. Otto, unable to pay his rent, is put out and he gets a job as a house painter. Dreaming of Helena, Otto sits sadly on a scaffold painting the Hotel Royal. He is seen by the strikers and yells of "scab" brings the situation home to him and he jumps through the window into a corridor. The strikers rush to every entrance and Otto, realizing that his escape lies in disguise, dons a full dress suit. He cannot find a pair of shoes so is forced to wear his paint stained ones. A cop unable to see the connection between Otto's shoes and his clothes arrests him, but he is later released when a painting is found in the tail pocket of the evening dress coat, which Count Espangola had stolen from the Dollarmark home, and he also wins the girl.

The Hard Way—(Three Reels)—Selig—May 15.—Featuring Jack Pickford. A review appears elsewhere in this issue.

The Double Cross—(Two Reels)—Essanay—May 16.—Featuring Elizabeth Burbridge as Molly Burke, a detective, who brings about the capture of a counterfeiter in a clever manner. A full review appears on page 1108 of the May 13th issue.

The Beggar King—(Two Reels)—Lubin—May 16.—Featuring Robert Gray and Eleanor Blevins. Meta Haller, the daughter of John Haller, a banker, and who also is the head of the powerful organization of beggars in his city, loves Paul Wilson, a young society man, but will not marry him until he has succeeded in some useful occupation. He secures work on the Evening Herald and is told that his position will be steady if he can unearth the system back of the begging graft. He learns the identity of the beggar king and Haller, determining to save his daughter disgrace at any cost, writes a note to Paul telling him that he will learn some very important information for his article by calling that night. Haller tells Meta he is called away and for her to keep Paul there until he returns. He then gives instructions to three gunmen he has hired to shoot Paul if he leaves the house before eleven o'clock. Paul has a struggle between love and duty, but finally he writes a note to the editor resigning his position. When Haller learns of this he returns home and is shot by one of the gunmen. He tells his daughter the truth and Paul tells her that the secret of her father's life will never be known.

Beverly of Graustark—(Three Reels)—Biograph—May 17.—Featuring Linda Arvidson, Charles Perley and Gertrude Robinson. Beverly Calhoun is invited by Princess Yetive, ruler of Graustark, to pay her a visit. She starts out and later is captured by the spies of another kingdom, who mistake her for Princess Yetive. She has many exciting adventures before she finally reaches the home of Princess Yetive and later she becomes the bride of Prince Dantan of Dawsbergen.

Vernon Howe Bailey's Sketch Book of San Francisco—Essanay—May 17.—A split reel release showing sketches of San Francisco after the fire. The remaining five hundred feet consists of Western scenic.

Jackstraws—(Three Reels)—Lubin—May 18.—Lucy Payton, George Routh and Alan Forrest featured. A review appears elsewhere in this issue.

Thirty Days—Vim—May 18.—Featuring Plump and Runt. Plump and Runt get into a poker game at the club and are arrested. The judge gives them thirty days, and before going to jail they 'phone their anxious wives that an important business trip will keep them away from home for a month. In the jail they meet a hobo who attaches himself to them and, released, they find that the knight of the road cannot be shaken off; so they are forced to introduce him to their wives as a friend, a famous detective in disguise. He makes life a burden for them until the wives, taking matters into their own hands, drive off the hobo with carving knives.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

A Child of Fortune—(Three Reels)—Knickerbocker—May 19.—Featuring Frank Mayo and Lillian West. Janet Ormsby is thrown from her horse while riding one day and Dr. Carson, a young practitioner, stops the runaway and helps Janet to her feet and for a lark she pretends to be hurt. Later she takes the doctor and her sweetheart to the seashore and tossing her ring into the sea dares them to recover it. Her sweetheart plunges in after it, while Carson turns his back on Janet and walks off. He returns to the city and Janet, now a woman awakened, determines to profit by his example and takes up charity work in the city. She rescues a girl named Nora from the clutches of a gangster, and later when the gangster attacks her Nora, who meets Dr. Carson, tells him her fears and they arrive just in time to save Janet, and later they are married.

A Fair Exchange—Vim—May 19.—Featuring Bob Burns and Walter Stull. 'Squire Higgs is ordered on vacation by his doctor. He asks 'Squire Perkins to substitute for him. Perkins is off on a fishing trip, and Jabbs, the gardener, whom he has left in charge, opens the telegram. Jabbs decides to act and, putting on a suit of the 'squire's, sets out for the village. On the way he passes a lake and goes in swimming. An escaped convict, named Pokes, steals his clothes and runs away. Jabbs is forced to don the convict's clothes. Pokes discovers the telegram in the 'squire's clothes and decides to act as substitute 'squire. A young policeman elopes with a girl and comes to be married. Pokes takes a fancy to the girl and abducts her. Jabbs finds the policeman's spare uniform and puts it on. Marching toward the 'squire's house he comes on Pokes with the girl, overpowers him and forces him to put on the prison clothes again. Pokes escapes and climbs unobserved into an automobile, which drives in at the prison gates, making him a prisoner once more.

A Rose of Italy—(Three Reels)—Essanay—May 20.—Featuring Ann Kirk and Edmund F. Cobb. Ashton Bright, a well known artist, meets Lucia Lamberti shortly after she arrives in New York and asks her to pose for him. The girl accepts his offer and after the picture is finished Ashton gives a reception at which the original of the picture and the picture are shown. Bolano, an Italian banker, meets the girl at the reception and arranges for her to get a part in a show. She becomes a dancer and becomes a great favorite. Bolano invites her to dine in his apartment and, innocently, she accepts. Pietro, who is sworn by the vendetta to kill Bolano, places a time bomb in his room and sets it for midnight. Lucia scenting Bolano's purpose escapes through a window a few minutes before the bomb explodes and with all thoughts of stage success and fame frightened out of her she flees to the home of her Italian boy lover, who is now an attorney.

The Winning Number—Lubin—May 20.—Featuring Francis Joyner and June Daye. Hester Chase is made sole heiress of her uncle's fortune on condition that she marries before she is twenty-one. This creates consternation in the Chase family since Hester has never yet seen the man whom she would care to marry, except Jack Bowen, a young lawyer, who is already engaged to Tilly Druce. Hester receives many offers, all of which she turns down. At a bazaar in aid of the White Cross fund she agrees to raffle herself among the desirable young patrons, reserving the right to whom she shall sell the $1,000 chances. During the bazaar Tilly elopes with Charley Stone. The winning number is held by Montague Jones, the most undesirable of all Hester's suitors. The next day Jack meets Jones and offers him $5,000 for his disinclination to carry out the results of his victory and soon Hester is in the arms of the one man she has ever met whom she would marry from choice.

A Boarding House Ham—Selig—May 20.—Maggie De Gray and her daughter, Maybelle, run a theatrical boarding house. Horatio Payne is a star boarder. Olga Petrino, a vaudeville queen, arrives with her pet leopards. Horatio Payne makes eyes at Maybelle and incurs the enmity of Thomas Blake, a property man, who is fair Maybelle's intended. He tells Maybelle and Olga Petrino that Horatio is nothing more or less than a street faker. Maybelle's mother wishes

Powerful new Mutual dramas. From the left—"The Blindness," "The Overcoat," and "The Courtesan."

Coming Vitagraph dramas. From the left—"Britton of the Seventh," "The Social Gangster," and "The Suspect."

her to marry Horatio. Olga Petrino comes to the girl's aid and arranges that a monster leopard shall wander at will through the boarding house. The beast, in search of food, visits the strong man, the lightning sketch artist and finally Horatio, who, leaving Mrs. De Gray to face the animal, hurriedly leaves the boarding house and also leaves Thomas Blake unhampered in his courting of Maybelle.

Selig-Tribune No. 35—May 1.—British soldiers blinded in the war arrive at Buckingham Palace, where they are entertained by the King and Queen, London, England; with her deck thronged with an enthusiastic crowd, the City of Portland, the largest wooden ship ever built in the United States, is launched at St. Helens, Ore.; fire causing an estimated loss of $350,000 endangers the lives of the State University students living in the State Union Hotel, Iowa City, Ia.; twenty are dead and more than one hundred injured by cyclone which sweeps Stover, Mo., destroying over $750,000 worth of property; Ruth Law in daring night flight courts death by looping the loop with her machine outlined in fire, Chicago, Ill.; Lord Wimborne, Lord-Lieutenant of Ireland, who is reported as seized and held hostage by rebelling Sinn Feiners for the safety of Sir Roger Casement, Dublin, Ire.

Selig-Tribune No. 36—May 4.—The Italian Tower, which was the admiration of 18,000,000 people, is caught by the camera in midair as it is razed by the wreckers, San Francisco, Cal.; Lady Colebrooke of England poses for Selig-Tribune in costume she wore while working in munition factory making shells for the Allies, New York, N. Y.; General Hugh L. Scott, Chief of Staff, U. S. A., and General Frederick Funston meet at San Antonio, Tex., to confer on Mexican situation; in the closing game of the season at San Antonio, Tex., the Third Field Artillery polo team defeats the Third Cavalry by a score of 4 to 1; cadets of the Polytechnic High School fully equipped with guns and uniforms spend several hours each afternoon in regular army drill, San Francisco, Cal.; while conferences are being held to decide whether or not the U. S. Army remains in Mexico, additional troops and supplies are constantly arriving, El Paso, Tex.; new giant air cruiser, with a wing spread of seventy-two feet, undergoes first successful test, guided by Aviator Francis, Sunnyvale, Cal.

The Water Cure—Vim—May 11.—Featuring Plump and Runt. As a result of business worries, Plump and Runt determine to take a holiday and get the doctor to prescribe a week at the seashore. Away from their wives, they have a good time with two girls whose beaux have temporarily departed. Their wives follow them and, to escape, they are forced to enter the women's bathhouse, where they put on ladies' bathing suits and caps. After harrowing adventures they are finally run down, and rather than face their outraged partners they swim out to sea, leaving their wives pleading for them to return.

The Pretenders — Vim—May 12. — Featuring Pokes and Jabbs. A foreign count, representing his government, advertises for a new instrument of war. Prof. Mixum has just invented a flying torpedo and determines to win the award. He is robbed of his invention by two crooks, Pokes and Jabbs, who visit the count and try to get the money. But they cannot make the contrivance work. The professor comes on their trail and denounces them. They are chased off and he sets the flying torpedo after them. They climb a telegraph pole to escape, but the torpedo cuts the pole in two and they come down with a bump. Convinced that the torpedo is just what he wants, the count pays the award to the professor.

Mutual Program

The Pretender — (Two Reels) — American — May 15.—Featuring Robert Klein, Lizette Thorn, Edward Coxen and George Field. Phyllis Arnold, daughter of Robert Arnold, alone is able to oppose her father, he listens to her in matters about which his most intimat business associates would not dare to advise him. Charleston Lane becomes associated with Arnold in a big deal and learning of Phyllis' influence upon her father endeavors to make a good impression upon her. An Oracle operating through Lane is the means of her breaking her engagement with Stuart Kendall and of her nearly bringing about her father's ruination. However, Kendall manages to gain entrance into the Oracle's home and forces him to tell Phyllis the truth, who upon learning of the perfidy of Lane rushes to her father, who is lunching with Lane, and arrives just in time to save him from closing the deal.

Deteckters—Falstaff—May 15.—With Claude Cooper, Frank McNish and Gladys Leslie. This picture depicts the finally rewarded efforts of Oscar and Conrad, two ex-business men in bad circumstances, to find the lost Adelina, star of the Frivolty Theater. The whole thing is a press man's scheme, and after all the difficulties the two would-be sleuths experience in making their capture they find that the only reward is two seats for the evening performance.

The Answer — (Two Reels) — Thanhouser — May 16.—With Daniel Leighton, Carey Hastings and the Fairbanks twins. The village lawyer sees his heart's desire marry another man and die after a few years of married life. Events throw a child into his care—a child much like the woman he had loved. The child becomes sick almost unto death, and the lawyer's sister, remembering his faith in the spirit world, encourages him to pray. The result is that the sick child's twin is strangely led to her sister and with loving arms drags her back from the Threshold.

The Man With the Hod—Vogue—May 16.—Featuring Madge Kirby, Arthur Travares, Henry Kernan and Alice Niece. Madge, an art student, seeks a big strong model and comes upon the man with the hod and prevails upon him to return with her to pose for her painting. Her husband returns home and finding his wife with another man forcibly ejects the intruder. Discovering the absence of his hod, the man returns to Madge's house for it and she again asks him to pose in skins. Her husband returns as the picture is about started and starts after the hod carrier with a gun. Alice, the hod carrier's wife, enters and a chase ensues which ends with a ducking in a mortar box.

Billy Van Deusen's Fiancee—Beauty—May 17.—Featuring John Steppling, John Sheehan and Carol Halloway. Billy Van Deusen receives a letter from his pal, Bob, who requests that he visit him in his "skirtless Arcadia." Bob meets him at the station and takes him home and Billy sees all evidence of bachelordom and is highly pleased, but when the servant taps the dinner gong and from all sorts of uncanny places beautiful girls appear he is taken back. He tries to make a hurried departure, but the eyes of Bess hold him and later Bob tells him that Bess is his wife to-be. Bob suggests that Billy announce that he is engaged and he uses the name of Mary Brawne, who is a woman tennis champion, as the name of his fiancee. Everything runs smoothly until Mary Brawne appears upon the scene with her sweetheart and after a score of exciting scenes Billy makes his getaway and resolves that in the future he will choose his own escapades with the women folk.

Four Months—(Three Reels)—American—May 18.—Featuring Alfred Vosburgh and Vivian Rich. A review appears elsewhere in this issue.

The Blindness—(Two Reels)—Mustang—May 19.—Featuring William Stowell, Rhea Mitchell and Roy Stewart. A review appears elsewhere in this issue.

Steven's Sweet Sisters—Falstaff—May 20.—With Jay C. Yorke and Frances Keyes. Stephen receives word that a sizable fortune is coming to him if he is married, but if not it is to be divided among those of his three sisters who become wedded before he does. Stephen locks his sisters up and goes forth after a damsel whom he can marry. But his sister's three hated suitors defeat him at every point. Stephen does lose his estate, but he is spared the misfortune of marrying a spinster whom he has made love to in his rash haste.

See America First—(Split Reel)—No. 34—Gaumont—May 3.—Yosemite Valley, with all the wonders of its beautiful scenery, is the subject of this release. On the same reel is:

Newly screened Essanays. Left to right—"The Double Cross," "The Condemnation," and "A Rose of Italy."

Newly blossomed Universals. Left to right—"He's a Devil," "Their Social Smash," and "A Raffle for a Husband."

Estelle and Her Movie Hero—Another animated cartoon from the versatile pen of Harry Palmer, author of "Keeping Up With the Joneses."

Jerry's Perfect Day—CUB—MAY 12.—Featuring George Ovey. As the title suggests, everything is in Jerry's favor in this picture. He gets into some difficulties but extricates himself with ease and as the film nears its end Jerry has an unprecedented triumph over his enemies, the cops. By taking the latter's clothes while they are in swimming, he forces the cops to don tramps' costumes. Then Jerry helps the sheriff gather in the infuriated cops, who are taken for what they are not.

The Jungle Outcasts—CENTAUR—MAY 13.—Featuring William Clifford and Margaret Gibson. While John Wright, a wealthy Cape Town merchant, his wife, Margaret, and their child are on a yachting trip, the vessel burns. Wright helps his wife and child to get away on a hatch, while he escapes from the wrecked vessel on a light spar. When night sets in they are separated. Wright is finally picked up by a steamer, but search as he will, he can find no traces of his little family. He returns to his home but he sets out from thence not long after, positive that Margaret and the child are alive. And so they are, but they have survived many perilous adventures after being washed ashore near a native village. Tbey are about to succumb to the last adventure, when Wright's searching party arrives and saves his precious ones from becoming the prey of lions.

No Title—BEAUTY—MAY 14.—Featuring Orral Humphrey. Kiro Chiroped, an eccentric corn doctor, discovers that two dollars is all that separates him from poverty. His neighbor, Bill, a crook, is posing as Lord Bumpus and receives an offer of a million dollars from Waldpole, the rich pork packer, to marry his daughter, Waddie. Kiro finds the letter in which Bill has stated his intention of marrying Waddie for the million, and decides to pose as the Lord. Waddie, who loves Peter, the butcher boy, can't see Kiro, but he finally persuades her to accompany him to a restaurant, where she eats ravenously, but he is much relieved when the check amounts to only $1.95. When he looks for his $2.00, however, it is gone and then his trouble starts.

A Mixup at Rudolph's—VOGUE—MAY 14.—Featuring Paddy McQuire, Jack Gaines, Arthur Moon and Rena Rogers. Moon, a lazy business man, as he is leaving his home meets Rudolph, who has called to collect his bill. Moon discovers tbat he has lost his wallet and returns to look for it. He finds his wallet and hurries to Rudolph's, where he finds his wife in Rudolph's private office and the door locked. Peering through the keyhole, he sees the tailor's arms around his wife and he starts to shoot up the place. After many ludicrous and rapid firing situations, Hubby learns his jealousy is unfounded and everything ends happily.

Universal Program

Peg o' the Ring—(TWO REELS)—EPISODE 3.—Featuring Grace Cunard and Francis Ford. Flipp and the others start in pursuit of Peg and arrive at the house just as one of the ruffians is trying to get Peg away from Dr. Lund, Jr. After a hard fight with the ruffians they succeed in getting Peg away on tbe circus train. The latter, in one of her fits, accuses Dr. Lund, Jr., of kidnaping her. The doctor is left behind with the ruffians, but he finally escapes and manages to board the same train with Peg. Knowing that everyone thinks him guilty, however, he keeps out of sight. One of Mrs. Lund's hired ruffians is on the train watching for a chance to capture the girl, but Flipp keeps careful watch over her. Finally the ruffian looses the wild animals, intending in the panic to capture Peg. The episode closes bere.

He's a Devil—NESTOR—MAY 15.—With Eddie Lyons, Lee Moran and Betty Compson. Eddie has a dream in which the devil confides to him that for a consideration he will be given twenty-five dollars to spend each day. If he spends more than this sum the devil threatens to "get" him. After waking Eddie finds a sack of money outside his door which "Second Story" Ike has left there in his haste to escape. He thinks his dream has come true and proceeds to make merry that night. Both Ike and the detective are dressed in devil's costumes at the masquerade and Eddie's own apprehensions cause him some trouble when he spends over the specified amount. However, the detective misconstrues his actions and Eddie is handed the reward for capturing Ike.

Darcy of the Northwest Mounted—(THREE REELS)—GOLD SEAL—MAY 16.—With Herbert Rawlinson and Agnes Vernon. Darcy, a member of the mounted police, is in love with Annie, tbe daughter of John Paul, who runs a trading post. Under force of circumstances, Darcy has to arrest Paul for murder. The real murderer, Jacques, incites Annie to ride after her father and Darcy and to shoot the latter. Her bullet only stuns him, but Jacques, preying upon her weakness, tells her that she is a murderess and must flee the country with him. In a lonely hut his intentions are made plain to her. An old woman in the rear of the hut, who really is Annie's mother long supposed to be dead, attempts to save her daughter and is killed in the struggle. Jacques escapes, but he is finally caught by Darcy. Then he exonerates Paul, and Darcy and Annie are free to marry happily.

When Slim Picked the Peach—IMP—MAY 16.—Victor Potel, James Bernoudy and Babe Sedgwick. Because of her husband's flirtations with the pretty maid, a terrible war starts in the Hoover household. At the height of bostilities the father and mother of Slim Hoover come for a visit. Hoover, Sr., goes to the kitchen to fire "The Peach," and returns with the tell-tale hand prints on his coat. His wife immediately rushes him home and Mrs. Slim, the younger, throws the attractive maid out and decides to face the neighbor's snubs rather than have another woman in the house with her impressionable husband.

Gaby's Gasoline Glide—(TWO REELS)—L-KO—MAY 17.—Featuring Billie Armstrong and Gertrude Selby. Phil wins the girl's hand because he has a real car, while his rival, Bill, has only a two-seated motorcycle. Bill has put up a hard fight and when he sees his rival and the girl emerging from the minister's house he decides that they shall die. He invites the newlyweds into a large touring car that he has at last bought and tells them tbat this will be their last ride. Then comes a sensational whirlwind trip, which finally ends when the automobile and its three occupants sink below the surface of the brine.

The Three Wishes—VICTOR—MAY 17.—Featuring Mary Fuller. Daisy, a little dressmaker, is lifted out of her hard life when she marries. Her child is born dead and, fearing she will also die, they substitute a child. After a month, however, she is told the truth. When she is again aware of the signs of approaching motherhood she takes a vow before the crucifix that if the child lives she will neither kiss nor fondle it for a whole year. As her husband does not know of this vow, Daisy suffers much, but at the end of the year she comes into her long-waited-for happiness.

Her Husband's Honor—(TWO REELS)—REX—MAY 18.—Featuring Ben Wilson and Dorothy Phillips. Frank Lane, a retired lawyer, is entrusted with some important documents by one of his clients, and the unscrupulous Griswold, to whom these papers will mean everything, tries to get them through Lane's wife by paying off the latter's gambling debts. The wife, not fully realizing the graveness of her act, decides to sell the documents entrusted to her husband and thus keep the gambling house owner from telling Lane of her big debts and fast companions. The innocent wife does confess to her husband, however, and a trap is laid for Griswold. Then the gambling house is raided.

Nadine of Nowhere—BIG U—MAY 19.—Featuring T. D. Crittenden and Mme. Bourgeois. This story has to do with a man who does not realize the worth of his wife until a terrible test comes and "the other woman" proves to be a coward. Then renewed love for the wife he has been unfaithful to comes and "the other woman" retires for good, realizing that the best woman has won, and leaves the little family to a happy future.

Coming Lubins. Left to right—"The Winning Number," "Jackstraws," and "Prisoners of Conscience."

Heart Aches—(Two Reels)—Laemmle)—May 19.—Starring Emory Johnson and Dorothy Davenport. In this story the grandson and granddaughter of two old lovers who were separated by a mere trifle fall in love and are saved from the same fate by the experience of those who have trod the same path. We are then given substantial proof upon the death of the grandmother that love always existed between the old people.

The Wooing of Aunt Jemima—Nestor—May 19.—With Betty Compson. When Uncle Jasper and Obadiah, an old seaman, learn that Aunt Jemima is inheriting a fortune, they both set about ardently to woo her. Neil, Aunt Jemima's nephew, loves Betty, Jasper's niece, but Jasper has reasons for not allowing the young people to marry. Neil schemes a plot, however, which proves both to his advantage and to that of Jasper, while Captain Obadiah is left out in the cold.

Hulda, the Silent—(Two Reels)—Bison—May 20.—With Lois Wilson, Harry Carter and Maude George. Hulda Anderson and Olaf Erickson are Swedish lovers. Olaf starts for America, promising his sweetheart that he will send for her as soon as possible. However, a terrible trick is played upon Olaf. He is put in a compromising position by Thelma, daughter of the man he is working for, and is forced to marry her by the angry father. Soon after the marriage he learns that Thelma married him to give a name to her child. Thelma, unknown to Olaf, has sent for Hulda to come and when the latter arrives she receives a terrible shock. Later on, Hulda saves Thelma's child from poisoning by her quick action. The parents of the child then discover who its deliverer is.

A Raffle for a Husband—Joker—May 20.—With Milburn Moranti and Gale Henry. Dick and Jack, in order to raise money, decide to have a raffle, with Dick as the prize. The tickets are $25.00 each and the lucky girl is to have Dick for a husband. The latter, however, falls in love with Ethel, a beautiful girl, to whom he gives his remaining tickets, thinking the lucky ticket is among them. Tillie, the maid, by a twist of fate, gets the winning card and the result is a double elopement—Tillie with her ice-man lover and Dick with Ethel.

Their Social Smash—Powers—May 20.—Featuring Bob Vernon and Marcia Moore. Ma is jealous of the very ground on which Pa stands, with the result that both Pa's music teacher and the maid are fired. Their daughter, Marcia, loves Bob and it is up to the latter to find some way to defeat Ray, the millionaire aspirant for Marcia's hand and Ma's choice. This he does by getting himself in right with Pa, making the latter fight his battles for him.

Claudia—Imp—May 21.—With Edith Roberts, Sydell Dowling and Stanley Walpole. The plot to surprise two fond lovers into a sudden marriage goes wide of its mark in this story when they get married first in secret. Then the matrimonial experimenters, Billy and Claudia, decide to take out a license in their own names the next day.

Universal Animated Weekly No. 19—Universal—May 10.—Uncle Sam's garrison landing transport, Panama Canal Guards, Isthmus of Panama; school children raise flag on the site where Dutch settlers first landed, Battery Park, New York, N. Y.; student actors make ready to present 13th annual show, University of Chicago, Ill.; mayor rewards "Smoke Eaters" who dared death to save lives, New York City, N. Y.; city where raisin is king gives spectacular pageant to celebrate prosperity, Fresno, Cal.; 7,000 policemen, only part of "The Finest," march in annual parade, New York, N. Y.; General Obregon, Carranza's war secretary, confers with Generals Scott and Funston, El Paso, Texas; thousands of French soldiers, captured in recent battles, on way to prison; giant army of garment workers march for more pay, New York, N. Y.; cartoons by Hy. Mayer.

Feature Programs

Blue Bird

Elusive Isabel—(Five Reels)—Bluebird—May 15.—Florence Lawrence is starred in this great story of love, intrigue and the Secret Service by Jacques Futrelle. The cast includes William Welsh, Sidney Bracey, Paul Panzer, Wallace Clarke, Sonia Marcel and Harry Millarde. Stuart Paton directed the production.

Fox

Where Love Leads—(Five Reels)—William Fox—May 15.—Ormi Hawley featured as Marion Barstow, a young woman who falls in love with Richard Warren, a young college man, and the crack quarterback of his team. Warren proposes to Marion, who admits her love for him, but insists that he shall obtain her father's consent and her father refuses Warren's request. Warren, leaving college, secures work on a newspaper as a reporter and the editor after giving him a trial tells him his stories must have more "punch" in them. Marion mraries Sir Rankin through the influence of her father. Seventeen years later finds Marion neglected by her husband with two daughters, whom she sends to their grandparents in America. She entrusts them to the care of Camille Dore, posing as an aristocratic woman, but who is in reality a notorious woman of the underworld. The plotting of this woman to kidnap the two girls leads to a remarkable series of adventures until their chance rescue by Warren. Just as this is accomplished Warren awakes and finds his sweetheart standing before him and realizes it was all a dream.

Mutual Special

The Overcoat — (Five Reels) — American — May 8.—A review appears on another page of this issue.

Her Father's Gold—(Five Reels)—Mutual Masterpicture—May 11.—An adventure story with Barbara Gilroy, Louise Emerald Bates and Harris Gordon, produced by Thanhouser. Reviewed elsewhere in this issue.

The Courtesan — (Five Reels) — American — May 18.—Featuring Euginie Forde, Hal Cooley, Charles Wheelock, William Carroll and Nell Franzen. A review appears elsewhere in this issue.

Paramount

The Innocent Lie—(Five Reels)—Famous Players—April 20.—Featuring Valentine Grant. This story, written by Lois Zellner and directed by Sidney Olcott, concerns itself with the affairs of an Irish maid who comes to America and meets with an accident there. She is taken for the expected niece of a wealthy old lady and treated as such. How the girl is led to confess the truth and the result of this confession follows:

Alien Souls—(Five Reels)—Lasky—May 11.—A romance by Hector Turnbull scenarioized by Margaret Turnbull which features Sessue Hayakawa, the well known Japanese actor. Reviewed elsewhere in this issue.

Pathe

The Living Dead—(Two Reels)—Episode Ten of "The Iron Claw"—May 1.—Featuring Pearl White, Creighton Hale and Sheldon Lewis. In this episode Davy tricks his enemy, the Iron Claw, by leading the latter to think he is dead. Davy nearly captures Legar but the latter incites an explosion which injures them both. They escape in different directions. Legar is about to get Margery into his power when the mysterious Laughing Mask appears, saves Margery and gives her enemy chase. However, Legar escapes his pursuer after an exciting encounter.

Pathe News No. 36—Pathe—May 3.—Assistant Secretary of Navy Franklin D. Roosevelt inspects the work of volunteer fleet of submarine chasers in the teeth of New England's worst spring storm, Boston, Mass.; Crimson track-team brings glory to Harvard as it captures the one-mile relay race of the intercollegiate Athletic Carnival at Franklin Field, Philadelphia, Pa.; whaleback steamers plow through the winter's ice fields to open a clear channel for Great Lakes steamers, Whitefish Bay, Ontario; work of razing the buildings of the Panama Pacific Exposition is begun as the Great Italian Tower falls with a mighty crash, San Francisco, Cal.

Pathe News No. 37—Pathe—May 6.—New army auto trucks are fitted with flange wheels to enable them to run on railroad tracks, Columbus, N. Mex.; General Obregon and staff are met by U. S. Army officers on their arrival to attend a conference with General Scott, El Paso, Texas; one thousand sailors and marines board the U. S. S. Oklahoma as the mighty oil burning superdreadnaught is put into commission, Philadelphia, Pa.; statesmen and soldiers from all the Allied countries hold a momentous conference to discuss the conduct of the war, Paris, France; latest fashions; President Wilson and members of his cabinet inspect the "Safety First" train which the Government is sending out to exhbiit the modern methods of saving life and property, Washington, D. C.

The Girl with the Green Eyes—Pathe Gold Rooster—May 15.—This is a screen version of the popular play by Clyde Fitch produced by Popular Plays and Players. Katharine Kaelred and Julian L'Estrange are featured. Reviewed elsewhere in this issue.

Red Feather

Youth of Fortune—(Five Reels)—Red Feather—May 15.—Carter De Haven and Flora Parker De Haven featured. Willie O'Donovan's grandfather conceives the idea that the lad's parents are anxious to see him depart in order to get his money. He makes out his will in favor of Willie unknown to the parents and later he sends Willie to a boarding school. The parents quarrel and separate and neither of them wants Willie, until grandfather dies and they learn that Willie is his heir and whoever is living with Willie when he reaches a certain age is the legal trustee of the property. Willie, however, finally solves the trusteeship by marrying Mary, who becomes his legal guardian.

Triangle Program

The Snow Cure—(Two Reels)—Triangle-Keystone—April 23.—A very amusing comedy with Ford Sterling in the leading role. Reviewed elsewhere in this issue.

The Primal Lure—(Five Reels)—Triangle Ince—May 21.—William S. Hart as the factor, or manager of a Hudson's Bay Company post. Reviewed elsewhere in this issue.

Not My Sister—(Five Reels)—Triangle-Ince May 14.—A drama of some strength which features Bessie Barriscale. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 35—May 2.—Frontier Day is observed in Guthrie, Okla., by the staging of thrilling feats of horsemanship and lariat throwing; egg shells are used for dolls' heads in a new enterprise at Los Angeles, born of necessity due to European war; in guarding against disease along the Mexican border all who cross the boundary line must submit to vaccination by United States military health authorities, Laredo, Tex.; enormous aeroplane of remarkable strength is given its first test here, Sunnyvale, Cal.; residents of New York City Farm Colony hold a gay festival in which athletic events are featured, New York, N. Y.; Harvard football team is given a strenuous workout at the first Spring practice of 1916 season, Cambridge, Mass.; the elaborate home of General Villa, the fugitive bandit, is looted and wrecked by a mob after he flees the city, Chihuahua, Mex.

Hearst-Vitagraph News Pictorial No. 36.—Disastrous floods sweep the Twin Cities of Menominee and Marinette and heavy property damage is inflicted along the raging river, which leaps its banks in spite of thousands of sand bags piled high to confine the mad torrent, Menominee, Mich.; thousands of members of Labor organizations of New York City march in big parade on May Day to celebrate the progress made by Unionism in the last year; world's records are broken and equalled in one of the most successful track and field meets ever held by the University of Pennsylvania, Philadelphia, Pa.; record run is made by auto over the snowbound summit of the mountains between Carson City, Nev., and Lake Tahoe; President and Mrs. Wilson visit the Navy League camp at Washington, D. C., where women are learning preparedness lessons by leading lives of recruits; Battery B Second Frield Artillery demonstrates what recruits can do to help the country become "prepared," New York, N. Y.

Britton of the Seventh—(Five Reels)—Vitagraph—May 8.—A review appears elsewhere in this issue.

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The MOTION PICTURE TRADE JOURNAL

Vol. XV CHICAGO, MAY 27, 1916 No. 22

DOROTHY KELLY WITH VITAGRAPH

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But when they tried to ill-treat her, and threatened her with the same punishment as another member of the band had received she ran away.

Bobby Harron found her far in the corner of his room huddled up on a couch fast asleep. He couldn't understand why she was there and when in the morning she had disappeared the mystery was deeper than ever.

W. S. Hart in "The Primal Lure"

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Beatriz Michelena as the opera singer in the California Motion Picture Corporation feature, "The Woman Who Dared."

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Vol. XV CHICAGO, MAY 27, 1916 No. 22

Rembusch Backed to Head League

HERRINGTON TO RUN FOR RE-ELECTION

FRANK J. REMBUSCH of Shelbyville, Ind., is being urged by the exhibitors of the middle west to become a candidate for the presidency of the Motion Picture Exhibitors' League of America, the annual convention of which is to be held at Chicago, July 10 to 18, inclusive.

The exhibitors of the middle west are a unit in declaring that Mr. Rembusch is that clean-cut, vigorous type of motion picture showman whose effort has been and will be to elevate the business to a higher plane and who will lend dignity as well as aggressiveness to the League and will work all the time in behalf of the organization.

Mr. Rembusch, who has been requested on previous occasions to become a candidate, for strictly personal reasons has hithereto been forced to refuse.

The Chicago motion picture showmen are enthusiastic over the man they say "will be next president," but Mr. Rembusch will not win without a real political battle.

Fred J. Herrington, the present incumbent, is an avowed candidate to succeed himself as president of the League and he no doubt will fortify himself as much as possible to repulse any attacks. Also Mr. Herrington, who has done much for the League through his constant traveling and activity during the last year, is known as quite some little politician. Chicago showmen are authority for the statement that he purposes attending the convention flanked and supported by the showmen from his home city and its environments in an effort to repulse the attack of the hundreds of supporters of Mr. Rembusch. Forecasts predict a merry fight between the Rembusch and Herrington adherents.

The strong support of Mr. Rembusch is caused by his country-wide reputation of being everything that a showman should be and combining with his knowledge as a showman a large business experience, a level, practical business mind and the ability of making more than an acceptable address whenever called upon.

Frank J. Rembusch.

Another person whose name has been mentioned for the presidency, but without his sanction, is Tom Furness of Duluth, Minn., one of the most popular men in the motion picture business. If Mr. Furness would consider the office, judging from the comments of showmen he would poll a heavy vote. But it is a foregone conclusion that Mr. Furness would not consider the office.

William J. Sweeney of Chicago also has been mentioned, but Mr. Sweeney prefers to remain in an advisory position in the League, so it is unlikely that his name will be placed in nomination.

The convention of the League is to be given over strictly to business in an effort to improve conditions surrounding the exhibiting end of the motion picture and at the same time with due regard for the rights of the manufacturers and distributers. The whole keyword of the convention and show which will follow and which is to be held at the Coliseum July 12 to 18, inclusive, will be "harmony." The committees in charge, who are working day and night to make the convention and show a success, feel that there must be some middle ground upon which the producers and showmen may meet, exchange views and come to an agreement for the general uplift of the business.

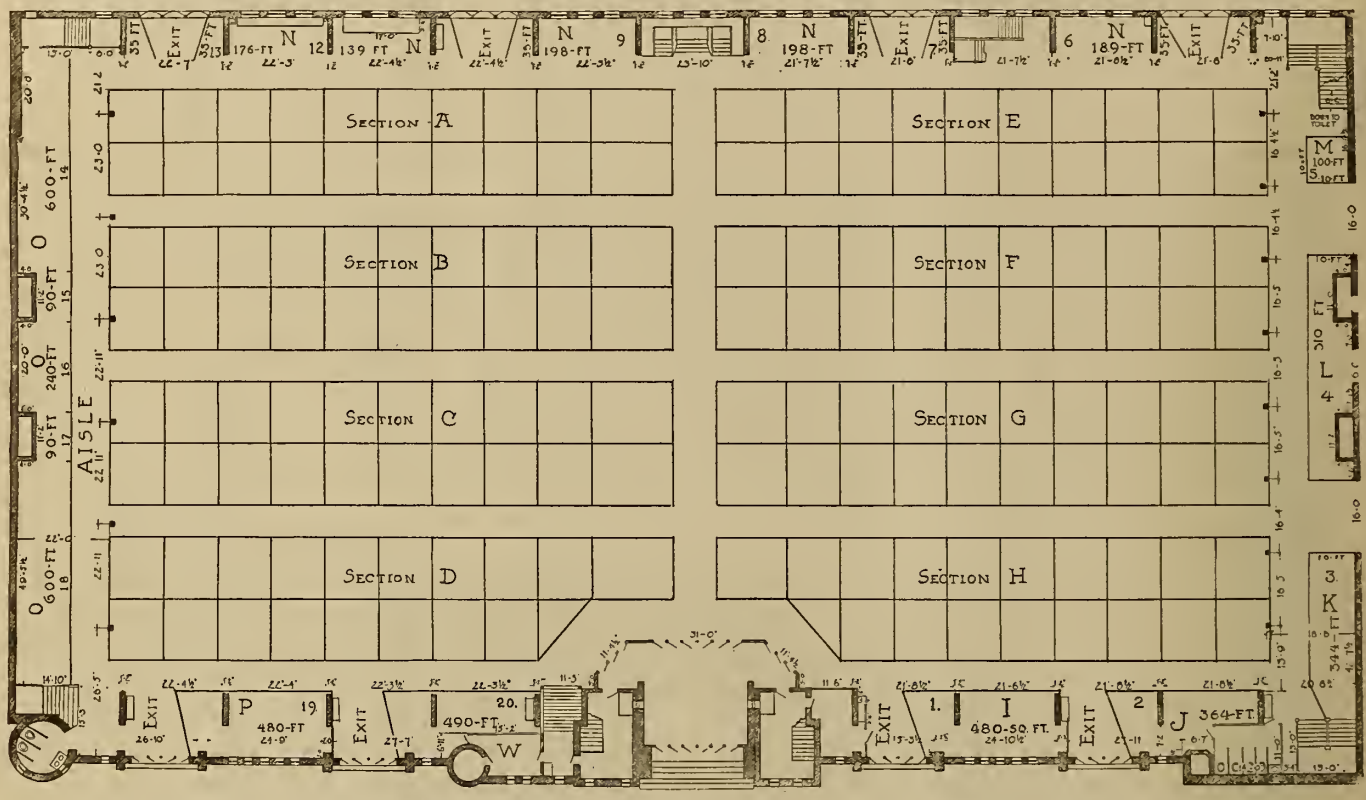
Two matters of vital interest, and which have been bones of contention for years, will be taken up with an idea of settling them for all time.

The delegates to the convention will be requested to go on record and abide by the vote of the majority on the questions of bookings and contracts.

M. A. Choynski, owner of the Newberry theater, Chicago, will make an attempt to place the League on

record as being against the program and in favor of open booking, and if he succeeds he will attach a rider to his resolution in an effort to make it mandatory that all members of the League abide by the vote of the convention.

Arrangements are being made to have the Chicago showmen act as guides for the visitors from other cities. An appeal has been mailed to every motion picture showman in Chicago requesting them so to arrange their time dur-



Floor plan of the Chicago Coliseum as arranged for the Exposition, showing divisions of space. Scale 1/32 inch to the foot.

This action is sure to precipitate a fight on the convention floor, as many exhibitors appear to be partial to program booking, their argument being that the companies leasing programs are showing a greater inclination to respect the rights of the showmen and are making every effort to rent a well-balanced program.

The convention also will be asked to go on record on contracts. It has been claimed that the contract now generally accepted is not equitable, as it works a hardship on the showman and in favor of the manufacturer. One member of the convention committee explained that, under the contract form in use, the producer or distributor could cancel at any time, which the showman cannot. The form of contract to be submitted increases the liability of the producer and distributor and diminishes the liability of the showman. League members declare they want a contract which will be binding upon the distributors and manufacturer but subject to cancellation by the showman on a notice of two weeks.

As a justification for the proposed contract the League members assert that, under the present form of contract, the manufacturers and distributors may cancel at any time they so see fit or have the opportunity to lease their films to a neighboring house at a higher rental.

The League members also will be asked to go on record as favoring the rental "payment in advance" idea, their contention being that such a course will stabilize the business and prevent the entry of persons with little financial backing. By the country-wide endorsement of the "pay as you enter" idea the League members believe they will keep many "fly-by-nights" out of the business.

While the steering committees of the convention and show are devoting much time to convention work they are not overlooking the social end of the program. ing the nine days of the convention and show that they may act as guides for the visiting showmen and their wives. It is the intention of the Chicago exhibitors to see that the visiting showmen not only do something for their business while in Chicago, but that they return home with a knowledge of the western metropolis that will make them have a desire to return to it.

The "Beauty Contest" inaugurated by the show steering committee has brought in numerous photographs of young women who feel the call of the screen. The winner of this contest will be given a short time contract with a large producing company and if she can act before the camera in keeping with her looks she no doubt will become known throughout the world.

All photographs entered in this contest should be mailed to the "Beauty Contest Committee," Suite 1413, Masonic Temple, Chicago, Ill., or to MOTOGRAPHY, Monadnock Building, Chicago, Ill. The name of the contestant should be written plainly on the back of the photograph and it should be designated that the photograph is for entry in the Motion Picture League's "Beauty Contest."

Showmen in attendance at the Chicago convention and Motion Picture Industry exhibit to be held July 12 to 18, inclusive, may keep in close touch with home by having their mail and telegraph messages addressed in care of MOTOGRAPHY, Monadnock Block, Chicago. Every effort will be made by MOTOGRAPHY to make immediate delivery of mail and telegrams from its exhibit in the Coliseum.

Board of Trade Exposition Big Success

STILL GREATER SHOW PLANNED FOR NEXT YEAR

FOLLOWING a week and a day in which the motion picture held forth at Madison Square Garden, the First National Exposition of the Motion Picture Industry under the guidance of a Motion Picture Board of Trade of America came to a successful close on Sunday night, May 14.

Not only the men who were directly interested in the welfare of the show but those who occupied booths expressed themselves as entirely satisfied with the exposition, feeling that the returns, both material and those of a nature not measurable by figures, were justification for the expenditure of time and money required for proper representation at the exposition.

In a statement in which he thanked "everyone who helped to make the exposition possible by their loyal co-operation both prior to the opening and during its continuation," J. W. Binder, executive secretary of the M. P. Board of Trade, gave a clear idea of the measure of success obtained when he said that, "a very large number of the Garden exhibitors have already signed tentative contracts for next year's show." This expresses better than anything else that the exposition was a success. Mr. Binder also stated that there would be only one Motion Picture Exposition next year, and that toward such an end negotiations were already under way.

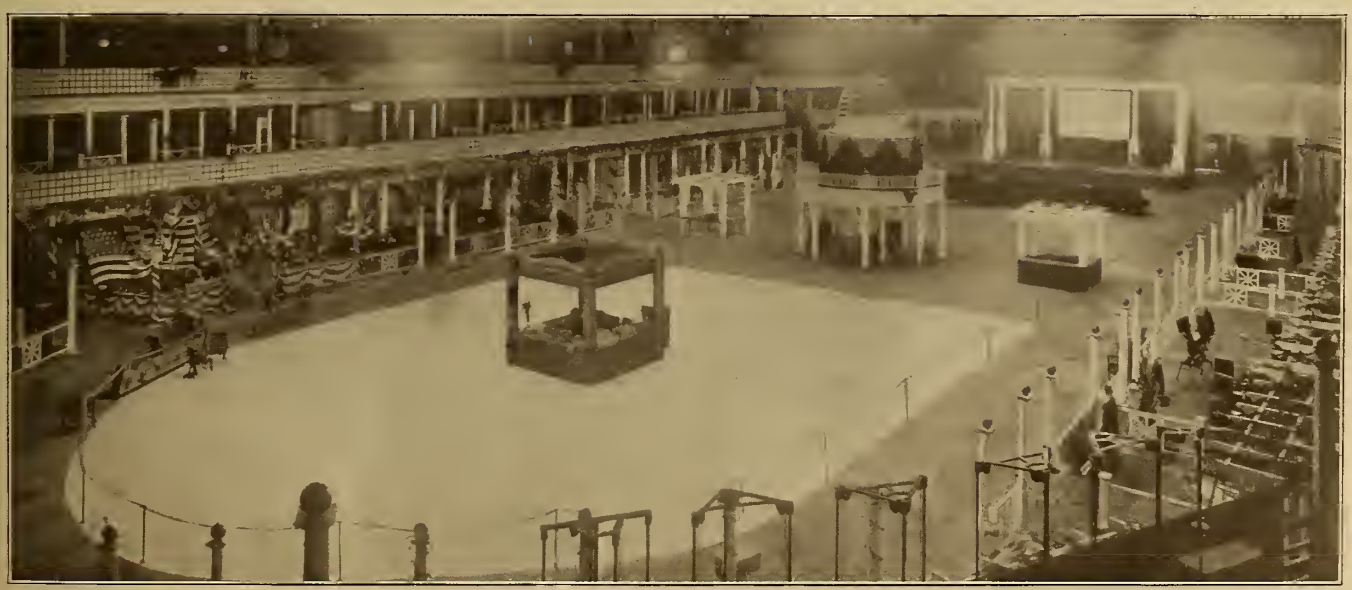
Commodore J. Stuart Blackton, president of the Board of Trade, who formally opened the exposition on May 6, also referred to a single and greater exposition next year in the following statement: "The success of the Motion Picture Board of Trade's Exposition has added another evidence of the public's interest. It has given encouragement to the industry as a whole and I am frank to admit that I am looking forward with great expectations to a greater exposition next year, under the united efforts of the exhibitors, distributors and manufacturers."

As beautiful as it has ever been in its history, and surely there is history connected with it, Madison Square Garden, all green and white and gold, opened its doors nightly to throngs, attracted no doubt by the special features arranged by the various producers with exhibitions at the show. The afternoon visitors were also large in number but expositions of this magnitude thrive at night. On opening day there was a balloon ascension from the roof of the Garden and an auto parade down Fifth avenue plus the fact that it was opening day to bring crowds into the greatly beautified arena.

Sunday was Actors' Fund day as well as the Universal Film Manufacturing Company's day. Some notable features were enjoyed by those in attendance on this day. Set aside for the bankers and business men Monday the show did not adhere strictly to its program but it was none the less one of the exposition's best days. John R. Freuler, president of the Mutual Film Corporation addressed the large assemblage. On this day Paragon registered its much remarked thrust at censorship. Pearl Brown, one of Paragon's pretty actresses climbed to the tower and "petticoated" the famous Diana who for these long years has held herself gracefully at the highest point of the Garden. Miss Brown said that as long as it is right to censor pictures art should be censored and that statues undraped are, along this line of reasoning, immoral.

On Tuesday the show was given over to the cause of California. A reception was held at the booth of the Los Angeles Chamber of Commerce. Oranges, lemons, walnuts, ripe olives and other products of the Golden State were distributed. Lee Ochs, Samuel Trigger, Al Blumenthal, Louis Levine, William Brandt, John Whitman, Henry Schaeffer and a number of out-of-town exhibitors who came on to New York for the two shows visited the Garden on this night.

Wednesday evening Mutual stars were presented from the stage situated at the Fourth avenue end of the Garden. A number of Cooper-Hewitt studio lights



A glimpse of Madison Square Garden, New York, where the Motion Picture Board of Trade exposition was held. In the foreground is the dancing floor and at the far end of the hall the "picture theater," where numerous features were shown each day

The design and decoration of the Vitagraph booth made it one of the pleasantest spots of the exposition—and then perhaps the Vitagraph screen beauties had something to do with its attractiveness

were placed on the stage and the visitors were given a glimpse of studio work. Mary Miles Minter enacted an impromptu scene or so just as it would be done in the studio. Marguerite Courtot, Gladys Leslie, Gladys Hulette, the Fairbanks twins and other Mutual stars appeared on the stage.

Showings of the new Morosco release, "Pasquale," was the feature of the program both afternoon and evening on Thursday, which was Paramount day. The star of the picture, George Beban, appeared and addressed the audience after the picture was shown. In the evening a reception was held at the Paramount booth. Guests of honor were Fannie Ward, George Beban and Dorothy Dent. Miss Ward's very popular Lasky feature, "The Cheat," was on the program offered to the visitors on the huge screen. Adolph Zukor, W. W. Hodkinson, Jesse L. Lasky and Burton Holmes were present Thursday night. Friday the Red Cross Society furnished special pictures with other exercises of an appropriate nature, among them a boy scout drill and some patriotic music. Henry Reuterdahl was a guest at the Paramount booth Friday night.

Friday was also characterized by the features contributed by the Fox Film Corporation. Several Fox stars were present and received friends at the company's booth, which was decorated much after the fashion of the exhibit at the Grand Central Palace the week before.

The Vitagraph Company offered attractions on Saturday. The Vitagraph booth, than which none claimed a bigger patronage throughout the week, was ocupied by all the famous Vitagraph stars, in fact, all the players from the Flatbush studios were present. Recent Vitagraph feature pictures were shown during the afternoon and evening, among them "The Suspect" which stars Anita Stewart. The actors and actresses were introduced from the stage. Commodore J. Stuart Blackton of Vitagraph introduced the group of stars and as he was about to leave the stage J. W. Binder stood in his path. John M. Lakin of the Acme Lithographing Company wished to present, as a token of esteem to Commodore Blackton, a painting. Mr. Binder made an appropriate little presentation address and Mr. Blackton after glancing at his likeness on the canvas replied in a few heartfelt words.

On the closing day of the exposition the International Film Service supplied the attractions. Four episodes of the "Mysteries of Myra" and some split-reel cartoon comedies were shown. The famous cartoonists who do animated cartoons for the International were present. George McManus, Winsor McCay, George Harriman and Tom Powers were to be seen at the International booth. Votes for the most popular motion picture actress were counted. This popularity contest which International conducted was won by Irene Castle, who took turns in leading the contest from the time of its beginning with Anita Stewart, Mary Pickford and Grace Darling.

Throughout the week the immense crowds manifested a keen interest in the attractions offered by the manufacturers and as well in the accessories, of necessity to the projection of pictures on the screen, on display at the various booths. Of course, dancing was very popular, the devotees of the dance having at their disposal ample space and splendid music.

In addition to the delightfully decorated and furnished booths occupied by the motion picture producers mentioned above, there were representations made by numerous others of importance in the industry. The Nicholas Power booth was business-like in appearance. The latest models in projection machines could here be seen, and they were seen by all who came to the Garden. Nicholas Power was a frequent visitor to the show.

Essanay's booth was located on the main floor. Souvenirs and photographs were distributed from this booth. G. K. Spoor, president of Essanay, was in New York and paid several visits to the exposition.

The Novelty Side Company had a large booth on the main floor which contained many things to attract attention. It seemed as though every visitor stopped for a moment at least at this booth.

Accessories and all manner of projection machine efficiency devices were to be found in the booth of J. H. Hallberg, which was located on the main floor next to the Red Feather booth.

Panchroma Twin-Arc lights were on display at the Allison and Hadaway booth. John W. Allison and Tom Hadaway were in charge of the display where one could see and hear some very interesting things pertaining to the proper lighting of scenes in the making.

An active spot at all times was that held by the National Cash Register Company. The new two-color ticket printing machines greatly interested picture ex-

(Continued on page 1214)

National Censorship Bill on Calendar

BY THOMAS O. MONK
Washington Correspondent of Motography

THE Hughes censorship bill has been formally reported to the House, and is now on the calendar. Whether it will be passed at the present session remains to be seen. It is believed that now that the bill is actually before the House, the manufacturers who oppose it will let their opposition be known to the members in no uncertain manner, and those who favor its enactment will likewise get busy.

There is but little doubt that the welfare workers will make great efforts to get action.

It can be stated positively that there is no possibility of the House taking up the measure until after the conventions or until the latter part of June. The time in the House has all been allotted up to the meeting of the Republican convention on June 7, when an agreement will go into effect between the leaders of both sides that nothing will be done in Congress except routine work until after the adjournment of the Democratic convention, which meets one week after the Republican convention.

Chairman Hughes appears to be confident that if he can bring the matter to a vote it will pass the House. However, those who oppose the measure will now have an opportunity to state their objections and to furnish members with information in regard to the subject. It will be a new subject to them, and the prediction is made here that the debate on the measure will be one of the most interesting and instructive ones ever staged in Congress.

In filing the report of the Committee on Education, Chairman Hughes made the following statement:

The report which I am submitting to the House fully explains the bill. The committee has endeavored to so frame the measure that it will safeguard the public welfare and at the same time work no unnecessary hardships on the motion picture industry. I believe we have accomplished not only this, but have presented a measure which will vastly benefit the industry in the matter of relieving the producers in a large measure from the oppressive weight of the growing local censorships. This bill is the one way open to the producers to protect themselves from the ruinous effects of state and municipal censorship, for it will make unnecessary the local boards by meeting the public demand for regulation of motion pictures.

The sooner the bill becomes law the better it will be for the industry, for it would be much easier to prevent the formation of a state or city board of censors by showing that there is already in existence an efficient federal regulation than it will be to have a local board abolished which was created before the federal law became effective. In any event, the national board will be considered the leading motion picture commission and its decisions will carry the weight of leadership. Should a picture be passed by the national board, a local board would have to give a good reason to the public for prohibiting the exhibition of the picture.

It is for the good of the motion picture interests, as well as the public welfare, that I am pressing this measure for early passage. It is my prediction that should this bill not be passed at the present session, the great majority of motion picture producers will come to Congress—as the Famous Players, Paramount, Lasky, World and Equitable companies have already come—at its next session, demanding the passage of the bill to save them from the tremendous costs and hardships of local censorship.

Following is the text of the report of the Committee:

The Committee on Education, to whom was referred H. R. 15462, have considered the same and submit the following report, with the recommmendation of the committee that the bill do pass:

The necessity for regulation of motion pictures is apparent. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission of their films to unofficial boards for approval. That the public demands this regulation is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

The vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist, and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A federal regulatory commission should prove a fearless surgeon, and we therefore favor such a commission.

This statement of conditions is made in the brief filed with the committee by the legal representatives of four of the ten manufacturers who produce 90 per cent of the motion pictures in the United States, and by the legal representatives of one of the largest distributers of motion pictures in this country. The brief in full accompanies this report.

This bill has the earnest support of the leading moral and religious organizations of the nation. A similar bill was unanimously reported to the House from this committee in the last Congress.

With the acknowledgment of the need of regulation both by the motion-picture interests and the public they serve, the question arises as to what shall be the regulation and who shall do the regulating. The National Board of Review at New York City is composed of representatives of various moral and civic organizations. The expenses of this board are paid by some of the leading motion-picture interests, and it has no legal authority. At the request of the manufacturers this board passes upon pictures. It is estimated that more than 95 per cent of all pictures produced in this country are passed upon by this unofficial board.

In addition to this voluntary board there are numerous official censors, both state and municipal. The establishment of such large numbers of these local boards, which are rapidly increasing, clearly demonstrates the inadequacy of the so-called National Board of Review, which by its very unofficial character cannot exercise effective supervision. Though it were to exercise a careful and intelligent supervision over 95 per cent of all pictures, still there would remain 5 per cent which could be immoral and unfit to be shown. It is only fair to assume that those pictures which are most objectionable will not voluntarily be submitted for review. An unofficial board which has not the right to examine 100 per cent of the pictures is in reality not a board of regulation, but a board of recommendation and approval. As a matter of fact, evidence before the committee discloses that a very considerable percentage of the pictures approved by the unofficial board are declared by local boards unfit for exhibition. The decision of the National Board of Review is not binding. Pictures which have been disapproved by it are shown to the public.

The character of the motion-picture industry renders state and municipal regulation inadequate. Motion-picture films are essentially articles of interstate commerce. They are not manufactured for use in any one state or municipality, but practically every picture is exhibited in all of the states of the Union. Innumerable inspections by local boards work great hardships on the industry. In the absence of any official federal regulation, the states and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent, and obscene pictures. The only adequate method of regulating motion pictures is to be had in a federal commission, and the establishment of such a commission is the one way to obviate the necessity for innumerable local boards.

The bill which this report accompanies provides for the appointment by the President of five commissioners, and a supplementary force of deputy commissioners to be appointed by the commission. The commission is required to license each film intended for interstate commerce unless it finds that such film, or a part thereof, is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite crime.

The main offices of the commission are to be at Washington,

but the commission is granted authority to establish branch offices where necessary. Each branch office is to be in charge of one of the commissioners or a deputy who is clothed with the power of a commissioner. Licenses may be issued by this commissioner or deputy commissioner at such branch office. Should he render an adverse decision on the film, the producer has the right to appeal to the full commission, and in all cases the producer can appeal from decisions of the commission to the Court of Appeals of the District of Columbia.

The commission is authorized to issue licenses for pictures which are to be shown only to people over 16 years of age.

It is further provided that a film not having been licensed by the commission shall not be transported in interstate commerce.

The exhibition of unlicensed pictures at places of amusement for pay in the District of Columbia or in any of the territories of the United States, or any place where the local police power is in the jurisdiction of the United States, is prohibited. The penalty for a violation of this act is a fine of not more than $1,000 or imprisonment not more than one year, or both, and the confiscation of the films illegally transported, exhibited, or changed.

Motion picture films meant for use by the learned professions and not for purposes of entertainment are excepted from the operation of this bill. Films known in the industry as "news films"—those depicting current events—may be granted a permit so that they can be shown immediately after manufacture, the commission having authority to withdraw the permit when this privilege is abused. All motion-picture films which are in existence at the time this act is approved shall be granted a permit to enter interstate commerce without examination.

License fees of $2 for 1,000 feet of film for originals and 50 cents for each duplicate copy are provided in this bill. It is estimated that 200 original reels of 1,000 feet each are produced weekly in this country. The best figures obtainable indicate that an average of 25 duplicates are made of each original. The income from the originals would therefore be $400 per week, or $20,800 per annum, and from the duplicates $2,500 per week, or $130,000 per annum. The total income is therefore estimated at $150,800.

The commission is given authority to revise these fees after six months so that only an amount sufficient to bear the expenses of the commission will be collected.

In the consideration of this measure your committee, after once determining that regulation of motion pictures was a pressing necessity for the protection of the public, and particularly the children, against vicious and immoral pictures, sought to frame a bill which would meet the needs of the public and not work unnecessary hardships on the industry. The measure which your committee reports has the indorsement of leading producers of motion picture films and others engaged in the industry.

Statement of Messrs. Meyers & Clark, Attorneys for Paramount Pictures Corporation; E. J. Ludvigh, Ralph A. Kohn, Attorneys for Famous Players Film Co.; Arthur S. Friend, Attorney for Jesse L. Lasky Feature Play Co. (Inc); and Moritz Rosenthal, Attorney for World Film Corporation and Equitable Motion Pictures Corporation.

Hon. D. M. Hughes,

Chairman Committee on Education, House of Representatives, Washington, D. C.

Sir: The undersigned, representing substantial interests in the motion-picture industry, viz., Paramount Pictures Corporation, Famous Players Film Co., Jesse L. Lasky Feature Play Co. (Inc.), World Film Corporation, and Equitable Motion Pictures Corporation, submit herewith for your consideration a revision of the Smith-Hughes bill (S. 2204; H. R. 456) which, while crude in form, covers practical points of great importance to the trade, and will, we trust, serve as a working basis for a bill to be reported by your committee.

While the idea of censorship of motion pictures is distasteful to our clients, as well as to others in the business, our support of the principle of regulation embodied in the bill before you is due to our realization of unfavorable conditions in the industry which cannot be corrected by ordinary means nor by sporadic and occasional criminal prosecutions, procured by the better elements of the business or by individual or organized reformers. The motion-picture business, now of vast financial importance, has had a mushroom growth and is not yet homogeneous and standardized.

Too many persons engaged in the business look upon it as a temporary means of getting money instead of permanent business, the continued profit of which is dependent upon the quality and character of the productions. They are like miners who quickly exhaust the high-grade ore and leave the low-grade on the dump. They are get-rich-quick artists, looking for a quick "clean-up and a get-away." They find the opportunity for such methods in producing and exhibiting sensational productions which display scenes of lust and crime.

Unfortunately, the public is not yet discriminating and goes to see both bad and good, which are usually to be found upon the weekly program of the same theater. Still more unfortunately, the vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A federal regulatory commission should prove a fearless surgeon and we therefore favor such a commission.

The motion-picture business has three well-defined divisions—production, distribution and exhibition. The producer deals with authors and performers and makes the pictures. The distributor contracts with the producer for his product and, through local offices, known as exchanges, places it in the hands of the exhibitor. The exhibitor deals directly with the public. All three divisions of the business would be affected adversely by an act providing for federal regulation which overlooked the practical needs of the business. In order that those needs may be served, we urge you to include in any bill which you may report provisions as follows:

(1) Local offices for the commission in New York and Los Angeles, so that the producers, most of whom operate in those cities or their vicinity, may have ready access to the supervising authority and prompt consideration of their product.

(2) Authority to the commissioner or deputy in charge of a local office to grant or refuse a license. This is necessary to procure the prompt action on applications, which the producer requires in order to meet his engagements with the distributor, covering a constant and frequent supply of pictures, and which the distributor requires in order to enable the exchanges to supply to the exhibitors the daily and weekly changes covered by their contracts. Delay would certainly be costly and might be fatal to the organized business.

(3) A provision for condemnation of specific parts of a film, which, when the same are eliminated, shall become entitled to license.

(4) A provision for review by the commission when the examiner refuses a license. As the determination of the question whether a film is entitled to license is not based upon exact standards but is a matter of opinion only, it should not be possible for one man, in his discretion, to destroy the large investment represented by a modern photoplay.

(5) A provision for an appeal to the Court of Appeals of the District of Columbia from a refusal to license. As the determination by the commission would be really arbitrary because of the absence of legal tests or recognized standards, it is of the greatest importance that the commission should not be vested with supreme power. Where great property interests are involved, the citizen should always be afforded an opportunity for relief from the court, if he feels that he has been treated unjustly.

(6) A provision permitting the producer to transport films prior to application for license. The producer should be free to transport a film from its place of manufacture to his home office or other place, where it will be cut and trimmed and otherwise prepared for exhibition.

(7) A provision for substantial salaries for the commissioners, so that the President can secure the services of capable men, who will accept office as a career and not for the purpose of carrying out preconceived and perhaps prejudiced ideas as to reform of the film industry.

(8) An exemption from the operation of the act of (*a*) films exhibited to the public prior to its enactment, and (*b*) films which do not contain any dramatic or fictional element, such as pictures of current events, commonly known as news pictures and topical reviews and pictures of places and peoples, geographical in nature, and commonly known as travel pictures.

(9) A provision granting discretion to the commissioner to issue a permit under which films may be exhibited pending revocation of the permit and application for license. Such a provision would enable the commission to adjust the burden of temporarily accumulated applications by granting permits (in effect, temporary licenses) to producers whose history and reputation entitle them to a presumption of complying with the law.

As we are moved by the sincere purpose of co-operating with your committee in procuring a draft of an act which should prove effective and workable and at the same time fair to the decent people in the motion-picture business, we respectfully request that when a bill is ready for action by the committee a copy shall be sent to us, and we shall be given an opportunity to appear

before the committee and make such suggestions and criticisms as may occur to us.

MEYERS & CLARK,
Attorneys for Paramount Pitcure Corporation.
E. J. LUDVIGH,
RALPH A. KOHN,
Attorneys for Famous Players Film Co.
ARTHUR S. FRIEND,
Attorney for Jesse L. Lasky Feature Play Co. (Inc.)
MORITZ ROSENTHAL,
Attorney for World Film Corporation and Equitable Motion Pictures Corporation.
NEW YORK, *January* 25, 1916.

(NOTE.—H. R. 456 was the original bill, which was amended by the committee and reintroduced as H. R. 15462.)

The Paramount Pictures Corporation has begun a publicity campaign evidently intended to line up exhibitors for the Hughes censorship bill. A two-column advertisement, in fine display, has appeared in the Washington *Evening Star,* headed "Sign this motion picture protest," and it continues: "Mothers, Fathers, Teachers, Ministers, Everybody who is interested in clean, wholesome photoplays, should read this and act.

"The future of the motion picture industry is in your hands.

"No sane exhibitor is going to persist in showing pictures that do not meet with the approval of his patrons. There are plenty of wholesome, entertaining and uplifting photoplays.

"Paramount Pictures are the production of Famous Players Film Co., Jesse L. Lasky Feature Play Co., the Oliver Morosco Photoplay Co., Pallas Pictures," etc.

The advertisement ends up with the following:

I Am a Protest and a Request

LEAVE ME AT THE BOX OFFICE

I am opposed to sensational and suggestive pictures. I want the best. I would like to see Paramount Pictures. I will support you in any conscientious effort toward bigger, cleaner, better pictures.

A space is left for name and address of the signer.

NEW CHAPLIN FILM

The Second Mutual-Chaplin Comedy, "The Fireman," Is Rapidly Nearing Completion at the Los Angeles Studio

The versatile Charlie—as what will he appear next? From his position as floorwalker he has ascended—or descended—to the role of "The Fireman," the second Chaplin-Mutual comedy going to the public June 12.

This comedy is not all fun and laughter but also contains some very dramatic scenes and breathless moments. The scenes show the real burning of two houses. These had been condemned by the Los Angeles Fire Department and were purchased outright by the Mutual-Chaplin studios and destroyed by fire to give the correct realistic touch to the picture.

In this picture Chaplin has abandoned his usual make-up and appears almost entirely in a fireman's uniform. But the public need not feel that they are going to be cheated out of some laughs on this account, for this fireman's garb is one of the funniest ever. Several members of the Los Angeles Fire Department have helped Chaplin out in these scenes, many of which were taken in a fire station located but a short distance from the studio. The fire pole, used by the firemen in sliding from the dormitory to the main floor at the alarm signal, has been utilized for some excruciatingly funny antics on the part of the comedian.

The entire cast which was engaged to appear in his support when he signed with the Mutual Company

Charlie Chaplin in Mutual's "The Fireman"

appear with him in this production. Edna Purviance, his leading lady, has a very important role to portray. Eric Campbell, Charlotte Minneau, Lloyd Bacon and Leo White also add their quota to the fun of the film.

In addition to the regular cast about two hundred extras were brought into play for the filming of the fire scenes, adding considerably to the realism of the production.

CONVENTION FOR PITTSBURGH

A State Convention and Big Exhibitors' Exposition Will Be Held in Pittsburgh on June 27, 28 and 29 Plans Crystalizing

Fred Herrington, president of the Motion Picture Exhibitors' League of America, has announced that on June 27, 28 and 29 the state convention and a big Exhibitors' Exposition will be held in Pittsburgh.

Just where the convention will be held has not as yet been decided upon, but a number of places have been under advisement. The Pittsburgh Chamber of Commerce has tendered the use of the Pittsburgh Exposition Building, and it is possible that either the main building of this group or Machinery Hall will be selected.

A number of the Pittsburgh supply houses have promised their support and it is possible that the manufacturers will be well represented at the convention. The members of the state league intend to make the affair the biggst thing in the state.

Reservations for space will start shortly and film and supply houses have been asked to let the management know what their requirements will be, in order to book the exhibits as quickly as possible. It is hoped to make the exposition one which will be a credit to the industry.

A subcommittee in the Chicago city council has asked the law department to draw up an ordinance to allow motion picture shows within 200 feet of churches, providing a majority of the property owners in the vicinity consent. The same is to apply to hospitals, if the hospital authorities consent.

MADAM CALVE A PICTURE FAN

The Famous Soprano Visits Studio to See How the Pictures Are Made and Praises Beatriz Michelena, "California" Star

Madam Emma Calve, the famous soprano, claims that the jump from the operatic stage to acting before the screen is a small one. Madam Calve is a picture fan and says that the outstanding feature of the recent motion picture affairs is a development from the merely pretty fact epoch to the one demanding genuine talent and art as well.

Madam Calve is very emphatic in her praise of Beatriz Michelena, the California Motion Picture Cor-

The celebrated singer, Madame Calve (center), visiting Beatriz Michelena, the California Motion Picture Corporation star, to watch her work in "The Woman Who Dared."

poration star, who she believes is equally wonderful for her beauty and her dramatic talent. The prima donna has followed Miss Michelena's work on the screen since her debut. Her interest in the actress is heightened because of the prominence of both Madam Calve and Fernando Michelena, the father of Beatriz, in operatic circles.

Madam Calve and her party visited the "California" studio at San Rafael where "The Woman Who Dared" is now being produced, with Miss Michelena in the stellar role. In this play Miss Michelena plays the part of a famous French opera singer and her characterization in this role received high commendation from the prima donna.

This play was a very good one to show to the great soprano the careful thought and the great amount of work which is put into a screen production. A very pretentious theater set was devised for this play. Not only is the set actual size, but it aspires to rival in rich appointment and architectural arrangement the most elegant opera houses of Europe. Much of the story of the play develops in this opera house where Miss Michelena appears as a prima donna. In the biggest of these scenes the stage is full set for the garden scene in Faust. The whole theater interior is built in detail for the camera. No detail has been omitted to make these opera scenes realistic. The roles of Faust, Mephisto and Valentin are taken by actors already schooled in the opera, and Fernando Michelena is directing the opera scenes.

Madam Calve expressed herself as very much impressed, she had never before seen a picture in the making and was intensely interested. Also she was pleased with the correctness of the European detail in the elaborate sets.

To wind up the day's pleasure Madam Calve was invited to do some acting herself before the camera, and the film was presented to her by the California producers as a souvenir of the day.

Audrey Munson in Allegorical Film

The American "Flying A" forces have just about completed the filming of an allegorical art masterpiece featuring Audrey Munson. This film, which has been under the personal direction of Samuel S. Hutchinson, president of the American Film Company, is a seven-reel feature and will be unique in many ways.

Some beautiful dance scenes were taken on the estate of Francis T. Underhill, a noted landscape architect. Acting as assistant to Director Rea Berger in this scene was Miss Geneva Driscoll, a former pupil of Ruth St. Denis. Two hundred nymphs draped in flowing veils take part in this dance, the premier dancers being the characters of "Pandora" and "Evil," portrayed by Josephine Phillips and Mons. Dumont. One of the notable poses in which Miss Munson will be seen will be that of "Descending Night," the statue for which Miss Munson posed for the San Francisco Exposition.

The title and release date of this production will soon be announced.

Edward Coxen, Lizette Thorne and George Field are appearing in a two-part "Flying A" story, "Repaid," which was written by Anthony W. Coldeway and directed by Thomas Ricketts. This film was released on May 22 through the Mutual Service.

Another story of cowboys and horses in which Anna Little takes the leading feminine part will be a two-part "Mustang" entitled "Jack," to be released May 26. Frank Borzage, who plays the title role, directed the play and Jack Richardson and Dick La Reno also appear in the cast.

An adaptation of "The Reclamation," the story by Kenneth B. Clarke, has been made in five reels by the American Company. The play, which deals with one of the big reclamation projects in the desert regions of the great west, was directed by Edward Sloman. Franklyn Ritchie and Winnifred Greenwood as co-stars are supported by Margaret Nichols, Dick La Reno and Clarance Burton. This play will be released on May 25.

The manner in which Johnny Sheehan exposes Johnny Steppling's fraudulent dsigns in "Adjusting His Claim," called for a motion picture company to take scenes of a two-fisted battle which the two raged over a plowed field. When the battle was finished the score showed two ruined suits of clothes; but the actors were very well pleased with the double camera work—taking a picture of taking a picture. The result as shown on the screen is unusually interesting, as a motion picture is again taken of the running of the motion picture on the interior screen.

Do not clean lenses with a chamois leather; keep two old cambric handkerchiefs for the purpose. The inside surfaces of the lenses seldom need cleaning if the lenses fit properly in the mount. But always give the outside surfaces of the lenses of both the condenser and the objective a gentle polish before beginning an exhibition, because these surfaces, being always exposed, attract dust and moisture.

Hearing on New York Censorship Bill

BY CHARLES A. CONDON
New York Representative of Motography

THE crucial point in the censorship situation in New York attracted the film industry to Albany on Thursday, May 11, when a body composed of representatives of every producing and releasing concern in the United States gathered in Governor Whitman's executive chamber for the final hearing on the Cristman-Wheeler Moving Picture Bill which has passed both branches of the New York legislature, and is now before the governor for approval.

The significance of the governor's action on this bill is not limited to the confines of New York State. Many bills such as this are cropping up in various parts of the country. In fact, there are so many of them either pending or in dangerous stages of development that they take on the appearance of a censorship rash.

The Empire State is a big and powerful one. It has more motion picture theaters than any other state in the Union. While the governors and legislatures of other states are supreme in their own domains, nevertheless the course taken by the governor of a state so important and so close to the vital interests of the film business as New York will undoubtedly carry weight with them.

At the close of the hearing last week things looked very favorable for the film people. During the three-hour session the governor seemed deeply interested in the arguments put forth, and asked questions and checked up statements impartially.

At noon Thursday a special train unloaded the film aggregation in Albany. They were met at the capital by Governor Whitman. Several moving picture cameramen were on hand to immortalize the occasion. Someone remarked "That will have to be censored before it's shown." The governor laughed. It was a good sign. Not only is Mr. Whitman human, but he had met the reform-harassed film manufacturers and had found them to be regular people.

At 2:30 the hearing began.

The speakers for the motion picture body protested against the censorship efforts of Messrs. Cristman and Wheeler in the following orders: Bainbridge Colby, Walter W. Irwin, Dr. Cranston Brenton, Dr. Parkhurst, L. F. Scott, Ex-Mayor Cutler of Rochester, Mrs. Peck, James P. Holland representing Samuel Gompers, A. G. Myers representing District Attorney Swann of New York, Morris Simmons, William M. Seabury, Martin W. Littleton and J. Robert Rubin.

The best speeches were made by Bainbridge Colby, editor of Hearst's Boston American, Walter W. Irwin, general manager of V. L. S. E., Inc., and Martin W. Littleton, famed in legal circles for his brilliance and success at the bar and an important figure in national politics. Each of these three concentrated upon some vital point in the argument. Mr. Colby attacked the bill upon its narrow qualities and unfairness. Mr. Irwin laid stress upon the destructive financial inroads it would make into the film industry. And Mr. Littleton confined his speech to the unconstitutionalities and practical impossibilities of the bill, venturing once into a discussion of the mental capacity of the person who drew up the bill and the small portion intellects which apparently co-operated with him upon the creation of his masterpiece.

Bainbridge Colby, introduced by Mr. Rubin, lost no time in verbally trespassing on the grounds of the censorship enthusiasts. "Because a movement emanates from or is backed by churches and Sunday schools," he said, "does not necessarily mean that it is just or reflects public opinion. For years the churches have censured each other's beliefs, services, practices, and even bibles. If we are going back to the old days of Salem, we might as well call the witches from their graves and tolerate witchcraft under its proper name." Mr. Colby further stated that a desire to do reform work marked the dawn of intelligence. In illustrating his point, he told the story of the straw man in the "Wizard of Oz," who, upon being given life and brains, beamed intelligently upon the audience and immediately launched upon a propaganda of reform.

After naming several instances of where state censorship bodies have proved themselves expensive luxuries capable of inane action, Mr. Irwin gave a concise and conservative estimate of what the approval of the Cristman-Wheeler Bill would cost the industry in one year. It totals $1,813,125.00. He reached these figures in this way: During the year 1915, 9,670 reels were passed upon by the National Board of Review. Placing the value of these duplicates at four cents per foot or $40.00 a reel, there would have to be filed with the Board of Regents $386,800 worth of film during the year. On 9,670 reels the fees required by the bill would amount to $338,450.00.

It is safe to say that the number of reels now in use in the State of New York is 50 per cent more than the figures indicated by the work of the National Board in 1915; in other words, that there are now upon the market in this state 78,300 reels. These, at the fee rate, provided in the bill for the positive prints reviewed and duplicates thereof, make a total of $507,675.00. Accordingly, 14,505 reels (the number of so-called original positive reels to be reviewed and filed with the Board of Regents) at a production cost of 4c per foot, makes an additional loss of $580,200.00 to the industry. Altogether these grievances amount to $1,813,125.00.

Mary Miles Minter, the American-Mutual star, leading the Board of Trade Exposition parade. A Chaplin facsimile is her escort

Dr. Cranston Brenton, of the National Board of Review, spoke upon the voluntary work done by the National Board, Governor Whitman evidenced considerable interest in the organization by asking many questions regarding its membership, purposes and duties.

Dr. Parkhurst, a Brooklyn minister, outlined film censorship as one form of violation against freedom of speech. He said that if he had to write out his sermons and present them for approval to a committee of three before preaching them to his people he would not do any preaching.

Ex-Mayor Cutler of Rochester, speaking for the Chamber of Commerce, was very brief and pointed in embodying his thought that if New York had any fault at present, it was in having too many laws.

Mrs. Peck, representing the Federation of Women's Clubs, made effective use of the three minutes in which she had to speak for three million women. In concluding her talk, she said that from the standpoint of domestic economy, she saw no reason why, in a family of forty-eight, each of that number should sweep the parlor rug each week.

Representatives of Samuel Gompers and District Attorney Swann read letters from those parties, denouncing the bill, into the Record. Morris Simmons spoke for the Jewish community of New York. William M. Seabury, legal counsel for the Motion Picture Board of Trade, allowed himself one minute for his attack upon the proposed bill.

Martin W. Littleton, representing David W. Griffith, went after the technical errors in the bill. Citing a case in which a designated body was to regulate a certain gas company's rates as a direct parallel, Mr. Littleton quoted the judge's decision in which he ruled against the bill, stating that a statute which did not give both parties equal rights was not valid.

The best speakers for the opposing side were Canon Chase, the Reverend Father Dunne, Attorney Francis Sullivan, and Ella Boole of the W. C. T. U., all of whom are residents of Brooklyn.

The most important portions of the pending Cristman-Wheeler bill are as follows:

ARTICLE 48.

Section 1250. Board of censors. The state board of censors is hereby established, to consist of three members, to be known as moving picture censors. The members of such board shall be appointed by the board of regents of the university of the state of New York. The full term of office of any such censor shall be six years from the first day of January on which the term of his predecessor expires.

The members of such board shall each receive an annual salary of four thousand dollars. The board of regents shall employ a secretary and such clerks and agents for such board of censors as the board of regents may deem necessary or proper to carry out the provisions of this article, and fix their compensation.

§ 1251. Powers and duties of the board of censors. The board of censors shall cause to be examined, by its members or agents, all moving picture films or reels, and report to the regents its approval of such films or reels as it shall find to be moral and proper and its disapproval of such films or reels as it shall find to be sacrilegious, obscene, indecent or immoral or tending to debase or corrupt the morals. Each report submitted shall be accompanied with the film or reel to which it relates. Upon each moving picture film or reel having the approval of the board, there shall be placed the words "approved by the board of censors of the state of New York," accompanied with the date of such approval and a serial number, to be assigned thereto by the board.

The regents may, in their discretion, by majority vote, revoke such approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor of such film or reel or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel. Subject to the supervision and control of the regents, the board of censors shall have general power and authority to supervise and regulate the display of all moving picture films or reels in all places within the state.

It shall be unlawful for any person, firm or corporation to exhibit any moving picture after August first, nineteen hundred and sixteen, unless the film or reel therefor shall have been approved by the board under the provisions of this article, nor unless the words, date and number placed thereon by the board of censors, and the identification matter in the case of a duplicate, are displayed on the screen or surface on which the picture is shown for at least six seconds at the conclusion of the picture.

When the board of regents revoke the approval by the board of censors of a film or reel, as provided in this article, they shall state to the board their reason for such revocation or approval, and the secretary of the board shall transmit to the proprietor of any film or reel a notice setting forth the action of the regents, accompanied with the film or reel.

For each examination made by the board under this article, the vendor, lessor, or proprietor of the film or reel examined shall pay into the state treasury a fee of five dollars for each five hundred feet of film, and for each major fraction thereof in excess of five hundred feet or of an exact multiple of five hundred feet, but the fee in any case shall be not less than five dollars.

If a duplicate of any approved film or reel be made by any such vendor, lessor or proprietor and pictures be exhibited therewith, such vendor, lessor or proprietor shall pay into the state treasury an additional fee for each duplicate amounting to one-half of the fee above provided for an examination of the original.

Provided, however, that no fee shall be required for such examination, nor for a duplicate or duplicates, of any film to be used in any miniature motion picture machine for educational, social or church purposes, where the film is of a size and perforation differing from the standard as used in theatrical machines.

§3. This act shall take effect immediately.

Assembly, No. 2077. 3.

The first cinematograph using a continuous photographic film was patented on June 21, 1889, by W. Friese-Greene and M. Evans, and was exhibited before the Bath Photographic Society February 25, 1890.

Loew Gets Police for New York

The time required by the Marcus Loew chain of theaters in Greater New York to decide that the Essanay-Chaplin comedy feature "Police!" was needed for the entertainment of the thousands of patrons who daily visit these theaters, was only the time necessary to inspect the film.

"We'll take it and play it a week in each of our theaters," Mr. Loew's representative told the General Film Service man, when the last scene on the film had faded away.

Marcus Loew, proprietor of the Loew chain of theaters in New York, in his office

First Aid to Theater Men

BY S. L. ROTHAPFEL

THERE is one point I would like to impress upon the seekers after knowledge, and it is that I really am just an ordinary man and not a clairvoyant, mind-reader, or vested with second sight. I am only too willing to answer any questions you may ask, but I cannot answer them intelligently unless I have some idea of the conditions which prompted these questions. The answer to a man running a 300-seat house and the man running a 3,000-seat house would be very different. Also the operating conditions in different theaters may be very dissimilar. A knowledge of the situation of your theater and the class of people to whom you cater would also help. All of which leads up to the request that you kindly give me more information concerning yourself and your house when sending in your questions, so that I in turn will be able to give you more information in the answer.

29—I have been wondering if it would be worth the added expense to have ushers in my theater. I have been simply letting the audience seat themselves but two or three of my patrons have asked that I have ushers.

If your patrons have felt the need of ushers to such an extent that they have asked for their service that ought to be sign enough that you do need them. In a large house they are really a necessity as their presence eliminates a great deal of unnecessary walking up and down the aisle a number of times before he is able to watch the screen. The ushers can keep track of just how many seats are vacant and in what part of the house, and as the people come in can quickly and quietly lead them to these seats. Otherwise the patron coming into the darkened room may wander up and down the isle a number of times before he is able to discern just where there is a vacant seat. If the usher carries a small electric flash he can show the seat so that the newcomer can readily find it without disturbing the people in front of whom he has to pass by stumbling along in the dark. There should be one usher for each aisle, unless yours is a small theater. The ushers do not add much to your expense account and they do add greatly to the service rendered to your patrons. And anything which adds to the comfort and enjoyment of the theater adds to the popularity of your house.

30—In the last few months I have received several requests from exchanges requesting that I give them the name of my favorite trade paper. I have read Motography for years but I do not see why I should tell the exchanges what paper I read. I feel that they may be working with some publication and if I told them I read Motography—and none other—the subscription solicitors of competing magazines would hound me to death. Please advise me why I should honor a request for this information if there is a reason.

There is a reason back of these requests, I believe, but I do not think that reason is to help subscription solicitors. Neither do I believe that your answer to this request would result in your being hounded to subscribe to other trade papers. As near as I can figure out this idea back of the requests, the information is desired to serve as a guide in the placing of advertising. The producer naturally wants to exploit his wares before the exhibitor. This is his market and he must in some way create a demand for the goods he has to sell. The best way of creating this demand is by advertising. Therefore, one of the most logical places for him to spend his advertising appropriation is in the motion picture trade papers which are supposed to go to the exhibitors all over the country—the trade papers which were primarily started for the benefit of and to fill the demand created by the exhibitor. Thus before he spends his money for advertising in any of these journals he wants to find out whether the exhibitors really read them—he wants to find out which one, or which two, are read by the greatest number of exhibitors, for those are the ones which he believes will bring the greatest returns for the money expended. Believing he can ascertain this from the exhibitor himself, he writes to him and asks for the information.

There may be other reasons back of this desire for information but I believe this is the basic one. Now the question arises, "should I honor a request for this information?" This is really a question for the exhibitor to decide individually, but let us look at this matter from both sides and see what arguments we can find for and against giving this information.

In the first place the exhibitor receiving this request is rather antagonized, he feels as our friend did who sent in the letter, that there is a nigger in the woodpile. He feels that he is being worked for somebody or something which he does not know about, and he does not care to be worked this way. He feels that the exchangeman is asking him a personal question which is no concern of his, and his first thought is "What business is that of his?" And probably he throws the letter into the waste paper basket and thinks no more about it. Thus is established a foundation for ill feeling not only between the exchangeman and the exhibitor but also between the exhibitor and the trade journal.

I haven't a doubt that sometimes this inquiry is instigated by a magazine; that the advertising solicitor tells the exchangeman their journal is the one and only one in which to advertise; that their paper is the only one read by the exhibitors, and suggests that the exchangemen write to the theater men asking which magazine they read, and then he begins a campaign among the exhibitors to cast a vote for the paper which he represents. This may be a perfectly legitimate advertising policy but if the magazine wants to carry on a campaign of this kind why do it under cover of the exchangeman's skirts? Why not come right out in the open and themselves write to the exhibitor and ask him if he will not boost their paper to help them secure advertising contracts? If you can discourage this sort of thing by refusing to answer these inquiries then you are certainly justified in your silence.

Even at its best this circularizing method is not a true test for so large a percentage do refuse to answer or forget to answer. It really is testimony based on very circumstantial evidence, and does not give a true idea of the situation. Probably not more than ten per cent of the exhibitors answer these questions, with half of those answers signed by subordinate employes; and even this may be a large percentage. Suppose out

of fifty inquiries four answers were received, and it happened that all four theater men read the same magazine, which we will call *A*. Also it *might* be equally true (though improbable) that the other forty-six who did not answer, all read another magazine, which we will call *B*. In looking over these answers as a guide the prospective advertiser sees that there are four boosts for *A* but none for *B*. Therefore he places his advertising contract with *A* as he believes it reaches the greatest number of exhibitors, and ignores *B* altogether. This is neither fair to *A*, to *B*, nor to the exchangeman. It is not fair to *A* because he cannot live up to his end of the contract. He cannot place that advertising before more exhibitors than any other paper could have done because his publication is not read by more as the count would seem to denote. It is not fair to *B* because on the basis of the number of exhibitors reading that paper he should have had the contract but failed to receive it because his followers failed to answer. It is not fair to the advertiser because he has been misinformed and has not placed his advertising where it will do him the most good. But as he started this thing and it is all his own fault perhaps we feel justified in saying that he received what he deserved.

But this shows in what manner the trade journal is injured by the exhibitor who does not answer. His silence gives wrong impressions and leads to false estimates. Had the readers of *B* sent in their votes the advertiser would probably have divided his advertising appropriation equally between the two and *A, B* and the advertiser would all have been benefited.

This question might be looked on as a form of co-operation, the producer co-operating with the exhibitor and the exhibitor co-operating with the publication. The answering of these questions, or the asking of a question in return as to why this information was desired might be the means of establishing a very friendly basis of intercourse. The ideal condition means the co-operation of all parts and branches of the industry and this might be one means of leading to this desired end.

Let us as theater managers look at this question from a personal standpoint. Let us assume that a man with a family who were fond of motion pictures, had just moved into the town where you were running a theater. Let us suppose that this man was very careful what kind of pictures his family saw on the screen, and wanted only the best plays to be witnessed by them. In an effort to find out what would be the best theater to which to give his patronage he wrote a letter to one of the public men of the town and asked if he would be so kind as to tell him what theater or theaters were run on the best principles in that town. Would you as a theater manager in that town want that public man to answer that letter or would you rather he threw it into the waste paper basket and ignore it? If he did not answer it at all the man might think that the theaters did not have a very high standing but that as a public man he did not wish to condemn them, and the man might decide not to become a regular patron of any theater. On the other hand his silence might mean that the man would go around and find out for himself and so be able to form a more unbiased opinion.

If the official did answer that letter and recommend, as he probably would if he were at all fair minded, three or four theaters saying they all were good, that would give you all a boost and probably the man would try one after the other and become a regular patron of more than one as each would have some special thing that he liked on its program.

Isn't this exactly the same proposition we have been discussing in the letter of the exchangeman? Doesn't your silence do more harm to all the trade papers than even your open sanction of only one would do? If you read only one trade paper—all right, but let me tell you right here that it is to your advantage to read them all.

Here's "Hustling Pell" Mitchell of the Mutual Weekly on the job capturing a battleship

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31—As I am just starting in the motion picture theater business and really know very little about it there are a great many points on which I would like some information and help. Will I be asking too much if I send you in six questions at once?

Come on with all the questions you want. I will be glad to answer them all—if I know the answers. Do not hesitate to send in as many or as often as you desire. Please also remember that I would like to know all about you,—your house and the conditions under which you are operating, to assist me in answering these questions.

On and after May 1, 1916, the general Booking Departments, the B. S. Moss Theatrical Enterprises, Inc., B. S. Moss Motion Picture Corporation, and the Amalgamated Vaudeville Agency, will be located on the eleventh floor of the Godfrey Building, 49th street and Seventh avenue.

The Planet Film Corporation, a new million and a half dollar enterprise organized by A. G. Wheeler, member of the New York Stock Exchange, Harry R. Raver, prominent film producer, and John L. Dudley, late of the Citizen's Saving Bank, is gradually assuming proportions.

Departmental heads are being selected and plans for early production are being quietly whipped into shape.

The officers of the company are John L. Dudley, president, Harry R. Raver, vice-president and general manager, and A. G. Wheeler, treasurer. The directors are: George S. Brown, Francis R. Masters, Paul E. Razor, Wm. D. Judson, John L. Dudley, A. G. Wheeler and Harry R. Raver.

The company's productions will be staged at the Raver Studios at Rockville Centre, Long Island.

PAUL H. WOODRUFF, Editor

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CHARLES R. CONDON, Eastern Representative

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Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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If your News Dealer Will Not Supply You—Please Notify Us

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An Ultimatum From the Women's Clubs

AT the biennial meeting of the General Federation of Women's Clubs, to be held in New York this month, the New York Woman's Press Club will introduce a resolution which it adopted unanimously at its own meeting last week. The General Federation expects an attendance at its biennial of twenty thousand delegates from local clubs. The resolution, therefore, becomes invested with some responsibility, and is worth studying. Accordingly we reproduce it here:

> Whereas, the Woman's Press Club recognizes that the motion picture is more widely read today than any other form of printed publication, and that many millions of people daily in all walks of life are visiting motion picture theaters, our own families among the number; and
>
> Whereas, many of these pictures are far from the standard of literature we would have in our homes—sensational melodrama, while others are immoral, unchaste and salacious; and
>
> Whereas, some superb pictures are also shown, excellent in all essentials of quality, pictures well meriting the patronage of the educated and cultured; and
>
> Whereas, by this evidence we know that producers are in position to produce and can produce high-grade, clean pictures; now, therefore, be it
>
> Resolved, that we, the Woman's Press Club of New York City, do hereby request you [name of company or individual] to devote the efforts of your studio to the production of motion pictures of such quality and character as will merit the support of ourselves and our homes; and be it further
>
> Resolved, that it is the intention and purpose of the Woman's Press Club to support and patronize pictures of this desirable type and to withhold our patronage from unworthy pictures, and this shall be the attitude of the Woman's Press Club and its members in all club, church, school and social activities with which they may be associated; and be it further
>
> Resolved, that the names of those producers who will devote their studios to worthy pictures will be published in the club mediums, and every effort will be made to help the producer of high-class films.
>
> Finally Resolved, that an official copy of this resolution be sent to every motion picture producer of importance.

This resolution was introduced by Jane Stannard Johnson, already known to motion picture circles. Mrs. Johnson admits that "there is almost always a difference of opinion between parents concerning the same production, and this is where the producers have difficulty in making pictures that are universally praised." What little is known of human nature would seem to indicate that the acknowledged difficulty is without solution; but the resolution sets out to solve it by force—the force of organized opinion against disorganized. The means, however, is worthy if the result is good.

It is easy to criticise anything. It is no trouble at all for us to point out that the second "Whereas" seems to imply that the majority of pictures are sensational melodrama, immoral, unchaste or salacious, while the third paragraph, immediately following, casually mentions that "some superb pictures are also shown." This is so obviously unfair that it must have been unintentional, and we trust it will be corrected before it is put before the General Federation.

And in the same paragraph it is said that these "superb pictures also shown" merit the patronage of the "educated and cultured." Would the Woman's Press Club of New York City,

serene in its own erudition and culture, censor those pictures which fall short of the esthetic, and deprive the uneducated and cultureless "other half" of its choice of entertainment?

Furthermore, it might be argued that the final paragraph of the resolution is inadequate. It directs that a copy be sent to every producer "of importance"—which is carrying coals to Newcastle. The producers of importance are not the ones who, if any, are in need of the resolution. If pictures worth the blacklisting of the Women's Clubs are made in consequential quantities, it is the unimportant producers who are making them—and they, by its own provision, are immune to the beneficent influence of the resolution.

Club resolutions are not, as a rule, as portentious as they sound. In a number of years of experience with them, we have seen few that changed the course of industry or art. Nevertheless, as this one is to be passed upon by some twenty thousand women, each presumably representing a hundred or so other women, it may have its effect.

Frankly, though, we have little faith in the usefulness of any of these efforts. We know that the total output of motion pictures will assay a far higher percentage of purity than the speaking stage, or literature, or any of the other popular arts with which the pictures are so often compared. It is not the picture's culpability, but its accessibility, that makes it so vulnerable to attack. Literature is concealed between covers; the speaking stage behind a high price and a limited capacity. The picture is before all the world, for friend and enemy, liberal and conservative, to gaze upon and criticise.

All of these quasi-public demonstrations against certain indefinite and unidentified pictures lead back, under analysis, to the children in the audience and the mentally irresponsible; in other words, to those of lesser intellect than the movers of the resolutions. It is a case of the protective instinct perverted. The reasonable way would be to discipline the immature mind in its selection of entertainment, and not to crush the art down to the level of the least of its admirers.

Chicago Is Doing Her Part

EARLY as it is, half of the motion picture exhibitors of North America are already interested in the Chicago convention of next July, and are giving indications of a determination to be present. If the predictions are realized—and they are made by men who know—the Chicago event will be one of the biggest, not only in our industry, but in all industrial history.

That the thousands who attend the convention and exposition will make a tremendous profit on their small investment of money and time we have already declared, and here reiterate. Not an exhibitor but will learn something to his advantage in the vast assembly of his fellows and among the exhaustive displays of all that pertains to the art of picture presentation, however sophisticated and experienced he may be. That is the directly selfish side of the big show, which induces live exhibitors to attend for their own immediate gain.

Then there is the other side of the event—the good of the industry—whose direct return is less obvious, but whose dividends in a short time will be even greater. The power of several thousand men, combined for a single purpose, is so obvious that no argument should be needed to induce any exhibitor to join in the big work. Every man who attends the convention adds his mite to help build up a powerful machine to work always for the good of the business—and the good of the business means the good of every man in it.

For such a machine, made up of thousands of live, earnest, ambitious units, there are dozens of tasks awaiting a strong hand. No need to explain to any motion picture man what those tasks are—we all know them, and we all know that, united, we can perform them; divided, we must fail. Every man of the thousands of exhibitors who read this is one of those units whose strength is needed for the grand assembly.

At this meeting will be elected to office men who, in the eyes of the public and the press, will represent the whole industry of picture presentation. Committees will be appointed, and resolutions will be passed, and work will be started that mean as much to the man who holds aloof as to the man who originates the activities. Common self-interest, as well as the permanent advancement of all the relations with the public and the press, and the inter-relations of the business, demand everybody's attendance and attention.

Chicago is doing her part to make this convention the event of all motion picture history. All the exhibitors are asked to do in return is to get on a train and come.

Paramount's Stand in Proposed Merger

PRESIDENT HODKINSON EXPLAINS HARMONIOUS RELATIONS

THE rumored motion picture merger, linking up Famous Players, Lasky and the Triangle interests, has been commented on by W. W. Hodkinson, president of the Paramount Pictures Corporation, exclusive distributors of the Famous Players, Lasky, Morosco and Pallas productions.

"We favor any combinations that will bring about economy in the production end of the business and at the same time maintain a high quality of pictures," said Mr. Hodkinson in discussing the matter for *Paramount Progress*. "Motion-picture producers have been fighting each other very bitterly for stars, directors, authors, staffs and copyrights; on that account they have run up the cost of their productions exceedingly high. Any combination to eliminate this, to obviate the destruction of special scenery after it has only been used once, any regulating of enormous salaries paid screen stars and staffs, any step that will increase the earning power of the producer without interfering with the standard of his product is a good thing. The inevitable readjustment of the proportions between stars, producers and authors is far better reached by such a means than through the collapse which seems destined to follow the present period of inflation.

"Aside from that, Paramount is not particularly concerned with it, because Paramount is not a producing company. It is a distributing company. And if, by combining, the producers for our program could have cut down expenses and increased their profits, it would have been ideal from their standpoint and certainly not a cause for regret on our part. There is, however, something to regret in what was coincident with the rumor. It is a lamentable fact that a discussion of such merger has been capitalized into sensational stories—not manufactured by the newspapers, but obviously by persons outside newspaper offices. We regret exceedingly that such a situation has created a condition that might make it appear as if film stock were being manipulated; and even more to be regretted is the fact that even this brief publicity has been used as a selling argument to alienate Paramount exhibitors. Of course, such a condition placed our producing companies in a position doubly embarrassing, considering the cordial relations that exist between them and Paramount.

"Mr. Zukor, president of the Famous Players Film Company, issued an official statement in which he put down his views on the conserving of productive expenses:

"In part he said: 'The genuine and most important object of the affiliation of film interests for which these conferences were arranged is the tremendous advantage that will thus be created for the production of bigger and better pictures. The coalition of producing facilities and equipment and staffs that would result from this arrangement would increase the efficiency of each of the companies involved in a remarkable degree. . . . Such an affiliation of interests as is now contemplated would remove at once all the necessary obstables that have so far impeded the fullest progress of the photoplay art.'

"Paramount is heartily in accord with those views of Mr. Zukor. It would be in sympathy with any movement that would work for the continuation of its policy of better pictures.

"The cost of production, of course, is something that we know comparatively little about. We know something about the manufacturers' problem in paying for stars and controlling the services of authors; but that is something entirely outside our province. What we are interested in is in disposing of the products of these producers, which products, by the way, we control for a period of twenty-four years, as yet. We have definite contracts for so many pictures on certain terms, and have an ample volume of business continually increasing to warrant our meeting all of our obligations to the producers. That is why our producers felt called upon at once to make such vigorous denials of the sensational stories that unfortunately had been spread broadcast. Mr. Goldfish, vice-president and general manager of the Jesse L. Lasky Feature Play Company, quickly crystallized their position in relation to us when he said:

William W. Hodkinson.

"'I have read the stories that appeared in the various newspapers and wish emphatically to deny that any negotiations have been concluded. The Lasky company has no intention of releasing its productions through any other distributing concern than Paramount Pictures Corporation in the United States.'

"Shortly afterwards, the Triangle Film Corporation issued a statement saying in part that: 'The new combination of interests is by no means the far-reaching affair indicated in unauthorized reports of some weeks ago.'

"Of course, by 'reports' Triangle meant sensational newspaper stories and possibly a circular letter that was distributed on the 28th of April by a well-known stock and bond house. It was to house customers. In speaking of this combination, it said: 'It is estimated that this (the combination) would save $3,000,000 annually to the Triangle interests alone, and probably save $1,000,000 to the other companies involved. This saving alone should be sufficient to return very satisfactory dividends on the new stock. . . . It is rumored that the present Triangle stock will be exchanged share for share.'

"Paramount has every confidence in its producers and its producers have every confidence in Paramount. Paramount anticipates nothing but the continued performance of their contracts—a continuance of better pictures for better people."

VOGUE'S BATTERY OF COMICS

Ben Turpin Will Hereafter Add His Antics to Those of the Other Comedians in This Active Company.

Ben Turpin, the well-known comedian, has been added to the force of funny men who appear on the screen under the Vogue brand, and future releases will show Mr. Turpin in new laugh-provoking comedies. The first picture in which the comedian will appear will be

Four Vogue funnybone ticklers. Left to right: Ben Turpin, Paddy McQuire, Madge Kirby, Rube Miller

"National Nuts," which will be released May 28, and is being produced under the direction of Jack Dillon.

The comedy was filmed during the opening season of the Coast League and the game was between Los Angeles and Salt Lake. Turpin will be seen as Peerless Frank Chance's greatest twirler. When he appeared on the field eighteen thousand fans wondered, but the next moment it dawned on them that a picture company was at work, and all eyes were focused on Turpin, who, dressed in a suit large enough for a player three times his size, "wound up" and delivered in his own unique expression of baseball comedy.

In addition to Turpin's comic ability the Vogue forces already include Paddy McGuire, who has familiarized the American world with the antics of the characterization of "Bungling Bill." Paddy has a most careless disregard of "safety first," and will take a fall out of a third or fourth story window with the same nonchalance that he will submit to being run over by an automobile.

Rena Rogers also contributes her share to these comedy scenes and is an able assistant in all fun making.

Arthur Moon assumes all the heavy roles of the plays and can alike enact the heavy lover and heavy villain parts.

Madge Kirby is starring in a Vogue comedy entitled "A Plane Story," under the direction of Rube Miller. One scene in this play calls for the heroine's ascent to a considerable height in an airship and a parachute jump therefrom. Mr. Miller was planning to have Miss Kirby doubled by some air-man, but the nervy little actress declared she would not submit to this—and she had her way. She went up to a height of about 1,500 feet and made the jump. Every one but the camera man shut their eyes. The landing was made safely, however, and Miss Kirby insisted that the scene be retaken to be certain of success—but the director had thrills enough and felt sure of the effectiveness of the first shot.

Steady pictures depend on two conditions, a perfect film and a perfect machine, including the stand.

TO TEACH PREPAREDNESS

Activities of the Various Mutual Producing Companies and Some Interesting Facts About Plays and Players

The "Detekters," being the laughable exploits of two detectives, was released by the Thanhouser-Mutual on May 15. Claude Cooper and Frank McNish, the well known comedians, are featured in this comedy. A series of comedies featuring these two laugh-makers are now being prepared in the New Rochelle studios for early release.

Gertrude Robinson, a Gaumont-Mutual star, has sent a request to F. G. Bradford, general manager, that she be allowed to do her part toward national "preparedness" by appearing in a number of pictures which will make a great spiritual and patriotic appeal to the men who are to be recruited and those already in training, and also will be educating the women to the part they must play in the conflict. Mr. Bradford is considering the proposition of the patriotic pictures. They will not be issued as a serial but will all be hung upon the same thread of national appeal.

The true spirit of the newspaper office has been attained in the American-Mutual two-part human interest drama, "The Touch on the Key." The whole play reeks with the hurry and bustle and one thing coming on top of another atmosphere of the modern newspaper office. Vivian Rich, Alfred Vosburg and George Periolat have the leading roles in this play.

"Four Months," a three-reel "Flying A" production written by Karl Coolridge, also features Vivian Rich and Alfred Vosburg.

Visitors to Coney Island this summer will be given an opportunity to become acquainted with the Bostock collection of 130 trained animals which have been appearing in productions by the Horsley-Mutual. These animals, accompanied by their trainers, are being shipped east and will be one of the features at Luna Park, Coney Island, this season. During the season the animals will be used in a number of pictures to be produced in the arena for release through Mutual.

The second release of "Reel Life" was given to the public on May 14. The Blackfeet Indians, photographed in their own home near Glacier National Park, form the subject of this release. A demonstration of the Indian sign language is given, their religious ceremonies and other customs are shown. As subsidiary numbers of the same reel are views of cuttle-fish and a colony of ants.

L. N. Burrud, Mutual Weekly cameraman with Gen. Pershing's forces in Mexico, was one of the party designated to visit Chihuahua for the purpose of identifying Villa, whose exhumed body was being brought to the state capital by Carranza's soldiers for the purpose of identification. Mr. Burrud had known Villa intimately and although he considered the trip to identify the Mexican a wild goose chase, nevertheless he obtained a number of interesting pictures during his three days' stay in Chihuahua. These will be shown later in the Mutual Weekly.

If the carbons are new, allow them to burn a few minutes before starting the projection, so that a good crater may be formed on the top carbon and to give the light time to settle down steadily and to become quite silent.

What Theater Men Are Doing

AN OPEN FORUM

Seattle's Greatest Publicity Stunt

By A. R. M. Sutton

Special Representative for Motography.

MANAGER John Hamrick of the Rex Theater is on record as having worked the greatest advertising stunt ever seen in Seattle. Mr. Hamrick has the smallest first run house in the city, but in spite of this, when the date for the release of the Chaplin feature, "Carmen," was announced, he resolved to get it.

John Hamrick.

With all Seattle's larger theaters bidding for it, Mr. Hamrick outbid them, paying a record price. Realizing that such a picture deserved big advertising he set to work right away. The first showing of the film was to be Sunday, April 16. For a week before he had the town well papered with huge posters showing a picture of Charlie as Darn Hosiery and announcing the price he had to pay to outbid the other exhibitors. Next, he arranged with the Seattle *Star* to run a Chaplin contest to take place Saturday noon, April 22, in Bon Marche Park, in the center of the downtown district. Then in some unaccountable way he managed to persuade the editor of the *Star* to feature this contest on the front page of his paper for five consecutive days. The result was so many entries that Mr. Hamrick began to wonder whether there would be room in the park for them all.

Before noon there were thousands of people lined up along the sidewalks waiting to see the parade. Led by Mr. Hamrick and Tom North, northwest manager of the V-L-S-E film service, in an automobile, followed by a band, three hundred Charlie Chaplins, the judges' car, and several other decorated autos, the parade marched to Bon Marche Park, where the prizes were awarded. For ten blocks or more the young imitators cavorted in true Chaplinesque style, accompanied by a shouting, horn-blowing, hat-waving crowd of onlookers. It was such a big thing that it held up street car traffic for twenty minutes.

At the bandstand Mr. Hamrick put the contestants through their paces, then awarded the prizes and announced that moving pictures of the parade and contest would be shown at the Rex along with the "Burlesque on Carmen." (Mr. Hamrick had found the demand so great that it had been necessary to get an extension of another week in order to let everybody see the picture.) The judges were Norman Hackett, leading man at the Metropolitan Theater; the mayor's secretary, Jimmy Crehan; D. S. Tobias of the Northern Pacific (just a picture fan); Manager Hamrick, and Tom North.

The winner of the first prize of $25 cash, given by Mr. Hamrick, was just thirteen, but was so good that he was engaged to impersonate Chaplin during the remainder of the run on "Carmen." The winner of the second prize, also thirteen, is said to be the only red-headed Chaplin in existence. He received a $25 gold watch given by Tom North, V-L-S-E manager. The third prize, won by one of the older contestants, was a $25 suit of clothes given by Chauncey Wright, president of the Seattle Restaurant Company. The fourth and fifth prizes, won by boys of eight and fourteen respectively, were annual passes to the Rex.

The papers gave the event much news space. The *Star* ran a front page picture of the parade and a story, including the "apology" of the red-headed Chaplin boy, whose baggy pants slipped down during his antics.

From this it is clear that Mr. Hamrick believes in doing big things in a big way, yet never shirking the details. Ever since the announcement of Kleine's new Billie Burke serial, "Gloria's Romance," all Seattle theaterdom has been agog with excitement and gossip as to who would get it. Again John Hamrick surprised them all by taking off the prize. As soon as he closed the contract he had all the town papered and has begun changing all the seats in the balcony into Billie Burke loges and putting in a separate new ventilation system for the balcony, and heaven only knows what special advertising stunt he has up his sleeve, for at this writing it is still a week before the new serial will be shown, the first day being Sunday, May 14.

Mr. Hamrick is a firm believer in the contest as a means of advertising. He has run nearly every sort, from word and essay contests to the Chaplin variety. One very successful one was a few weeks ago when he was showing "The Misleading Lady." He offered several prizes to women only for the best essay on:

"Does the women of today prefer the cave-man methods of making love?"

The manager of the Rex is also quite an artist at planning lobby displays, which never fail to attract the attention of the passer-by. In a recent showing of "The Island of Regeneration" he had the dome-like roof of the box office covered with a rocky scene of the desert island and cut-outs of the heroine, dressed in her flowing hair, decorating the scene. All around

Seattle's biggest publicity stunt. The Chaplin parade engineered by Manager Hamrick of the Rex Theater.

the walls of the lobby were cut-outs of parrots, and two live parrots in cages hung from the awning.

The Rex has been a success since the first week in February when, with its name changed from "The Melbourne" to its present one and under its new manager, it opened its doors to a week of good business; while, with two feet of snow on Seattle's streets and the car service blocked, other houses were doing only a fair business or none at all.

Mr. Hamrick's career as a manager began ten years ago in Kansas City. When he came to Seattle he built the Queen Anne Theater on Queen Anne Hill, the second residential district theater built in Seattle. He gave that up to build the Colonial on Fourth avenue, which became under his management one of the leading downtown houses.

One of Mr. Hamrick's chief tenets in his business is "Courtesy," not alone courtesy of employes toward the public, but courtesy from every one to everybody else, and he begins by setting the example himself. In fact many attribute his success mostly to his pleasing personality. Everywhere he has been in business he has left many well-wishing friends behind, and the writer can testify to the fact that there is one hustler who does not consider it necessary to be sharp and brusque in manner in order to hustle.

Booming a Feature to Big Pay

By J. E. Rickards

Phoenix Amusement Company, Phoenix, Arizona

We recount our splendid recent success with the exploitation of the picture "Hop," from the Blue Bird program. It offered unusual opportunities for advertising.

First, we took advantage of the word "hop," a colloquialism of the under-world for opium, by sending to our patrons a post card with the word "Hop" in display type. Under this head we ran terms, the opium smoker or "hop head," as he is called. For instance, the ashes from the pill of opium is called "Yen Shee." This we explained; and each of the several others used "Hop Duey," bowl of the pipe; "Yen Hok," the needle used by the smoker to hold the pill over the fire, and so on. At the bottom we appended a line which read: "The U. S. Government spends thousands annually to control this fast growing evil, not alone in the underworld, but in the ranks of society."

This we followed up with a window ad. This attracted so much attention that state exhibitors sent for the idea to use when they played the picture. We secured an old opium "layout," as the pipe and lamp is called, and co-operated with a local clothing man, who supplied his window decorator and window. A bunk with curtains half drawn was fixed up with a reclining figure of man with his back to the street side of the window. His trousers lay on a broken chair, several cigarette butts strewn around the foot of the table which contained the "layout," spoke eloquently of the "hop head's" second best bet, the cigarette. A playing card with an imitation of a daub of opium half used, was placed beside the pipe and lamp.

A simple card in the window read: " 'Hop,' a five-reel picture showing the evils of the drug habit will be shown next week at the Columbia Theater."

Our business with this picture alone was something uncanny. People stopped by the thousands to view the "hop" window. Here, where "hop" smoking was a common thing some years ago, the old timers retold tales of the days when the state was wide open, and the new comer listened and became a patron of the theater to get a view of the "Hop" picture. It worked wonders.

This is only one of a number of things we did to exploit this picture.

We dressed the ushers in the new Chinese costumes bought from the Chinese store. The girl in the ticket window wore a mandarin coat, penciled her eyes to almond-shape and adorned her coiffure with a brace of chop suey sticks in lieu of hair ornaments. The front of the theater, the lobby and the side lights were all decorated with chinese lanterns, while incense burned in pots at convenient spots in the foyer and auditorium. The effect was further enhanced by our man at the Fotoplayer, who served incidental music with a decided Chinese flavor.

Patrons Want Pictures with Real Plots

By A. E. Van Croix

Manager Bijou Theater, Jamestown, N. Y.

While I have followed the picture business for the past fifteen years I have not been actively interested all the time, but the business has always been of great interest to me, and I have made a study of it and have reached the conclusion that the day of the moving picture is fast becoming a thing of the past.

What I mean by the moving picture is the common one, two and three-reel subjects of no great merit. I have made a study of my patrons and their desires and I find that they want real entertainment, they want pictures with a real plot in them, something with a kick and a punch, and not only that but they want some great star as well.

The pictures that I find the most successful are the ones that contain some sensational stuff. I have tried educational features but met with no great desire or demand for them. I use the best features that I can obtain, such as Fox, World and Mutual. I also use the Chaplins and have been fortunate in securing the exclusive use of the Chaplin films. I give the business close personal attention, keep my theater clean, well ventilated and inviting, treat my patrons courteously and make them feel at home. I pay close attention to the projection, using the Simplex machines, and avoiding as far as possible any stops or waits. To the above and my own personality I attribute my success as an exhibitor.

Tell Us Your Good Ideas

Editor Motography:—We are taking considerable interest in your open "Forum" for the exhibitor. In the smaller cities where there is no chance to glean ideas from the exhibitor in competition, your "Forum" could be made an invaluable aid to exhibitors by the interchange of ideas. In the exploitation of pictures, we search the trade papers and the ads of other houses, in other cities, as well as our individual brains for ideas to give "punch" to any picture we deem worthy of extra effort.

If we evolve some good idea here, some thought that brings results, we are glad to exchange it for some fellow-exhibitor's good idea. We also hope the exhibitor in other localities will send his hits to the "Forum" for general use.—J. E. Rickards, Phoenix Amusement Company, *Owners of the Columbia and Amuzu Theaters, Phoenix, Arizona; the Iris, at Ray; the National, at Hayden; the Isis, at Florence, and the Juarez, at Sonora, Arizona.*

With Northwestern Exhibitors

AFTERMATH OF THE EXPOSITION

ALTHOUGH the second annual convention and exposition of the Motion Picture Exhibitors' Exposition of the Northwest has passed into history, numerous incidents pertaining thereto are constantly demanding attention. There was one tragic fact about the show which in all other ways seemed a success, and that was that although they are the people to receive the richest benefit from the show, the exhibitors did not attend. When the people in charge of the exhibition work so hard each year to make it a success it does seem very ungrateful and very discouraging that the exhibitors do not do their part by at least attending the convention. But in this case, with a few bright exceptions, they did not, and although the large attendance was gratifying the exhibitors were conspicuous by their absence.

That a large amount of business was done during the convention is shown by the report of one firm that its sales for the four days amounted to $50,000, which, when compared with the rental of the booth and other incidentals netted about 1,000 per cent on the investment. This does not take into consideration the amount of profit which may be realized through the advertising done by the display.

The wide scope of advertising reached through exhibits at the show is demonstrated in a sale made by George G. Johnston, of the Monogram Slide Company, of St. Paul and Minneapolis, who also has the agency for the Simplex arc. One day at the exposition Mr. Johnston sold five of these lamps to Hans Bergem, manager of the Framfilm Company of Christiania, Norway.

Another company which reported good sales was the Twin City Scenic Company of Minneapolis, which averaged a sale a day.

Fred S. Meyer, manager of the Laemmle exchange of Minneapolis, claims the record for bookings on his film "Peg o' the Ring." Mr. Meyer has three prints of this serial now working and arranged for in June and has ordered a fourth from headquarters.

S. A. Louis and George Luxton, respectively manager and assistant manager of the Rialto Theater Supply Company, believe that it pays to advertise through the medium of the expositions. At their booth they sold six new 1916 Motiograph machines; took about thirty-five new accounts for supplies; sold one Cushman No. 3 electric power 4½ k. w. generator outfit complete; sold their entire stock of 2,000 foot reels; in addition to selling large quantities of Rialto Instantaneous Cement.

The two-reel feature on the exposition which was filmed by Kimball & Cobb of Minneapolis, is expected to be ready for release in a few days. The feature includes all the bright spots at the convention and several famous stars participated, among them being Anna Held, Velaska Surratt, Bryant Washburn, Edward Arnold, C. M. Giffen, Wallace Coburn and Ned Campbell. Officials and prominent members of the Northwest Association are also shown. Several of the theaters in St. Paul and Minneapolis have already booked this film.

One of the important events of the convention was the election of the new officers and executive board of the Motion Picture Exhibitors' Association. This election resulted as follows:

President, James Gilesky (Alhambra), St. Paul, Minn.; vice president, Charles W. Gates (Bijou), Aberdeen, S. D.; secretary, William Koenig (Bijou Jitney), Minneapolis; treasurer, C. E. Van Duzee (Gem, St. Paul), Minneapolis.

EXECUTIVE BOARD.

Thomas Furniss (Rex), Duluth, Minn.; W. A. Scott (Auditorium), Red Wing, Minn.; Henry P. Greene (Lake), Minneapolis, Minn.; Frank Nemec (Nemec), St. Cloud, Minn.; W. A. Reisman (Dale), St. Paul, Minn.

STATE VICE PRESIDENTS.

Minnesota, Antin Gilles, Breckenridge; Wisconsin, J. E. Sherwood, Madison; Iowa, J. B. Boyle, Dubuque; South Dakota, J. E. Hipple, Pierre; North Dakota, J. E. Kavanaugh, Grand Forks.

The newly elected officers, most of whom were reelected, will not take hold for thirty days and the present officers have wound up all the convention and exposition matters.

The officers were pleased to announce that the association was never in better condition than at present. The Northwest Association will be incorporated and from the proceeds of the past convention will be able to pay the old debts of $700.00 left by the previous regime.

Minneapolis now has a new film company with headquarters at the Film Exchange building. This is known as the Federal Features. The members of the company are E. Oddy Freedman, A. M. Gruenberg, Peter Markus, Sam Freedman and Meyer M. Isaacs. The first release of this company is "Defence or Tribute."

Twin Ports Feature Film Service, of Duluth, reports big business with "In Touch with Death," "Tracked by Wireless," "Dawn of Tomorrow," "The Harper Mystery," and "Zigomar," and that new features have been ordered from the east.

Al Rosenberg, who handles "The Ne'er Do Well" throughout the Montana, Idaho, Washington and Oregon territory, has booked the feature solid in Montana until July 15. Mr. Rosenberg says at Butte the picture broke the record for attendance held by the "Spoilers" by $600.

The Freidman Film Corporation, of Minneapolis, successor to the Western Kriterios Film Company, is now located in the Film Exchange building. This company reports big business both with the features and the regular service.

Billie Burke Opens at Globe

George Kleine's serial "Gloria's Romance," featuring Billie Burke, had its first New York showing at the Globe Theater. Following negotiations between the producer and Charles Dillingham contracts were signed whereby the Globe will show the various episodes of "Gloria's Romance" in weekly installments. In this play Miss Burke is supported by a notable cast, which includes Henry Kolker, David Powell, William Roselle, Frank Belcher, Wm. T. Carleton, Frank McGlynn and Jule Power. Also many of the members of the fashionable winter colony at Palm Beach, where the opening episodes were staged, took part as "extras" for dance, tea party and yachting scenes.

STAR'S WONDER WARDROBE

Survey of Anna Nilsson's Fifty Thousand Dollar Wardrobe and Intimate Glimpse Into the Dressing Room of the Star

Fifty thousand dollars spent on mere clothes probably seems like a flagrant waste of perfectly good money to a man, but to a woman it means almost a little glimpse of heaven. This is the amount, however, which has been spent on the wardrobe of Anna Nilsson, the star of the Pathe series, "Who's Guilty?" These gowns were designed exclusively for Miss Nilsson's use in the serial by Hickson, the modiste of New York's Four Hundred.

Although her gowns are so extravagantly wonderful, Miss Nilsson is as perfectly at home in them as she is in her severely plain dressing room. A neater, simpler, "homier" and more comfortable room could not be imagined, and it is exactly opposite what one would picture as a typical actress' dressing room. Everything has a place—and is in that place, and even the chairs appear prim. On the wall just above the dressing table is a photographic reproduction of one of Sorolla's surf pictures. Bordering this are copies in sepia of two fjord pictures of Nordstrom, the great Swedish painter, who comes from Helsingfors, where Miss Nilsson was born. Flanking these, and all about, are photographs of the world's greatest marble statues. On the dressing table, in a beautiful dull gold frame, is a marble effigy of Dante.

Seeming out of place in such delicate surroundings, on another wall hangs a huge, two-handed sword such as the Crusaders carried almost a thousand years ago. And, sure enough, this is a family heirloom of Miss Nilsson on her mother's side, whose hard-fighting English ancestors went forth against the Saracens in the days when war meant individual combat.

FLICKERS FROM FOX FILMS

Relating to the Great Kellerman Picture, the Addition of a Brand New Star, and Unusual Coming Releases

No definite date has yet been set for presenting to the public William Fox's million-dollar Annette Kellerman picture. It is believed, however, that this will be shown early in June. Neither has any definite information been vouchsafed as to which city will witness the premiere. The best theaters have been offered to Mr. Fox but only those offering exceptional advantages for the staging of a spectacular picture will be considered. The picture will be shown at advanced prices in the best theaters in the larger cities. The film itself being a de luxe production it is planned to have its presentation on a scale commensurate with its importance. A noted composer has just completed a special score for the picture which is said to be a distinctive musical achievement, and will add much to the effectiveness of the showing of the film.

Jose Collins, daughter of the famous Lottie Collins, has been added to the array of Fox stars. Although Miss Collins' popularity will probably be heightened because of her well-known mother, nevertheless the actress possesses sufficient personal charm and talent to be able to hold her own on the screen, regardless of her progenitor.

"Battle of Hearts," featuring William Farnum, was released on the William Fox program on May 22. In this play Elda Furry makes her first appearance with this company, as does also Wheeler Oakman. William Burress and Willard Louis also appear in the cast.

June Caprice, the young actress whom Mr. Fox says he is going to make famous, has already started on a very rigid regime of study to prepare for her appearance on the screen. Besides regular school girl subjects she is being taught to dress, and the very ABCs of motion picture acting and picture making.

Delectable glimpse of the big Fox Kellerman spectacle.

Famous Novelist Signed by Pathe

Noted picture maker met noted author the other day when J. A. Berst, vice-president and general manager of Pathe, entertained in his office Louis Tracy, the English novelist, and persuaded him to lend his talents to screen work. Mr. Berst was one of the pioneers in believing that if a manufacturer was to spend fifteen or twenty thousand dollars in producing a picture the services of trained minds were necessary in the writing of the scripts. As a result of the meeting of Messrs. Berst and Tracy, the author is to write "The Grip of Evil" for Pathe, a serial story which will be picturized and released probably during the early summer.

Mr. Tracy's works are tremendously popular, and he may be said to be a man with a million readers. Among his books are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals" and "The Great Mogul." A man of strong personality, he is of an extreme reserve. Born in Liverpool and educated in France, he ran away from home to join the British navy only to find that it was not his vocation. So he drifted into journalism, and later through his novels became an international celebrity.

The J. H. Kunskey Theatrical Enterprises, Detroit, announced in its weekly program that the following stars would personally attend the screen ball at the Arcadia, Monday evening, May 15: Clara Kimball Young, Alice Brady, Dorothy Bernard, Claire Whitney, Valli Valli, Stuart Holmes, Emmy Wehlan, Carlyle Blackwell and Viola Dana. This event brought out a S. R. O. crowd at the big ball.

The Story of a Strange Life-Drama

THEATER PRESIDENT LIVES UNDER CLOUD EIGHT YEARS

COULD you live with a black cloud over your life for eight years and still smile the smile that springs from a soul at peace with the world and a disposition that was still wholesome and cheerful?

If a man had cost you more than twenty thousand dollars and had cast you into the street without a cent and with the stigma of a blackened reputation, could you go and greet him without the bile of revenge rankling in your heart?

Could you start after ruin with less than nothing, stand the loss of one position after another, and then build soundly and swiftly up to success?

These things, and more too, have been accomplished by E. C. Divine, president of the Strand Theater Company of Chicago.

Mr. Divine's life reads like a pictured story on the screen. No drama woven in sunshine and shadow on the perpendicular stage of his beautiful theater is more romantic. Alger never penned a book for boys which contains a finer example of how to fight through handicaps and win the battle according to all the rules.

E. C. Divine, President Strand Theater Company.

The boldest and cleverest big-money forger this country has ever known, A. Gilbert Sargent, is Divine's double. In 1908 Sargent stole $30,000 from a Boston firm by means of a forged check. Divine, living in Chicago at the time, was arrested for the crime. Three people from the Boston firm who had never before seen Divine swore he was the man who had signed the check. Divine escaped from the merciless grind of the suit only by the merest chance.

"Had Sargent forged that check a day later or a day before he did, I should have been sent to prison and would have been there still," said Mr. Divine to a representative of MOTOGRAPHY.

Here is the factful scenario which wove so strange a spell into the business and personal life of this successful business man and wealthy exhibitor.

Part One. Two Men Mirror Each Other

In 1908 Mr. Divine was living in Chicago, earning his bread, and more too, by the sweat of his brain.

His home had been Belding, Michigan, and like many another small town young man, took great pride in the fact that he was winning his fortune in the city, honestly and rapidly.

At the same time A. Gilbert Sargent lived in suburb of Boston, apparently a man of means and a gentleman. These two men, who knew nothing of each other's existence, had been moulded by Fate into forms and faces almost precisely alike. Color of hair, forehead, nose, and even the attractive habit of turning up the corners of the mouth in pleasant conversation —practically each man's every characteristic was mirrored in the other. Each man is forty years old. Mr. Divine's mother's maiden name was Parker. Sargent committed his bold forgery under that name. Ninety per cent of criminals, according to criminologists, a disposition that was still wholesome and cheerful?

Part Two. The $30,000 Theft

In the summer of 1908 a new office was opened in the finest building in Worcester, Massachusetts. "Richard F. Parker, Structural Iron Contractor," was lettered in gold across the oaken door. From time to time the leisurely and prosperous Mr. Parker associated with the moneyed men of the city and of Boston with the quiet dignity which breeds confidence and trust.

Before long, wishing to invest some money, Mr. Parker wrote an unassuming letter to A. B. Turner and Company, of Boston, bond brokers, asking them to send a select list of securities. This the company promptly did and also invited Mr. Parker to come and talk matters over at his convenience. Being a careful and conservative investor, Mr. Parker took some time to consider the list of bonds. In a few days he made his selections and the price, $30,008.75, was agreed upon.

Pre-occupied in business Mr. Parker closed the deal by wire from somewhere in Massachusetts. A few days later he strolled into the Turner offices to make the payment and secure the bonds.

Mr. Turner, president of the company, held a long and pleasant conversation with his distinguished customer, in whom he saw the prospect of a volume of good business for the future. He suggested to Parker other very desirable bonds, but that very modest gentleman assured the broker that he made it a policy to never attempt a deal larger than he could easily swing. The broker expressed admiration for this wise attitude.

Smiling pleasantly at the solicitations of the president, Mr. Parker handed over a certified check on the Worchester Trust company for $30,008.75, talked a few moments longer, took his leave and strolled from the office with his customary modest dignity.

Here Mr. Parker drops from the scenario for seven years.

Some swift scenes intervene, showing the presentation of the worthless check, and the solemn conference between Turner and Company of Boston and the Worchester bank. Turner and Company register worry, enmasse. A flash of the interior of a comfortable Pullman state room discovers the conservative Mr. Parker conversing volubly and sincerely with a fellow passenger. But the next week found him at his home in an exclusive Boston suburb as usual. The neighbors greeted him with pleasure as they always did when he returned from a business trip.

Part Three. Fate Crosses their Wires

The next scenes of this real story glimpse the detectives in all the large cities of the country examining their records following the general S. O. S. turned in by one Turner and Company of Boston. The faces of these keen Sherlocks register "Ah, ha!" They deducted the fact that Mr. Parker had been a particularly active and successful business man. His transactions under various names and in various parts of the country mounted nearly up to the one hundred thousand dollar mark.

At his modest but comfortable Chicago home (heroes must be in modest circumstances, you know), E. C. Divine is seen in the next scenes kissing his wife and tiny daughter a fond goodby as he leaves for his office in the loop.

"Remember now, early tonight," his wife called after him.

And Divine promised to be home in time for the dinner party his wife had planned.

But he did not return that evening, nor for several evenings following. He was thrown into prison and grilled for hours with the nerve-wringing third degree for a crime he knew not of.

Divine had been seated at his desk in the office of Edward M. Deane and Company, bankers, in the First National Bank building, Chicago, when suddenly a man stood before him and said: "Hello, Parker!" And thus in an instant the stain spread over the character of an innocent man and, as ink penetrates a blotter, fixed itself into the very fibre of his life.

Part Four. Freedom That Did Not Free

After all the tortures and tricks of the police inquisition had failed to wring a confession from Divine, he was permitted to engage a lawyer. He employed Attorney Fred D. Jackson, who saved him from a trial in Boston. The president of Turner and Company came to Chicago with his cashier and stenographer.

One glance at Divine through the bars at the jail convinced them that he was Parker, and all through the trial they stuck to that opinion. On the stand Divine was asked to write his name. He did so. It was compared with the forged signature and found to be an almost perfect replica. Divine was acquitted only because he could prove an absolutely water-tight alibi. The check had been forged by Parker on September 10. On that day Divine had been at his bank in Chicago, and a dated and timed telegram proved beyond a doubt that he had been seated in the office of A. K. Brown, president of the Kenwood Trust and Savings Bank, at the very hour when Turner turned the bonds over to Parker in Boston.

The exhibitor was freed, but in the body only. The false shadow clung to his life and colored him a cleverly escaped criminal in the eyes of his business and social world.

"The papers were full of my arrest and trial," says Mr. Divine, "but when I was acquitted it was only noticed in small paragraphs in the last sheets."

He was thrown out into the street without a cent, without a job. The trial had cost him thousands. One position after another he lost when it was discovered that he was the Divine of the sensational forgery deal. He was branded as "clever," but undesirable as an employee. Probably no man ever had driven into his soul more deeply the sharp sense of injustice felt by the outcast. Few have made a more manful struggle against the stone wall of an obstacle seemingly insurmountable.

But the tide turned at last, with the profits won by Divine through his interests in the Eastern Mausoleum of Buffalo. And even through his fiercest struggles the bitterness gradually passed from his naturally optimistic disposition. In six more years Divine was again rated high in the financial world. You can't keep a good man down.

Part Five. "Truth Will Out"

Meanwhile the keenest forger America has ever known for seven years plied his dignified trade with his usual conservative success—$9,000 here; $27,000 there. He was caught in Atlantic City in 1914 with $22,000 worth of stolen bonds in his inside vest pocket. Turner confronted him.

"You're Parker."

And that dignitary smiled his acquiescence.

Two weeks ago E. C. Divine saw Parker in his cell.

"No bitterness rankled in my soul against him," said Mr. Divine. "I had fought my way out. The papers have now printed the whole story of my life and my complete vindication. And now 'Parker,' a keen, intellectual man with a super-abundance of nature's gifts, has before him the rest of his life behind the bars. The ordeals I have passed through have built up in me an absolute confidence in myself."

Since the romantic story of his life has appeared, Mr. Divine has received hundreds of letters of sympathy and congratulation from men and women who have been similarly placed at some period in their lives. Some of those not confidential but pulsing with feeling, Mr. Divine read to Motography's representative. And as the latter passed out through the lobby of the prominent exhibitor's beautiful theater he thought of Kipling's familiar words—"If you can trust yourself when all men doubt you, but make allowance for their doubting too . . . the world is yours and everything that's in it."

E. C. Divine is one of America's great photoplay exhibitors. He spent more than $25,000 in remodeling Chicago's old-time Globe theater into one of the most beautiful shadowplay houses in the world. During the three weeks following his opening with Geraldine Farrar in "Carmen" he did a $27,000 business. The symphony orchestra, the beauty of foyer, auditorium and stage setting, the lighting, the soloists, of Mr. Divine's Strand make the presentation of his film dramas something which appeals to patrons of the highest class with supreme satisfaction.

And there is no one to say that he has not earned the wealth and success he has achieved.

Masters of V. L. S. E. Ill

It is with much regret that we note that E. Lanning Masters, advertising director of V-L-S-E, is confined to his bed at the Flower Hospital, New York, suffering from an acute attack of appendicitis, which made itself felt on his return with the V-L-S-E censorship delegation from Albany.

The operation was performed by the noted specialist, Dr. Von Vonowich, of that hospital.

Victor M. Shapiro, the assistant advertising director, will handle Mr. Masters' work while he is away.

Big Advertising Pays

PATHE PROVES VALUE OF GENEROUS SPACE—NEW RELEASES

WHEN crowds packed the Strand Theater to overflowing on Sunday, May 7, there was a reason, according to Tarleton Winchester, manager of Pathe's sales department. For the first time in the history of motion pictures, a New York theater had advertised on the same scale as that employed in western cities. Goldberg's Animated Cartoon, "The Boob Weekly," brought about the revolution.

In Seattle exhibitors take full-page space in the newspapers as a matter of course. They realize that by doing so they are creating business for their theater. They know that the small directory ads in vogue in the east serve merely directory purposes. They only succeed in bringing to the theaters those persons who are coming anyway, and pick up the paper to find out what is the big feature, what time the show starts, or where the theater is located.

Ever since his entrance in the motion picture business, C. R. Seelye, of Pathe, has been preaching the new religion of fewer, better pictures, longer runs and bigger theaters. In his judgment only 3,500 seat houses can afford to advertise in a big way and only by big advertising can a great new feature be shown to sixty per cent of the total population.

The backwardness of the east, compared to the progressiveness of the west in regard to advertising has worried him more than anything else.

When Pathe signed a contract with R. L. Goldberg and the Evening Mail Syndicate for the film presentation of Goldberg's famous cartoons, Mr. Seelye decided that here was a chance to show what advertising would do.

When one of New York's first large moving picture theaters was opened some time ago, he offered to give the management the benefit of his advertising advice for the satisfaction of proving that his ideas were correct. The people behind the theater decided that they would run things their own way. Their way was characterized by every advertising man in New York as all wrong, and they themselves were finally forced to admit it.

All New York is talking about the campaign on the Goldberg cartoons. Whole pages of powerful display copy have been run. A page in the *Saturday Evening Post* has helped the good work along.

The advertising is full of human interest, not only because of the nature of the pictures exploited, but because of the true romance of Reuben L. Goldberg's life. How many youngsters of 33 do you know who draw salaries of $50,000 a year? Goldberg, the artist-humorist, has just been raised to a $50,000 minimum and royalties from his animated cartoons will yield him $75,000 a year more, so that his total income will be approximately $125,000, and Goldberg won't be 33 until July 4.

Goldberg is a dramatist. Even in his newspaper cartoons the dramatic element is strongly evident, and when he puts his cartoons on the film, where he can pull the puppet's strings to suit his imagination, where he becomes master of action, he can go the limit.

He always tells a story. It hits off life, it strikes straight at some human foible. In a good-humored way, Goldberg gets human nature's number. He is funny, but he is wise too. On top he is a scream, but if you get down beneath the skin of one of Goldberg's extravagant cartoons you will find a vein of solid sense.

The secret of big display advertising for a moving picture house is that it brings to the theater people who have not been there before. It is then up to the exhibitor to make them steady customers.

Pathe Announces $5,000,000 Serial Program

J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., has announced plans for a $5,000,000 motion picture serial program on which will be released at least seven picture serials between May, 1916, and May, 1917. Mr. Berst claims that the public demands the continued motion picture, which is the serial literature of the screen. Pathe has contracted for the services of a number of authors of national prominence, among them Louis Tracy, Randall Parrish, Albert Payson Terhune and Mrs. Wilson Woodrow. Newspaper advertising will be the backbone of Pathe's serial campaigns, and arrangements for the syndication of the stories are now being made with leading newspapers in all the leading cities of the country.

Nine reels divided between a serial, a series, a comedy, a scenic and educational, a cartoon and two issues of the Pathe News varies Pathe's May 22 program.

"The Hidden Face" is the name of "The Iron Claw" episode for release in this week.

"The Tangled Web" is the title of the chapter of the "Who's Guilty" serial.

The one-reel comedy is "Luke's Late Lunchers," a "Lonesome Luke Comedy," which is just as funny as all the others have been.

The educational is "Saving the Shad Supply," one of the official pictures made for the U. S. Bureau of Fisheries and released with government approval. On the same reel is shown the scenic "Yunnen-Fou" (Southwest China). This is an intimate travel film, and is short enough not to be tiresome.

Rube Goldberg's second cartoon appears on this program. "Leap Year" is the story of a forty-seven-year-old maiden who would have been more popular if all men were near-sighted. "Leap Year" is on the same film with "How to Bring Up a Child," a nonsense film heralded as "something no wives or mothers should know."

The Pathe Club gave a dinner recently in the Green room of the Hotel McAlpin, New York, at which one hundred and twenty-five members and guests were present. President J. A. Berst entertained at his table Messrs. Shallenberger and Le Vine of the Arrow Film Corporation, Mrs. Shallenberger, Alice Joyce, Katherine Gray, Guy Coombs, E. A. Bingham, Anna Nilsson, Tom Moore, Pearl White and Grace Darmond. The party of Louis J. Gasnier, formerly vice-president of the Pathe Exchange, consisted of Mrs. Grasnier, Leon Barry, William Baker, Mr. Hart and Hannah Kohn.

LUNCH TO VIVIAN MARTIN

Petite Star Lunches with Press Representatives on Day Before Her Departure for Morosco and Pallas Studios

Though as busy as a motion picture actress who is preparing to leave the next day for Los Angeles whither a long term contract to appear in Morosco and Pallas Pictures called her, Vivian Martin managed to find time to be the guest at a luncheon tendered the petite star on Wednesday, May 3, at the Hotel Claridge, New York. Miss Martin's table-fellows were the representatives of trade and daily papers and officials of the Oliver Morosco Photoplay Company.

From the first step toward the arrangement of the farewell affair to its realization with the many guests seated at the long table, there passed but one hour, which only goes to show how informal a gathering it was. Second to the pleasure Miss Martin's presence afforded the scribes, who allowed certain of the day's routine duty to care for itself in order to wish the honored guest a pleasant journey to and success at her new studio, the absence of speeches was the delightful feature of the occasion.

With her mind not quite made up whether or not she was glad to leave New York for Los Angeles, the little star whose screen personations have charmed hosts of men, women and children all over this and other countries expressed herself as hopeful, ever so hopeful, that a number of completed scenarios would be awaiting her at the Morosco and Pallas studios, for she is anxious to get down to real work. Miss Martin related some of her experiences since becoming a star of the screen and this brought on the discussion of many phases of motion picture production.

During the conversation MOTOGRAPHY's representative heard only one statement with which he was entirely at variance. An advertising man said certain things about motion picture reviewers and the head of the Morosco New York office nodded and claimed that the same held good for motion picture censors. The representative spoken of happened to be a reviewer and he was perturbed, not to say peeved at being classed with a censor. Aside from this everything was serene and everybody immensely enjoyed the opportunity to wish Vivian Martin the greatest of success in her future work for the Paramount Program.

Present at the Vivian Martin luncheon were: Carl H. Pierce, Julian M. Solomon, and Pete Schmid of the Morosco and Pallas organizations; Kenneth Hodkinson, J. Hesser Walraver of the Paramount Pictures Corporation and W. L. Hill of the Famous Players Film Service, Pittsburgh; also thirteen well known luncheon-goers who are connected with the press.

Exhibitors Parade to Trade Show

There are a number of ways of showing that you are co-operating with a fellow.

The Exhibitors' League of America probably chose as effective a way as any when they attended the exposition given in New York by the Motion Picture Board of Trade of America, May 6 to 14. Gathering a crowd of exhibitors at their headquarters they marched in a body to Madison Square Garden, headed by a band. Inside they made a circuit of the big hall to the tune of "Auld Lang Syne." They finished with a turn on the central dancing floor where they gave three rousing cheers for the Board of Trade and followed by some cheers for the League. The "parade," headed by Sam Spedon and Sam Trigger, was heartily applauded.

The theater men then dissolved into the crowds to enjoy the festivities of the occasion.

Pathos of the "Extra"

Madame Bertha Kalich, the Fox star, tells a very stirring story of the tragedies of the "extras" in the film world.

These people are in a class by themselves. They are a throng of quiet, serious, unpretentious people, eager to learn and willing to do exactly as they are told, who come to the studios day after day in search of work—and are turned away day after day. Sometimes as many as seven hundred of these aspiring actors and actresses gather at the studios, and their need is often serious. There are little children dressed to look their cutest, clinging to their mothers' hands. Perhaps, there is a father ill, or out of work, at home. They look to the little tot to make a screen success so that the family may be lifted from the depths of want and hunger.

"There are wide-eyed, curly-haired young girls, who have come from simple homes in small towns, glowing with ambition to become screen stars. And many who have distorted their childish faces with heavy make-up trying to attract managerial attention.

"There are old, old women whose hope of earning a living up to a few years ago, had been vague. Now, the motion pictures require old women for character parts and hope is revived in their poor, old hearts.

"Here and there one sees an old face that seems strangely familiar. They are fallen stars and some of them have drifted until they are merely 'extras.'

"As in every other phase of life, there is tragedy and comedy here. There are those who leave smilingly and those who carry away aching hearts. But, as I said in the beginning, there is a doggedness—a determination—to come back day after day in the face of failure, with the abiding faith that one day, their persistence will be rewarded."

The Bronx, New York, took an active part in promoting the stupendous "All Star Movie Jubilee," held at the New York Hippodrome on Sunday evening, May 21. There was present the greatest number of screen stars ever gathered together on one stage. The proceeds will go to the Motion Picture Campaign for the Actors' Fund and for fighting censorship bills. J. J. Wittman, president of the Cinema Exhibitors' Association, was chairman of the committee in charge of the affair. Henry Cole, also a Bronx exhibitor, spent considerable time in assisting the committee members in their work.

The picture industry was touched upon from a unique angle in an article published recently in *The Transmitter*, the house organ of the Chesapeake and Potomac Telephone company of Baltimore. The two-page story dealt with the use of the telephone in the photoplay and was illustrated with numerous scenes of tragic and comic telephoning.

Baseball is called the national game, but motion pictures are now without a doubt the great national amusement.

New York Bill Spells Vast Cost to Films

BY WALTER W. IRWIN
General Manager of V-L-S-E, Inc.

THERE is no legalized form of censorship of motion pictures in any country today except the United States and Canada. As for Canada, there is no section of that country where there is in existence or where there is proposed any law to tax motion pictures at anything like the rates provided for in this bill, or which duplicates any other of the extreme provisions of this bill.

The Cristman-Wheeler censorship bill now pending proposes that the state of New York shall charge for the examination of film, fees, five to ten times as much as are charged in other states.

The rates provided for in this bill are ten dollars for examination of each one thousand feet of original film, and five dollars for each one thousand feet of duplicate film.

Below is a comparison of the fees, existing and suggested:

New York State—
$10.00 per 1000 feet of original film.
5.00 per 1000 feet of duplicate film.

Pennsylvania—
$1.00 for each 1200 feet of original film.
1.00 for each 1200 feet of duplicate film.

Ohio—
$1.00 for each 1000 feet, original or duplicate film.

Kansas—
$2.00 for each film or reel (length not specified).

Ohio, Kansas and Pennsylvania are the three states which now have boards of censors with examination fees.

Maryland has a censorship law not yet in operation. The charges for examination will be:

$2.00 per 1000 feet of original film.
1.00 per 1000 feet of duplicate film.

As to the federal bills, H. R. 456 (known as the Hughes bill) proposes:

$1.00 per 1000 feet original film.
.50 per 1000 feet duplicate film.

There is another bill in the national Congress, introduced by Senator Hoke Smith, wherein the charges are:

$2.00 per 1000 feet original film.
.25 per 1000 feet duplicate film.

The bill under discussion provides that the film or reel to be examined shall be *filed* with the Board of Regents. The physical value of such a reel, presuming it to be a duplicate and not the original positive (if the negative the value might be all the way up to $500,000) would be, at the rate of 4c per foot, $40 for a reel of 1,000 feet.

Therefore, every reel submitted for approval would represent a commercial value of $40. *And this must be regarded as a tax additional to the fees charged for examination.*

It is stated on reliable authority that during the year 1915 there were 9,670 reels passed upon by the National Board of Review. It is to be presumed that all of these were intended for exhibition in New York state. $386,800 *wasted yearly.*

Therefore, under this bill there would have to be filed with the Board of Regents 9,670 reels of a commercial physical value of forty dollars each, making an amazing total value of $386,800 in one year.

That amount of $386,800 would be taken from the pockets of the moving picture producers in one year. It would be a shameful waste to tie up that amount of money in the archives of a Board of Regents. *No other state attempts such an exaction.*

And that amount would be in addition to the fees that would be paid by the moving picture producers. These fees in one year would amount to:

9,670 reels, originals, at $10	$ 96,700.00
9,670 reels, five duplicates of each, 48,350 duplicates, at $5 each	241,750.00
Total examination fees in one year, for a total of 58,020 reels	$338,450.00

(Note: An average of five duplicates for each original would be extremely low.)

To prove that the quantities—9,670 reels of original film, and 48,350 duplicates, are not exaggerated, the Kansas censors examined 31,000 films in one year, and it is estimated that the Pennsylvania censors passed upon approximately 75,000 films. (Annual receipts $75,000 at $1 per examination.)

Reels so *filed* are not, according to this bill, to be returned to the person applying for approval, excepting (see page 7, section 1255, line 6) if the Board of Regents has revoked the approval by the Board of Censors of a film or reel. Only in that case does the owner of a reel get it back, and in that case it is of no value to him in this state.

Page 4, section 1251, lines 13 to 15, provides that the "Regents may, in their discretion, by a majority vote, revoke such approval of any such film or reel at any time."

Under this proposition a producer of a moving picture, having gone through all the procedure required, and obtained the approval of the Board of Censors, and then having manufactured and distributed his duplicates for exhibition, may find the approval of the censors revoked at any time. That is, after the producer has made his full investment, upon the approval of the censors and their assurances that it is morally and commercially safe for him to make this investment, he may find that the power appointing the censors differs in the end from the censors.

The last reports of the boards of censors in other states show the following receipts and disbursements:

	Receipts	Disbursements
Pennsylvania (for one year)	*$75,000	$37,500.00
Ohio (for one year)	31,000	26,500.00
Kansas (for nine months)	17,542	3,983.36

*Estimated.

H. R. 456 fixed $40,000 as the total amount to be expended annually for salaries and all other expenses, by the proposed Federal Motion Picture Commission.

But the Cristman bill provides that New York state alone is to make the motion picture producers pay examination fees annually of at least $338,450, as well as to tie up almost a million dollars in films. Why?

Why a tax of upwards of $725,250 annually upon the moving picture industry in the state of New York?

However, the financial burden upon the industry for the first year of the operation of the bill will far exceed this sum, for the bill permits the censors not only to pass upon all subjects now upon the market, but to compel the filing of a print of each with the Board of Regents.

As before stated, in the year 1915 the National Board of Review passed upon 9,670 reels. Figuring conservatively that it takes six prints of each reel of each subject to supply the market of New York state, and that each subject works at least a year, there are 58,200 reels now in use, upon which a censorship fee must be paid. But within the last two years the merit of the motion picture product, particularly in the making of pictures of four or more reels in length, has advanced so rapidly that the life of most subjects far exceeds one year; in fact, the life of many of them will exceed two years. Moreover, many subjects require new prints, while many other subjects of popularity are being reissued.

It is therefore safe to assume that the number of reels now in use in the state of New York is 50 per cent more than the figures indicated by the work of the National Board of Review for the year 1915; in other words, there are now upon the market in this state 78,300 reels.

Seventy-eight thousand three hundred reels at the censors' fees provided for in the bill for the positive prints reviewed and duplicates thereof, makes a total for censoring the product now on the market of $507,673.

In addition to this, a copy of each print now upon the market must be filed with the Board of Regents.

Accordingly, 14,505 reels (the number of so-called original positive reels to be reviewed and filed with the Board of Regents), at a production cost of 4c per foot, makes an additional loss sustained by the industry (and which means no revenue for the state) of $580,200.

Consequently, if the Cristman-Wheeler bill is signed by the governor, the financial drain upon the industry for the first year of the bill's operation will amount to $1,813,125.

To review 14,505 reels, the number of what may be called original positives now on the market, would take a censor committee, working eight hours per day (at last two hours longer than the eye will permit), 453 days. This work, however, must be accomplished, if the bill is signed, within 54 working days, prior to August 1. Consequently, the state would have to appoint, at a tremendous expense, a large number of inexperienced committees to accomplish this task.

HUNDREDS START NEW SERIES

Billie Burke Pictured Novel of Twenty Chapters Insures Keen Summer Business—Exhibitors Use Some Unusual Publicity Schemes

Never was the idea of "Preparedness" better exemplified in the motion picture industry than in the case of the enormous number of bookings on the George Kleine motion picture novel, "Gloria's Romance," in which Billie Burke is being featured. Theater managers all over the country are taking this method of ensuring capacity business during the hot summer months, when attendance at the theaters is inclined to fall off.

Exhibitors well know the drawing power of Billie Burke's name alone, so they immediately took advantage of the opportunity offered for securing this celebrated star in a motion picture novel in twenty feature chapters that would bring audiences back to their houses time and again. To make the subject doubly certain of success, the story is not one that depends on sensational thrills and spectacular hair-breadth escapes to bring its followers back to the theaters, but a clean, wholesome, fascinating little story that depends for its drawing power on a logical development of an interesting love and mystery tale. Dainty Billie Burke charms everyone who beholds her in the early chapters of the novel and her romance grows more and more interesting with its further progress, so that those who witness the opening of the story are sure to flock back to the theaters, no matter how hot the night, once they begin to follow the story.

The importance of interesting as many as possible in the very first installment of the story has led many exhibitors to resort to unusual publicity methods to ensure capacity houses on the opening night of the first chapter of the picture. In one city the leading exhibitor running "Gloria's Romance" is issuing specially engraved invitations to a mailing list of five thousand society people, announcing that on a certain date Miss Billie Burke, the star supreme, will greet her friends on the screen at his theater.

In another city, a red-haired girl contest is being put on, with free season tickets offered to the winner, who must most closely resemble Miss Billie Burke, the star of the Rupert Hughes novel, "Gloria's Romance." Though the contest has not yet begun, this manager has already received calls from more than seven hundred young ladies, who fondly imagine that they are perfect duplicates of Billie Burke, and request that they be given special consideration when the contest opens.

"Society nights" are being planned for other theaters, and one house, located in a neighborhood in the "400" district, has reserved a large parking space for the cars of its patrons, who will come in their evening gowns and dress suits to pay homage to fair Billie Burke.

The smaller town exhibitors are adopting the "season ticket" idea with a vengeance and tremendous orders have been given for these pasteboard cards that sell at a slight cut rate, and offer the buyer the full twenty chapters of the novel, via the twenty admissions to the theater, at a saving of about fifty cents over the normal admission price for the twenty nights.

In view of the elaborate preparations that have been made by exhibitors to get the story off to a good start, it is expected that the summer's business will run even higher than during the cooler months, thus establishing new records for the entire season's business.

Exhibitors Lunch with Miss Minter

Mary Miles Minter, on her way to the Santa Barbara studios of the American Film Corporation, stopped over in Chicago long enough to be the guest at a luncheon given in her honor at the Hotel Sherman by the Mutual Film Company, with Jay Cairns and R. R. Nehls as hosts. A number of prominent exhibitors were present and had an opportunity to meet the little star who is so popular with their patrons and who is about to begin a new and even more brilliant phase of her career.

The play which the little actress will work in first at the coast studios has not as yet been decided. She is to be leading lady of a special company, the Mary Miles Minter-American Company. Miss Minter is accompanied by her mother, Mrs. Charlotte Shelby, who is a careful guardian of her talented little daughter.

The influence of the organ orchestra in the theater of science has tended to greatly augment the musical side of photoplay presentation and it is, indeed, a befitting as well as a truly artistic adjunct of the modern motion picture theater, illustrating as it does the gradual resort to scientific means of expression.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

I. L. WILLIAMS, manager of the Orpheum Theater, Snohomish, Washington, gets out each week a very attractive program printed on four pages, and states that about once a month he gets out a number with a string attached and hangs one on every door knob in Snohomish.

The New Regent Theater, Ottawa, Canada, states it has changed its policy and removed features from the house except as they are used as additions to the regular program, which it is believed will be secured from the Universal Company.

J. P. Cox, manager of the Perry Street Theater, Cape May, New Jersey, issues a miniature program on a card only two by three inches. It contains the program for the whole week, however, and the convenience of the size probably insures its being slipped into pockets for future reference.

It is quoted from good authority that A. J. Nichols, president of the Independent Amusement Company and well-known in Montreal as owner of the Strand and New Regent theaters, has decided to open still another house in Westmount. The house will seat 1,500 people and will be a facsimile of the Majestic Theater, Detroit.

From operator to manager of the theater in seven months is certainly a swift climb. This is the record of which Harry Golden-Har boasts. Seven months ago he started as operator in the Lux Theater at Montreal, and now he has assumed the position of manager of the same house.

Mr. Golden-Har will continue to use Universal service as has been the policy of this theater.

The *Orpheum Herald* is the name of a weekly theatrical newspaper issued by the Orpheum Theater of Aberdeen, South Dakota, with A. W. Walker as editor. This is a fine example of what the progressive, alive theater man can do, and one which could be followed advantageously by other theaters. This paper—in regular newspaper form—not only gives the program for the week but also carries news items regarding the plays and players and synopses of the releases.

The program of the Theater De Luxe, Los Angeles, California, of which Frank L. Schaffer is manager, shows Paramount and Triangle films exclusively. Two special notices given in this program are good, the one tells the exact time at which the five-reel runs will begin so that the patrons can be sure to get there in time to see the play from the beginning, and the other is an announcement to the effect that a special officer is employed to watch the automobiles in front of the theater.

The ladies of Colorado are now getting their spring creation ideas from the screen if the following appeal to *Real Reels* for help from W. C. Robertson, Princess Theater, Pueblo, is any criterion:

"I want to borrow a set of photos of Marguerite Clark in 'Mice and Men' as there is a young lady having a dress made by one of the leading dry goods companies here, and wants to copy the dress she wore."

The New Theater, Toronto, Canada, after being closed for a period of three years, has been taken over by Playhouses & Theaters, Limited, and will be opened in the near future. This company already controls two theaters in Toronto, the Playhouse and the Dundas Playhouse. Maurice J. Thayler, president of this company, has in view the acquiring of another prominent picture house in Toronto and steps have already been taken to secure the title of the theater in question.

A profit producing advertising campaign is being carried on by the management of the Palace and Lyric Theaters, Emaus, Pennsylvania. This is a newspaper campaign in conjunction with the *Emaus Independent.* A full page advertisement states that each new subscriber to the newspaper upon the payment of $1.00 for a year's subscription, will receive absolutely free a card entitling bearer to $1.50 in admission to either of the theaters. Following this announcement are the programs of the two theaters with a little comment on each film to be shown. This co-operation ought to be profitable to both the theaters and the newspaper.

William Code, owner and manager of the Alaska Dream Theater at Nome, Alaska, reports great difficulty with his ventilation because of the large attendance of the natives. Mr. Code says he keeps the windows open, has a large fan at front which blows a strong current of perfumed air over the gallery and in back another fan which sucks out the foul air. This is necessary because the natives are strong for pictures, in fact they are so strong that were not some such violent form of ventilation used there would be a dropping off of the white patronage, perhaps permanently.

Weekly Film News, Detroit, Michigan, devoted to the interests of the J. H. Kunsky theatrical enterprises, is a very pretentious little magazine. J. H. Kunsky, Inc., operates the Washington, Garden, Liberty, Royale, Strand, Empress, Alhambra and Columbia Theaters, all located in Detroit. The magazine runs sixteen pages and cover. The latter is in colors and bears the likeness of some actress. The programs of the eight theaters mentioned are given, and besides the regular gossip of the film industry, pertinent editorials and a question and answer department add to the interest of the little magazine.

L. F. Guimond, president of the Monticello Amusement Company, Monticello, New York, operating Lyceum enterprises, theater, bowling alley, billiard room, sends a copy of his house organ which he states, "is not yet what we are aiming at, but it is approaching nearer that ideal at any rate." The *Lyceum Motophotograms,* as this paper is called, is issued every two weeks. It contains eight pages of motion picture news and the program of the theater for two weeks. It also contains two pages of jokes scattered among the ad-

vertisements. The paper contains a number of illustrations and altogether is a very attractive house organ.

The New Family Theater, Adrian, Michigan, published the following in its program under the title, "Hints to our Help":

We are offering many startling surprises to every employee of the New Family. The boss expects you all to advance with the new industry.

Fifty per cent of the population of Adrian ought to see our Paramount attractions.

Long waits between pictures are unnecessary. Misframes should never happen in a well-regulated theater.

Every employee should be posted as to future attractions. It is your fault if you don't know.

Ushers, help patrons on with their coats, care for their packages, etc. Remember, on snowy days brooms have been provided to brush same off.

"Thank you," don't cost much and goes a long way to help make the New Family service more complete.

Reel Ammunition is the name given to a newsy four-page paper issued every Wednesday by the Laemmle Film Service, Minneapolis, Minnesota, in the interest of every exhibitor of the northwest, and sent free to all regardless of their exchange affiliations. The staff of this little paper includes:

Fred S. Meyer, editor-in-chief; Julius Bernheim and L. J. Blumberg, Jr., editors; D. O. Hoye, H. L. Muir, E. C. Marohn and L. A. Horn, associate editors; J. Gardner, L. H. Coen and S. T. O'Brien, correspondents enroute. Honorary associate editors: Carl Laemmle, president; Joe Brandt, general manager; M. Fleckles, general manager, Chicago; M. H. Hoffman, general manager exchanges. Contributing editors: Every motion picture exhibitor.

A real up-to-the-minute management is back of the Majestic Theater, Grand Junction, Colorado, as shown by the weekly newspaper of four pages, called *The Movie Fan,* which this theater issues. The subscription price of this paper is twenty-five cents a year, and besides carrying the weekly program of the theater it also contains reviews of the different photoplays, news of the motion picture world, and a goodly supply of advertising. Congratulations are to be offered to the Majestic operating staff, made up of: President, William H. Swanson; treasurer, H. T. Nolan; general manager, Chas. Decker; musical director, Prof. Leslie Grossmith; operator, Howard Morton; assistant operator, Whittaker Jaynes; cashier, Anna Boecking; house electrician and doorman, John Mahoney.

To L. F. Valley, advertising manager of the Broadway and Piedmont Theaters, Charlotte, North Carolina, is due a great deal of credit for the weekly magazine he issues entitled *Movie News.* This little house organ contains sixteen pages and is a regular motion picture magazine. It carries reviews of the films, notes of the players, a question and answer department as well as the programs of the two theaters and advertising matters pertaining to the theaters, and a large amount of local advertising. This paper is issued every Friday and is given free to every patron of the Broadway and Piedmont Theaters. The current issue contains a coupon asking the reader to sign and send it to the box office of the theaters, stating whether they enjoy the *Movie News* and wish it continued. There is no doubt that every coupon will vote for a continuance of this magazine.

Two examples of clever newspaper advertising by moving picture theaters are seen in a Waterloo, Iowa, paper. The Plaza Theater has a specially designed "frame" which outlines all its advertisements, and asks its patrons to watch for that frame every day as it will contain the notices of the attractions at the Plaza. The other clever advertisement is that of the Palace Theater of Waterloo, Iowa, which ran in the local paper a big scarehead: "Can the Palace Theater Continue? Management Between the Devil and the Deep Sea of the Film Celebrities and the City Guardians." This advertisement evidently hits a vital issue of the town in the fight for better paving of certain streets in a very clever manner. The writer of the copy evidently knew what would most quickly attract the attention of the readers of the paper, and this publicity also identifies the theater with the vital interests of the community, which is good business.

E. B. Raifstanger, manager of the Maihawe Theater, Great Barrington, Massachusetts, carried out a very clever bit of advertising recently. He advertised in the local papers that on a particular night there would be a drawing for a six weeks' old baby at his theater, the visitors to the theater to receive coupons and the drawing to take place after the performance. The baby was described of good parents, with blue eyes and light hair, and Mr. Raifstanger agreed to take the baby back if it proved unsatisfactory to the winner. The affair caused a great deal of comment throughout the town—and incidentally gave the theater a great deal of free advertising. On the night of the drawing it was announced that the winner would be obliged to sign papers agreeing to look after the welfare of the baby. The drawing took place and amid great excitement the winner was presented with a fat little pig.

Triangle Program Popular in New York

The motion picture exhibitors in the Times Square district evidently think the lead of S. L. Rothapfel, of the Rialto Theater, is a good one to follow, for since he started his house with Triangle pictures S. Eckman, Jr., manager of the New York exchange, reports that he has signed the New York Theater, the American, the Stanley and the Broadway, all in this district, and also the Savoy and the Park in an adjacent neighborhood. This makes 130 theaters in New York using the Triangle program.

Charles Johnson Post, author, artist and soldier, has been engaged by the Triangle Film Corporation to organize a Pacific Coast branch of the publicity department. The Triangle aims to make Mr. Post the man on the ground who will standardize the distribution of the Coast studios and obtain through his close connection with the eastern offices and knowledge of their desires the kind of special material for which there is constant demand.

Thomas Ince has gone east to make arrangements for showing his big film, "Civilization," in a special private showing for the president and his cabinet and other government officials. Also he is planning to send a print to Rome to be shown to the Pope, and hopes that it may be a powerful influence for universal peace.

The real inventor of motion photographs was Eadweard Muybridge, who was born at Kingston-on-Thames in 1830, and afterwards migrated to America.

Vitagraph Forces Humming

UNUSUAL FEATURES COMPLETED

FOR the week of May 22 Vitagraph offered a six-part feature, "The Suspect," and a three-part feature, "The Primal Instinct," as well as three three-reel comedies, "Kernel Nutt Wins a Wife," "The Cost of High Living," and "The Battler."

These will be followed on May 29 by "The Lights of New York," a Blue Ribbon Feature. The story, written by Charles L. Gaskill, deals with life in New York's slums and later leads into the society circles and gives an idea of the manners and customs of the "Upper Ten." Leah Baird plays the leading role, supported by Walter Grail, who is seen as a gangster. Adele De Garde plays the role of the sister and Arthur Cozine and Don Cameron are also seen in good parts.

William O. S. Earle, director for the Vitagraph Company, assisted by Cameraman Clark R. Nickerson, is at Monte Alto, Pennsylvania, filming scenes showing the old and new methods of forest fire fighting. Mr. Earle is co-operating with the Pennsylvania Forest Rangers and School of Forestry. There will be two full reels made to assist the Bureau in their campaign for the collection of the necessary amount of money required to improve the present conditions. The first reel will show the system now in vogue, the old style way and means of carrying out their work, and the other will present the advantage of the new and improved methods.

Earle Williams, who is now working in Vitagraph's "The Secret Kingdom"

Director Wilfrid North and his company of players headed by Lillian Walker, Evart Overton, Denton Van and Robert Gaillard, have returned from Highland Falls, New York, where they have been filming scenes for an adaptation of one of Hamlin Garland's books, which is being produced as a Blue Ribbon feature. Director North used many of the natives of Highland Falls in the filming of the play, and the locations corresponded exactly with the description in Hamlin's book. An iron mine which has been in operation since 1776 and from which iron was extracted to furnish cannon balls for Washington in many of his battles, was utilized in this picture.

If he had been made to order Anders Randolf could not have better suited the part of Karatoff, the military governor, in the Vitagraph feature, "The Suspect." Mr. Randolf is a direct descendent of one of the Viking kings of early Danish history, and his physique and general appearance make him resemble his noted ancestor. In addition to being an actor of ability he is a pastelle artist of reputation and one of the greatest swordsmen in Europe, being the winner of the championship in Denmark at the age of eighteen.

One of the prominent physicians of Bay Shore, Long Island, received a telephone call the other day which made him move about as fast as he had ever moved in his life.

When he answered the 'phone an excited voice on the other end shouted: "Come to the Vitagraph studio, quick, one of our stars has attempted suicide."

He immediately collected a number of instruments, including the pulmotor, put them into his waiting auto and made a dash for the film establishment.

While he was doing this, Director Ralph W. Ince, with his cast and camerman, were patiently awaiting his arrival. It seems Lucille Lee Stewart was to have attempted suicide in the Blue Ribbon feature now being completed by Mr. Ince, and this capable director conceived the idea of having a practicing physician come into the scene and go about his work in the regular way. With the assistance of Miss Stewart the deception was carried out and the developed negative shows a very realistic piece of work, including a busy doctor with all the latest surgical instruments.

"The Secret Kingdom" provides Earle Williams with an opportunity to reveal the strongest and most convincing angles of his acting. Although Mr. Williams has been an admired Vitagraph celebrity for years he is now giving promise of better acting than ever before. He is displaying remarkable versatility in each new Vitagraph shadow drama that appears.

City Taxes Theaters

Petitions have been placed in circulation in Defiance, Ohio, asking for a referendum on the new ordinance passed by council imposing a tax on motion picture theaters.

Proprietors of the local theaters are backing the movement. They assert that the tax imposed by city council is prohibitive and that if it is enforced it will mean either the closing of their places or the importation of cheap and trashy films.

The assertions also is made that the tax is considerably higher than that imposed in Toledo, where the shows have the benefit of three performances, one in the morning, a second in the afternoon and the third in the evening.

The tax provided is $4, $8 and $12 per month.

Kleine Opens New Branches

The demands for the Billie Burke serial have caused George Kleine to add four new offices to his list of exchanges. There is now a branch in the Empress Building, St. Louis, with I. P. Rosenberg in charge; another in Indianapolis, Fletcher Savings and Trust Building, W. A. Ratz, manager; one at 207 Broadway Market Building, Detroit, in charge of F. Rutledge, and a fourth new office under the managership of Rudolph Berger in the Bank of Commerce and Savings Building in Washington, D. C.

UNIQUE INTERNATIONAL FILM

International Film Service, Inc., Catches Anti-Censorship Demonstration at Albany. "Mysteries of Myra" Still Going Strong

Friday night at the Motion Picture Board of Trade at Madison Square Garden witnessed the first showing of scenes made at Albany during the anti-censorship propaganda led by the International Film Service, Inc. The film showed the arrival at Albany of delegates and speakers on the special train run over the New York Central road, the progress of the huge motor truck, containing ballots of protest against the obnoxious measure being hauled through the streets of Albany and approaching the state house, where the box of protests was presented to Governor Whitman.

His excellency the governor is shown greeting prominent officials in filmdom, lawyers and speakers. A very excellent close-up was obtained of E. A. MacManus, president of the International Film Service, Inc., in the act of shaking hands with Governor Whitman.

The International is to be congratulated upon the success of its whirlwind campaign against the obnoxious censorship measure, and it will be almost entirely due to the untiring efforts of this company that the censorship bill will be vetoed.

How Jean Sothern, star of International Film Service, Inc., was actually hynotized in her own scene during the filming of an episode in "The Mysteries of Myra," has been told in a previous issue.

The scene referred to showed the great hynotizing machine in operation, and at the conclusion of the scene Miss Sothern continued in her position, eyes fixed and staring. After being awakened Miss Sothern was dazed for some time and was unable to continue with her work for the rest of the day.

A New York woman also fell under the spell of the machine, from watching the screening of the particular scene in "The Mysteries of Myra" which so strongly affected Miss Sothern. That this actually occurred, and the lady in question was in a sort of trance for some minutes after the scene faded out, will be corroborated by a number of witnesses.

J. K. Burger, manager of exchanges, of the International Film Service, Inc., has left for a week's trip to Pittsburgh, Chicago and St. Louis, where he is called on business matters in connection with the unprecedented booking of the "Mysteries of Myra" feature series.

On a recent trip to Boston Mr. Burger booked additional business to the amount of thirty-nine thousand dollars.

Up to date the "Mysteries of Myra" series has broken all records for bookings all over the country, and the demand for this feature is greatly increased as the exhibitors are made to realize the possibilities of this huge success. Letters from exhibitors are daily pouring into the International offices, and in every instance the "Mysteries" series is pronounced the biggest thing in pictures now before the public.

The International Film Service, Inc., introduced a decided novelty at the Board of Trade exposition, when Mr. Herbert Hancock, one of America's most eminent motion picture producers, staged some of his work for the edification of the crowd.

Mr. Hancock showed the gowns themselves displayed by New York's best model talent. He then directed the actual filming of the gowns, as it is done in the studios. One hour later he showed on the screen the finished picture, and scenes which had been taken only a few moments before. Thus the audience was given opportunity to view these late creations twice in the same evening, much to the delight of the feminine contingent.

When introducing this novelty, Mr. Hancock stated that it has been his aim always to produce fashions in an artistic manner, showing not only the gown itself to the best advantage, but also seeing to it that the models wearing these gowns are physically fit and best suited to the purpose, thus carrying out the idea of beautiful gowns for beautiful girls.

Board of Trade Show Big Success

(*Continued from page* 1188)

hibitors who came to the show. The Eastman Kodak Company's booth was in charge of Richard Brady of the cine film department. Other booths on the balcony at the Twenty-seventh street side of the Garden were occupied by The Acme Lithographing Company, Simplex Photo Products Company, Bell & Howell, National Carbon Company, Children's Program Society, Typhoon Fan Company, John Letterstedt.

The Motion Picture Apparatus Company's representation was situated on the balcony at the Twenty-sixth street side. Here numerous motion picture supplies were on view. The Carroll Non-Rewinding Magazine was on display at one of the booths. The Cooper Hewitt Company, Westinghouse Electric & Manufacturing Company, Film Fire Protection Company, Vim Comedies, Universal Electric Stage Lighting, Kinetikartoon Company and the Screen Club booths were to be found on the balcony.

The motion picture press was well represented. Arthur Leslie's Publicity Headquarters, *Motion Picture Magazine, Motion Picture Classic, The Moving Picture World, The Motion Picture Mail, Motion Picture News, New York Morning Telegraph* and MOTOGRAPHY maintained booths throughout the week.

What for a few minutes looked like a fire panic at the Garden during the exposition was caused by the ignition of film in one of the booths. The crowd were quickly quieted, however, when they learned it was only a fire started to demonstrate the efficient fire prevention device which was attached to the projection machine. The demonstration was made by the Film Fire Prevention Company which handles this device.

Director Ralph W. Ince conferred a distinction upon his roster of players when he added to them Miss Josephine Lovett, who will play the part of the mother in his next production.

Miss Lovett has had a stage career that has been significant, appearing in leading roles with Henry Miller, Robert Hilliard, Robert Edeson, Miss Henrietta Crossman and just prior to joining the Vitagraph players was connected with the Miss Grace George Company at the Republic Theater in New York. These important stage portrayals has well fitted Mr. Ince's new player for the photoplay. Miss Lovett also wrote the scenario of the play in which she is to appear.

Should the film fire in the gate of the projector always remember that the first thing to do is to keep cool.

Munsterberg Speaks at Paramount Reception

GEORGE BEBAN AND OTHER NOTABLES AT EXPOSITION

THE Paramount reception at the exposition brought together an unusual number of notable people of the screen. An exhibition of George Beban in "Pasquale" was made one afternoon and evening and Mr. Beban was present to give a little talk and receive his friends. Dorothy Dent was the guest of honor at the reception, and Fanny Ward came to the Garden to see herself on the screen for the first time in "The Cheat." Jack Dean, who in private life is Fanny Ward's husband, accompanied her. Burton Holmes and Professor Munsterberg were also present.

Hugo Munsterberg, Harvard psychologist, scenario writer and associate editor of the Paramount Pictographs, spoke at the exposition on how he dared put psychology into motion pictures. He said he realized that the screen provided a more universal text book than the laboratories could ever become and that psychology might become a vast and far-reaching influence through its presentation on the screen.

"Much is heard about the conservation of natural resources in this country," said Professor Munsterberg. "But what, if anything, is heard about conserving the natural talents of young people, who know nothing about directing their ability in the proper direction? Practically nothing. Here is where I saw that the Paramount Pictograph might step in to direct a vast wealth of talent into the proper channels.

"I have arranged my mental tests in the Pictograph so that motion picture audiences may learn what characteristics equip one for special kinds of work, so that each individual may find his proper setting. There are tests to show whether one has constructive imagination, the ability to think quickly—these are for the executive type of mind, which must be able to grasp the meaning of a situation as soon as it presents itself. My scenario shows simply how the constructive mind can build names out of letters arranged in a totally different order from the original one.

"For the man who does detail work there is another kind of test. In this the pictures show how keen is one's power of observation and the scenes have important details missing which may not be apparent at first glance. There is no type of mind which cannot be classified through this series, which may do a wonderful work in making the necessary connection between talent and the occupation for which it is best suited.

"While the school books of the past may not be discarded for the screen, the films will have perhaps a wider and greater field of usefulness. There need be no limits practically to the influence of the motion picture as an educator, although there is no subject which can be more clearly presented through the camera than psychology."

New Holmes Travel Picture

Burton Holmes' latest "Easy Chair" journey was "Cruising Through the Philippines to Cebu, Iloila and Zamboangu." The trip was made as the guest of Uncle Sam in the coast guard cutter "Scout." Mr. Holmes has also prepared a film entitled "Every Little Bonnet Has a Meaning of Its Own." This shows a collection he has acquired of masculine millinery from all parts of the world.

Mr. Holmes himself posed for the photographs in which he is seen in India wearing the pith helmet, in Hawaii with a "lei" around his broad-brimmed hat, as a Javanese gentleman with turbans, skirts and parasols, in Hongkong—looking very much like an American—among the Parsees wearing their shadeless homely black headgear, in peasant gala costume in Bohemia, as a gentleman from Java dressed for a rainy day promenade and in the street dress and pot hat of Korea.

The second of Ashley Miller's "Plastiques," "Did Sherman Say Law or War?" is among the short reel subjects from the J. R. Bray studios on the Paramount Program. Two farmers, a lawyer and a cow constitute the cast of this drama, the plot of which depends on the squabble of the farmers over a cow which is claimed by both. The rightful owner engages a lawyer to defend his rights, but the litigation drags out through the courts until the cow wastes to a skeleton. At the final settlement one farmer is awarded the cow's tail, the other his horns. To the lawyer himself goes the cow as the payment for long and faithful service.

Witchcraft Exploited by Lubin

Sorcery, superstition, witchcraft, wraiths and goblins all have a part in the Lubin five-reel feature, "The Flames of Johannis," in which Nance O'Neil is starring. There are many wierd and unusual scenes and mystic camera tricks inserted in this film which make it quite out of the ordinary. One scene depicts Nance O'Neil as the foundling, Marika, playing tense episodes with herself as Zirah, the old gipsy thief. The company encountered some peculiar superstitions of the Dutch while filming this play in Pennsylvania. One scene calls for a snow storm and there is a legend to the effect that the Onion Snow always comes about the first of April. The director waited in vain and at last had to move the company to Wilkesbarre, where a real snow storm was raging, because the Onion Snow did not arrive this year until April 7.

For a perfectly opaque screen, a stout, dead white paper, pasted over heavy sheeting and well whitewashed when dry, answers excellently.

With Paramount and Burton Holmes in the Philippines, glimpse from one of the Holmes Travel Pictures

FEATURE FOR EXPOSITION

Selig Has Interesting Feature at Exposition—Other Pictures Completed and in the Making

William N. Selig prepared a most unusual and interesting feature to add to the pleasure of the exhibitors and others who attended the National meeting of Motion Picture Exhibitors in New York—a special film presenting the famous Selig Zoo at Los Angeles, and inside views of the filming of a Selig Red Seal Play.

Selig's six-reel feature, "War-torn Poland," had its premier showing at the Star Theater, Chicago. Although the seating capacity of this house is 2,200, it was packed from one o'clock until midnight and the manager has secured a return engagement for two days. The leading Polish societies of this country are taking unusual interest in this film and may use it in connection with the Polish Relief Fund.

Athletic Feature Films is a new series which Selig will release through the V. L. S. E. This series will be composed of twelve one-reel feature films showing the most famous stars of the athletic world in action, and will be under the direction of J. H. Herman, well known as a promoter of athletic events. Among the subjects to be presented are Albert Cutler, the Yankee billiard champion, in a match game with Koji Yamata, the Jap marvel; Dr. B. F. Roller and Frank Dalkus in a wrestling match; Mike Gibbons in a boxing match; also champion players of pocket billiards, bicycle racers, boxers and others prominent in various lines of sport and science.

Active work has begun on the seven-reel production of "The History of Indiana." The scenario, which was written by Gilson Willete, has been approved by the Indiana Historical Commission and the Governor of the State. Frank Beal is directing the production.

The Selig Company released a number of shorter productions through the General Film Company. On May 1 "The Man Within," a three-reel Diamond special featuring Tom Mix and Victoris Ford, was released. "An Elephant's Gratitude," in which Edith Johnson and Harry Lonsdale are starred, and an elephant enacts a most important role, was released May 6. Charles Hoyt's comedy, "A Stranger in New York," with Otis Harlan in the title role, will be another three-reel Diamond Special and was released on May 8. "The Sheriff's Duty," a Tom Mix drama, was scheduled for May 13.

A series of one-reel Tom Mix western comedies and dramas will soon be released by the Selig Company through the General Film Company.

Ivan Insures Realism

Director Abramson of the Ivan studios insists upon realism in the scenes. Recently in the production of "Her Husband's Wife," the child, played by Kittens Reichert, is supposed to cry for her parents and a friendly musician who has taken charge of her tries to soothe her by playing on his violin.

After three rehearsals in which Kittens failed to bring the real tears Mr. Abramson had about given it up, and no wonder for even William Bechtel himself, who was playing the role of the musician could hardly conceal his mirth at his rendition of a popular air. They were struggling with this scene one day when Professor Alexander, the Modern Stradavarius, was visiting the studio. On a happy inspiration the director asked the great violinist if he would play. He consented and the scene was taken with Bechtel "faking the fiddle" and the professor behind the camera playing a familiar lullaby to which Sally Crute, Mignon Anderson, Agustus Phillips, Brindsley Shaw, Bradley Barker and Edward Mackey lent their voices. The effect on Kittens was immediate and real tears coursed down her baby cheeks.

Noted Cameraman Dead

Emmet A. Williams, a well-known New York cameraman and a member of the Cinema Camera Club, died on April 28 at his home in New Rochelle, N. Y. Mr. Williams was for some years employed by the Thanhouser Company, the Mutual Film Company, and for the last two years was connected with the Famous Players Mary Pickford Company. Mr. Williams was Miss Pickford's cameraman. She had great confidence in his ability to portray her to the best advantage on the screen. Mr. Williams is survived by his wife and three brothers.

Among those attending his funeral were Mary Pickford, Adolph Zukor, president of the Famous Players Company, and Mrs. Zukor, Al. Kaufman, James Kirkwood and H. L. Broening, representing the Cinema Camera Club.

New Screen Club Organized

Des Moines, Iowa, is the latest city to come into the fold with the organization of a Screen Club. The charter members of this organization are A. Blank, L. A. Sheridan, M. J. Frisch, Abe Frankel, R. S. Ballantyne, Harry Hiersteiner, C. W. Jefferies, R. C. LeBeau, C. P. Rich, C. E. Smith and V. B. Lederman.

The officers are C. E. Smith, president; Abe Frankel, vice president; Harry Hiersteiner, secretary, and A. Blank, treasurer.

Only one meeting of this club has been held as yet, the object being to plan the best way in which they could co-operate with the Iowa Exhibitors' League in their convention to be held on May 23 and 24. It was decided to give a big ball and banquet on May 24 under the auspices of both the Exhibitors' League and the Screen Club.

Overland in Buffalo

Buffalo, New York, is now the headquarters of the Overland Film Producing Company, a newly incorporated firm. The company's first six-reel feature, on which it is now working and to be released about September 1, is being kept a secret, except that its title is, "Man's Fate Is Woman," and it is announced to be a heavy, society drama, with plenty of strong moral points. The story was written by James Calnay, the president of the company, who is to direct and to be featured in the play. He came to this country from Europe where he is known as an expert in the motion pictures, and although only two years on this side of the ocean he has done well in adopting American ideals.

Annette Kellerman, the "diving Venus," who is famed the world over for her swimming, has a beautiful voice and has an ambition to become a classical singer and dancer. She is now a Fox star.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

"Be Not Afraid"

PERHAPS the best motto to give the aspiring photoplaywright is "Be not afraid." If you are interested in photoplay writing and are desirous of entering the profession, be not afraid, first of all, to carefully take stock of your own endowments. Thoroughly analyze yourself, look the question squarely in the face and consider the matter from all standpoints.

Do you possess any natural talent?

Are you ambitious and determined to succeed?

Are you willing to work and work hard?

Are you ready to overcome various obstacles and many discouragements?

Be perfectly frank with yourself in this analysis. Do not be so modest and so lacking in self-esteem that you are afraid to give yourself a just chance. Do not be afraid to try for fear you will not make a success of the work and for fear you do not possess sufficient talent to justify its being developed. Give yourself a chance to find out of what ability you are master. You may possess much ingenuity which has been lying dormant awaiting development. But on the other hand do not be so sure of yourself that you stumble over your own self-conceit.

SHORT STORIES AND PHOTOPLAYS

Be not afraid you cannot write photoplays because you have never been able to write short stories. The two classes of literary effort are entirely different. There are many successful short story writers who are not able to write salable scenarios. In short story writing you need a command of the English language which is not necessary in scenario writing. The glowing description and flowery literary endeavors so pleasing in short stories are entirely out of place in the photoplay. The clever, spicy conversation which is hard for the neophyte to compose is not required in the photoplay. What is required in the scenario is not a story encompassed with beautiful phrases and carried along by the description of characters and their conversation, but simply a story told in action, and that action expressed in terse, concise words. So your lack of ability in writing short stories does not necessarily mean your lack of ingenuity in writing photoplays.

FIELD IS OPEN FOR EVERYONE

Also remember that the photoplay field is a "free for all." There is no racial prejudice here. There is a chance for everyone in photoplay writing, there is no barring of race, color or class. The film companies are looking for brains which are capable of conceiving original ideas and developing strong plots. It makes no difference to them whether you come from the tenements in the slums or from the palatial home of the multi-millionaire. It makes no difference whether you are a German, an Englishman, a Japanese, or an American-born citizen, everyone has an even chance, there is no playing of favorites.

WORK AND WORK HARD

Be not afraid to work. If you are not willing to work and work hard, do not go into this profession. There is no easy road to success. Do not think it is easy to write salable scenarios. It is not. One of the most erroneous ideas of the amateur writer is that anyone can write a photoplay as good as many of those seen on the screen, and then they start in the work and find writing salable scenarios is a man's work and no mere child's play. Scenario writing is no easy task—it means study, concentration, thought, a versatile mind and vivid imagination, and most of all, a tenacity "to stick until success comes." And to those who will stick, will work, will wait, success will come and in a measure to more than compensate for all the energy involved.

SUBMIT ONLY YOUR BEST EFFORTS

Do not think that the reason you do not succeed is because the editors do not appreciate your efforts, they do appreciate and depreciate them, they know that they are not worth while and so will not accept them. But once produce something which is worth while and see how quickly they will recognize it. Do not start out with the idea that you will try out the game and write a photoplay, no matter whether it represents your best efforts or not, and send it out to a film company just to see what they think about it and then later if you think it worth while, write a masterpiece. Remember the editor is as good at guessing as you are and he recognizes at a glance that this is simply a mediocre script dashed off in a spirit of bravado, and will return it to you with a feeling of resentment that you should think he could not detect your game. And when your next script comes along he will be too wary to bite a second time, and it will be given no consideration. If this photoplay writing is worth doing at all, it is worth doing well. If you are going to write a masterpiece write it, and do not try to break into the film game until you have something to offer which represents the best that is in you at the time. It may not be the best of which you will eventually be capable, for study and practice will develop your faculties until you can produce something which is really salable. But it will show the film company editor that you are willing to submit only your best work, and are putting thought and conscientious endeavor into the writing of your manuscripts, and he will readily see that ultimately you will be able to produce something worth while and will be willing to read whatever you submit.

DO NOT BE EASILY DISCOURAGED

Be not afraid of discouragement. If you are easily discouraged, stop now. If you cannot endure the discouragement of seeing script after script come back with sickening regularity until you have reached the point

where you have something worth selling, do not start in this profession. It is disheartening to spend weeks over a manuscript and then have it promptly returned marked "Unavailable." You must be able to rebound from these setbacks, you must not acknowledge you are beaten but simply arise from each defeat of this kind with the grim determination that you will beat the game yet, with the knowledge that there is something lacking in your work, there is some reason why you were downed, you are weak in some respect. Always keep in mind the idea that the joy over the first script accepted will more than atone for all these discouragements.

THE SURVIVAL OF THE FITTEST

But stop and consider a moment. Is there any profession, literary or otherwise, which you can enter and immediately attain success? Consider the young doctor and lawyer; does success come to them with the issuing of their license to practice? No. Take the young man entering commercial business; is he immediately made head of the firm? No. In everything, we must start at the beginning and work up, we must climb the ladder of success rung by rung, and in law, medicine, technical work, politics, literary endeavor and photoplay writing, it is a case of "the survival of the fittest," and it behooves you to make yourself one of the "fittest." If you fall by the way there are many ready and eager to press forward to take your place, to obliterate you entirely, and the race will go forward without you.

DO NOT BE OVERZEALOUS

On the other hand do not be overzealous, when a script is accepted and you receive your check accompanied by a polite letter from the editor saying he will be glad to receive further contributions from you, do not thing that your reputation is made and any script which bears your name will immediately be accepted. Do not bundle up all the old manuscripts you have been unable to sell and fire them right back at the editor, for he will return them to you just as quickly. He does not want any old thing you have, he wants other plays which measure up to the standard of the one he has just accepted. This bombardment of mediocre and amateurish scripts will be liable to spoil your career just as it has started.

As there is a psychological moment for everything so is there a psychological time in plot making and selling. To be successful requires patience, definite ambition and good judgment.

Be not afraid to work, study, wait for success—and you will reach your goal.

Revival of the Short Film

A STUDY of the recent releases of the different film companies will bring joy to the heart of the free lance writers, for they will find that almost all of the companies are again turning to the shorter photoplays, the one, two and three-reelers. Some of the companies are making a specialty of the one and two reels and are featuring the same stellar talent in these plays as in the longer ones. This means that the short plays must contain as much meritorious material as the longer ones.

This change on the part of the film companies denotes the change in the public demand—for the public is the ultimate consumer and what the public demands the public will get. There has been such a surfeit of the five and seven-reel feature films that the motion picture public has tired of them and the return to the shorter plays is a relief.

This does not mean that the shorter plays will be shown to the exclusion of all others but that the programs will carry a greater variety, and the number of one, two and three-reelers produced will be much greater than formerly. Some companies which have never before produced anything but features are now adding the short films to their regular programs.

This change of policy should encourage the amateur who has felt that the market for the outside writer was very poor on account of the number of adaptations which were used for features, and the limited demand there was for the short films. Many amateur writers who can write strong one and two-reel photoplays do not feel that they are capable of handling larger subjects, and they have become rather discouraged in the last year because so many of their really worth while scripts have been returned because the various companies stated they were buying no one and two-reel scenarios.

In submitting scenarios of one and two-reel lengths there is this to be taken into consideration. The one and two-reelers of today are very different from those shown two years ago. Each one is a miniature masterpiece. As the companies are putting the same care into the selection of cast and direction on these shorter films as on the features the play must be worthy of that attention. It is not the ordinary play which has so little of value in it that it is not worth wasting more than a thousand feet of film on it that is desired, but it is the play which although extending over only one or two thousand feet of film fills every inch of this space with strong, original action.

There is even a greater demand for short comedies than for dramas, and the writer who has clever, humorous ideas can always find a ready market for them. If you feel that your forte is this class of photoplay, then now is the time for you to dig right in and see if you cannot fill the demand for high class comedies.

Photoplay Market

American Film Manufacturing Co., West Mission Street. Santa Barbara, Cal.—One and two reel dramas or comedy dramas (no slap stick). Also four and five reel dramas.

Arrow Film Corporation, New York City—Scenarios for five and seven reel feature plays.

Biograph Company, Gerard and Georgia Streets, Los Angeles, Cal.—Synopsis only for three and four reel dramas.

E. & R. Jungle Film Co., 1720 North Soto Street, Los Angeles, Cal.—One hundred dollars per reel for one reel comedies. Stories must be funny, contain original ideas, have perfect continuity, and written for and around "Napoleon" and "Sally," the chimpanzees with the human brain.

Eagle Film Manufacturing and Producing Co., Jacksonville, Fla.—Comedy material only.

Equitable Motion Picture Corporation, 130 West Forty-sixth Street, New York City—Offers one thousand dollars for a five reel synopsis with a strikingly original story.

Gaumont Company, 110 West Fortieth Street, New York City—One hundred dollars a reel for three, four and five reel features, synopses or complete scenarios.

Metro Pictures Corporation, 3 West Sixty-first Street, New York, N. Y.—Top prices offered for good, live, clean comedies in one, two and three reels suitable for Mr. and Mrs. Sidney Drew. One hundred dollars a reel for features, synopses or complete scenarios.

Mutual Film Corporation, 71 West Twenty-third Street, New York, N. Y.—Three and four reel dramas.

New York Motion Picture Corporation, Culver City, Cal.—Five and six reel modern social dramas, comedy dramas, and stories of intrigue. No costume plays.

Paramount Pictures Corporation, 485 Fifth Avenue, New York, N. Y.—Magazine stories in motion pictures—two hundred feet of film to each including titles. Novel ideas of national interest, inventions clearly explained by close-ups, unusual photographic effects and trick pictures desired. Full list of suggested titles should be included. Address Pictograph Division.

Vitagraph Company of America, East Fifteenth Street and Chestnut Avenue, Brooklyn, N. Y.—Single reel comedies and three and four reel dramas.

Thomas Chatterton—Soldier

Thomas Chatterton, hero of "The Secret of the Submarine," the new American-Mutual chaptered photoplay, was chosen for this role partly because he is one inch short of six feet, and impresses all who meet him with his excellent carriage and soldierly bearing.

Thomas Chatterton in "The Secret of the Submarine."

Mr. Chatterton had a good deal of stage experience to his credit before going into pictures. He acquired the stage fever when fourteen years old, and as a leader of the boys he fitted up the barn, directed the scenery painting, built the props, wrote the plays and acted the leads. After many appearances in amateur theatricals Chatterton secured a position in the Shubert stock company when only seventeen years old. In after years he toured in vaudeville, put in a season with Proctor's Fifth Avenue stock company, and heard his own vaudeville team, and then became a permanent member of a stock company. His first engagement with the motion pictures was with the Universal, after which he became a member of the "Flying A" force.

As Lieutenant Hope, U. S. A., in "The Secret of the Submarine," Mr. Chatterton has a splendid opportunity, and he enacts the role of the dauntless young naval officer vigorously and naturally.

Signal Plans Trip to Orient

Combining business with pleasure, Helen Holmes, J. P. McGowan and their company of Signal players are soon to leave the Los Angeles studios for a trip to the Orient, the trip to serve in the double capacity of vacation after the strenuous work of producing "The Girl and the Game" serial and the later feature, "Whispering Smith," and to enable them to secure the necessary boat scenes and exteriors in Honolulu for the production of a five-reel feature, "The Diamond Runners," which Mr. McGowan and Miss Holmes are at present putting into scenario form.

The party will take passage at San Francisco and go direct to Honolulu to make exterior scenes. It has not yet been decided whether or not they will continue the trip to Japan and the Philippines, but it is likely that they will visit either one or the other of the two places before returning to the Los Angeles studios for the making of the remaining interior scenes.

Those to comprise the company on the trip include, besides Miss Holmes and Mr. McGowan, Paul C. Hurst, Thomas G. Lingham and Mrs. Lingham, Leo D. Maloney, William Brunton, S. A. Sues, the cameraman, and a staff of propertymen and assistants. A set of lights will be taken along to facilitate the making of interiors on the ship and in real locations in the islands.

Before leaving Los Angeles, it is Mr. McGowan's intention to make a number of exterior scenes of action that is to take place in the Kimberly mines. The party will be away something over a month, working by easy stages towards the completion of the five-reel story of adventure.

The J. P. McGowan company of the Signal Film Corporation has completed the production of "Whispering Smith," the first episode of the screen version adapted from the novel of that name by Frank H. Spearman, and has begun the production of the second installment, which is to be released under the title, "Medicine Bend." So far as can be learned, this method of releasing a feature in two episodes of five reels each has never been employed by a film company prior to "Whispering Smith."

Survey lines this week were run by a corps of engineers for the laying out of a spur and a passing track at the Signal's studio station at Signal on the Salt Lake railroad near Pasadena. It was found advisable to lay these tracks to facilitate the production of the company's railroad pictures, in which it specializes.

New Chicago V. L. S. E. Department

The Chicago office of V. L. S. E., Inc., has announced a new department for the especial benefit of exhibitors. It is to be a publicity department, under charge of Gordon Laurence, "which will be ready at all times to assist exhibitors in securing greater returns out of V. L. S. E. features through co-operation with the newspapers, suggestions for local advertising and by supplying especially prepared advertisements for the newspapers."

Visitors are no longer to be received with open arms at the Signal Film corporation's studios. The latch-string has been pulled inside and the welcome mat has been hidden in a dark closet where it is in no danger of April-fooling an unsuspecting public. The popularity of the studio as a place where film fans might watch Helen Holmes at work was found to be growing too rapidly for the liking of the producer and cast. The result was the construction of barred gates and the refusal to allow anyone within them unless he was really bent upon business.

The Irish troopers in Dublin being reviewed by Lord Wimborne, Lord Lieutenant of Ireland. Selig-Tribune.

WOMEN URGE CLEAN FILMS

Woman's Press Club of New York Urges Members to Show Manufacturers They Will Uphold Only Clean Pictures

At the last meeting of the New York Woman's Press Club Jane Stannard Johnson delivered an address in which she pointed out to the members that it was within the power of the women to compel clean pictures.

Resolutions were drawn up, a copy of which was to be sent to each manufacturer. These resolutions stated that recognizing that the motion picture is more widely read than any other form of printed matter today and also that while some of these pictures are not of the standard of literature one would have in their homes, some are of a very high class and show what the manufacturer can produce. The resolutions ask, therefore, that the manufacturers turn their time to producing only high class pictures and the women of the club pledge themselves to support these manufacturers by patronizing pictures of this desirable type and withholding their patronage from unworthy pictures. Also they promise to publish the names of the producers who are making these worthy films in their club publications and help them in every way possible.

It is claimed that the efforts of some manufacturers to produce high class pictures has proved their popularity and money making value. For example, the two most popular actresses of the stage and screen are Maude Adams and Mary Pickford, and yet neither has ever been seen in anything but a clean picture. It is allowed that the producers are right in declaring they must give a variety of pictures in order to please everyone, and intelligent women of this country do not think that only such pictures as can be seen by children and girls should be produced.

The members of the club have found it is not only necessary in handling this matter to recommend good pictures seen at local theaters, but to attain the end desired they must get back of the exhibitor to the manufacturer of the films. Hence the determination to send a copy of the resolutions to all manufacturers and ask for their co-operation in this matter.

Action is also to be taken on this matter at the Biennial of the General Federation of Women's Clubs when it meets in New York this month.

A TRIBUTE PERFORMANCE

Mammoth Charity Show Was Given in the Metropolitan Opera House for Benefit of Actors' Fund Many Notables Present

The country-wide movement to raise money for the actors' fund culminated in a tribute performance at the Metropolitan Opera House on May 16. The most prominent members of the musical profession offered their services on this program.

Through her double association with both the films and the opera stage, Geraldine Farrar was particularly important in the Metropolitan affair. Miss Farrar presented the second act of "Madame Butterfly," assisted by Signor Polacco. Such artists as Mme. Alda, Lucca Botta, Fritz Kreisler and Leopold Godowsky completed the musical offerings. The affair was under the personal direction of Daniel Frohman, president of the fund.

Each of the two big film expositions held in New York had an actors' fund day, and at the Garden an added feature was provided in a series of dancers and soloists, who rendered the film song, "Florence Lawrence," which was sold at the Palace for the benefit of the campaign. Renderings of the words and music of the Misses MacDonald and Steiner were given by Ethel Gilmore, premiere danseuse of the Metropolitan Canadian Grand Opera Company; Irma Summa; Florence Tappan; Helene Coyne, of the Metropolitan ballet; Garry McGarry, of the Vitagraph Company of America; Alice Fyller and the Misses Marguerite and Mary McNamara.

The west is vieing with the east in their efforts to swell the actors' fund, and San Francisco is coming well to the fore. The local committee in charge of the activities in San Francisco is composed of: Chairman, Herman Wobber; secretary, Mark M. Leichter; director of publicity, Louis Levy; Irving Ackerman, Morris Meyerfeld, Sid Grauman, Alexander A. Beyfus, John Partington, C. Langley, Eugene Roth, Sam Harris, Joseph Levin, Ralph Pincus, M. J. Getz, George Davis, Homer Curran, J. J. Cluxton, Sam Levin, Sam Gordon, Thomas O'Day, Mark A. Lasky, Selby Openheimer, William Citron, Ralph Clark, Louis Reichert, R. Quive, H. H. Hicks, F. K. Stout, M. L. Markowitz, H. W. Ohive, R. S. Simpson, H. W. Stubbins and Sam Loverich. Great things are expected of San Francisco and its organization when the final tally is made up.

Paul West, poet, author, humorist and photoplaywright, and Epes Winthrop Sargent, author and photoplaywright, have both written letters urging the public to help in this worthy charity, laying stress on the point that one is not simply asked to contribute to this fund, but it given an exceptionally good performance in payment for the amount contributed.

Anita Stewart, the Vitagraph star, led the grand march at the big film ball held in Horticultural Hall, Philadelphia, to aid the actors' fund. The ball was a great success both socially and financially. The committee of patronesses included Mrs. Cornelius Stevenson, Mrs. William Yorke Stevenson, president of the Plays and Players Club; Mrs. Samuel Chew, president of the Charlotte Cushman Club; Mrs. Otis Skinner and Mrs. R. Emmet Hare.

Screen Beauties Invade Wall Street

Florence La Badie, the Thanhouser star, accompanied by the most beautiful young actresses from the studios around New York, invaded Wall street May 15 in an effort to interest the brokers in the campaign for the Actors' Fund. Miss La Badie led the procession in her new white and gold car and the others followed in decorated automobiles. The young ladies were all dressed in their prettiest and most becoming clothes, and hoped to raise money to aid in the campaign and also arouse interest in the benefit performances at the different theaters in the evening.

S. L. Rothapfel, director of the Rialto Theater, New York, assisted by Samuel Goldfish, chairman of the National Executive Committee of the Motion Picture Campaign, and Daniel Frohman, president of the Actors' Fund, planned a mammoth festival of motion picture stars for the Rialto Theater the week of May

On May 15 hardly a theater in Kansas City and vicinity failed to donate ten per cent of their receipts to the Actors' Fund. Much of the credit for this cooperation is due to a sub-committee composed of Frank L. Newman of the Royal, Frank I. Buckingham of the Apollo and William Scoville of the Idle Hour. 15 for the benefit of the fund.

Current Releases Reviewed

"A Rose of Italy"

Three-Reel Essanay Drama Released May 20. Reviewed by Genevieve Harris

A NUMBER of scenes and events which make for entertainment have been included in this release in a quite unusual combination. There are scenes in the steerage of a ship and in the Italian quarter of a city. There are scenes of the rehearsal

Lucia and her parents on their journey to the new land.

and first performance of a musical comedy, scenes in a fashionable restaurant and in an artist's studio. There is a suspicion of intrigue and to end the play there is a "black hand" murder and the villain is blown up by a bomb. If, amid these varied sensations, the story itself gets quite lost, it really does not matter for the story is the least important thing in the release.

Ann Kirk does a very good Italian girl sketch as Lucia Lamberti. She plays with spirit the various phases of the role from newsboy to dancer, and is entertaining at all times. She is introduced in a scene which depicts the steerage of an ocean liner when she and her parents are enroute to America. Later we find them living in the "Little Italy" of an American city. Lucia and a young Italian, Luigi Sforza (Edmund F. Cobb), who is studying to be a lawyer, are very good friends. Through the young man Lucia meets an artist. Ashton Bright (Hugh Thompson), who offers her a position as his model. Later she meets Bolano (Richardson Cotton), an Italian banker, who is influential in securing for her a place in the chorus of a musical comedy. Of course, at the first performance she takes the leading lady's place and scores a triumph.

Because of her success, she is now unwilling to marry the young lawyer. Bolano, the banker, is very attentive and invites her to dine in his apartment. But the banker has been marked for death by an Italian society and a bomb has been timed to explode at midnight. Before the hour is struck, Lucia has been frightened by the advances of her host and has left via the fire-escape. So only the banker is killed. After this experience Lucia decides to give up her career and marry Luigi.

The photography is good and the settings of the play are interesting. The players are well cast and handle their roles capably.

"The Lion and the Girl"

Joe Jackson in Triangle-Keystone Comedy. Reviewed by Thomas C. Kennedy

GREAT is our admiration for the courage of Claire Anderson. In "The Lion and the Girl" she does a scene with Leo which we would never consent to were we a motion picture player, even though we are aware that Leo is far famed for the sweetness and gentleness of his disposition. A lion is a lion and as long as we can avoid dyspepsia we will never allow one to paw our face with all the intimacy which comes naturally to a born barber.

"The Lion and the Girl" gives Joe Jackson one of his best opportunities since becoming a Keystone comedian. No comedian could look more ragged than Jackson when he dons his tramp make-up. In the beginning of this comedy he appears in his customary rags but the story permits him to get dressed up later on and he proves here that his comedy is not dependent upon his rags.

This is a satisfying Keystone. There is more story to it than is usual in this form of picture entertainment. It remains faithful to the play it commences when the pawn-broker presents his wife with a watch. This is found by Joe Jackson, who returns with it to the shop and bargains for some stylish garments. We don't know where Jackson got the shave, but anyway when he dressed himself up he looked just as though he but an instant before walked out of a barber's shop. He rescues the pawn-broker's daughter from the ferocious lion and is to receive her in marriage as a reward. Despite the fact that the girl is pretty and a handsome dowry goes with her, Joe decides that he "does not belong" and changes his mind at the last moment.

Some very amusing stunts are done in mid-air and the auto chase is well done. The trick camera work is especially good. May Wells, Louis Morrison, Clarence Lyndon, Leo Kendal and Billy Hauber are others in the cast.

'Pasquale"

Morosco-Paramount Release Features George Beban Reviewed by Thomas C. Kennedy

WHEN shown at the Exposition at Madison Square Garden "Pasquale," in which George Beban makes his first appearance on the Paramount Program, was found to be a splendidly produced picture telling a simple story with a deep human interest and notable mostly for the characterization rendered by the star. George Beban may always be depended upon to give an interesting performance and he is not disappointing in this picture. In fact, his acting as the kind-hearted, boyishly enthusiastic Pasquale is emphatically pleasing.

The story is by Mr. Beban and Lawrence McCloskey. It is a story that will hold the interest well and while lacking anything of a striking dramatic nature it is one that will meet with the approval of audiences in general.

A high character of support is given Mr. Beban by the cast that includes Helen Eddy, Jack Nelson, Myrtle Stedman, Nigel de Brullier and Page Peters. Next to the star, Jack Nelson has the most prominent role. He makes good use of his opportunities and his Charlie Larkin, the worthless chap who wins the girl Pasquale loves, is sufficiently "heavy" without being overdone. Helen Eddy has a part of more importance than she has had since becoming a member of the Morosco Company, and

George Beban gives one of his great characterizations—with a crutch—in "Pasquale"

that is something to be grateful for, because Miss Eddy is a very capable actress. Nigel De Brullier is a convincing Italian-American banker and Miss Stedman gives a good account of herself as his weak-charactered wife.

The story is of an Italian grocer who has worked con-

scientiously to build up a business upon which he can look with pride. Just when he has paid up the last remaining note and is about to ask Margarita to marry him, he learns that she has become engaged to Charlie Larkin. Pasquale makes the best of his disappointment and before leaving for Italy and the war, he places everything in Charlie's hands. He returns to find his business run down and, worse in Pasquale's eyes, his beloved horse worked to the point of death. The Italian banker's wife has a harmless affair with the town's social lion which nearly ends sadly for her, but finally she and her husband and Pasquale and Margarita are happy.

Praise for the production belongs to Wm. D. Taylor, whose selection of settings and general direction has given "Pasquale" a visualization whose atmosphere is one of the noteworthy features of the offering. The battle scenes and the auto wreck are quite remarkable. The entire production of the story is remarkable, for that matter. "Pasquale" affords pleasant entertainment.

"The Mysteries of Myra"

"Mystic Mirrors." Third Episode of International Serial. Reviewed by Thomas C. Kennedy

THAT the producers of "The Mysteries of Myra" are alive to the opportunities for the attainment of startling effects such as are possible only to the motion camera is again a remarkable feature of the third episode of this serial offered by the International Film Service. "The Mystic Mirrors" is the title of

One of the chillingly thrilling spots in "The Mysteries of Myra"

the release and it refers to the hypnotizing machine which Dr. Alden uses in connection with his studies of occult phenomena.

"The Mystic Mirrors" gives the best acting opportunities to Howard Estabrook as the doctor who is working to defeat the Black Order and shield Myra. Estabrook utilizes all that his part gives him in this episode and renders a performance that is highly pleasing. Jean Sothern and Allen Murnane do what little they have to do splendidly.

The double exposure scenes, laid in the inner chamber of the Black Order's meeting place, help to give the picture the note of strangeness, even weirdness, quite necessary to the action if it is to have the proper effect upon the spectator. These scenes are double tinted and remarkably effective.

This episode is filled with unusual happenings. When Alden explores the mysterious chamber in the Maynard home he is confronted by the ghost of Myra's father, and warned to protect the girl from the Black Order. While he is examining a document he finds in a secret drawer there, different objects, even the lighted candle on the strangely decorated table dance about. Alden's man-servant succeeds in becoming a member of the Order and that there is a traitor in their fold is discovered by Arthur Varney. Neither Alden nor Myra suspect that Varney, their frequent companion, is a member of the order of devil worshippers.

By using a huge spinning wheel with its myriad mirrors which dazzle the eyes of the person seated in front of it and renders him subject to the hypnotic suggestion of another, Alden liberates Myra's astral body in the hope that it will venture forth and learn something of those who plan her destruction. In spirit Myra visits the chamber of the Black Order and Varney discovers her spiritual presence. An attempt is then made to sever the thread which connects her astral body with that of her material form. This is to be done by the united will of the members of the Order. When his science fails him, Alden resorts to prayer and Myra awakes from her cataleptic trance.

There are occasions when one finds it a bit beyond the limits of imagination to accept events as they happen in this chapter of the story, but the episode is like its predecessors in the series in that it has moments that are tensely interesting. There are moments that thrill one, and if the interest is maintained to the end as it has so far the picture-goers will be grateful to the exhibitor who offered them such entertainment.

"The Test of Chivalry"

Three-Reel Selig Play Released May 22. Reviewed by Genevieve Harris

FRITZI BRUNETTE again has a "weepy" role in this play, a part which recalls her work in "At Piney Ridge." She plays the young wife of a mountaineer who is cruel to her. She is protected by a surveyor who has come from the east. Her husband dies, her baby dies, and at last she falls in love with the surveyor, only to give him up to a girl he had formerly loved.

For its story, the play makes use of old material. It progresses rapidly but without any unusual twists. It is, however, clearly told and will hold the interest. The forest settings add beauty to the play.

When Jack Ashton (Edward J. Piel) learns that his love for Pauline Grey (Vivian Reed) is hopeless because he is not wealthy enough to win the approval of her parents, he goes west, leaving Pauline to marry a man whom she does not love but who has the necessary gold. Ashton, in the west, aids Eve Wilson, whose heartless husband drives her out into the rain. Later this husband falls down a mountain side and is killed. About the same time Pauline's husband takes his own life when he has lost his fortune, leaving Pauline free to offer her love, which has never died, to Ashton. This places Ashton in an awkward situation, since he knows that Eve is also in love with him. It seems that chivalry is to receive a severe test, but Eve happens to read the letter from Pauline and she solves the problem by going away, leaving a note in which she pretends to have returned to her husband, for neither had known that he was dead. Ashton gladly returns to his first love.

Other players in the cast are James Bradbury, William Scott, Frank Clark and Lillian Hayward. William Robert Daly directed the play, which Elizabeth R. Carpenter wrote.

"The Ordeal of Elizabeth"

Blue Ribbon Feature Released by V. L. S. E. on May 15. Reviewed by Thomas C. Kennedy

PUTTING no particular emphasis on characterization and making but little effort to procure dramatic effect the writer of "The Ordeal of Elizabeth" delivered into the hands of Director Wilfrid North a scenario which goes smoothly along the line of a novel. This Vitagraph Blue Ribbon feature released May 15 by V. L. S. E. is more the picturized novel than the screen play. There is nothing dramatic about it, but this is not because the plot itself is inadequately told. It is developed after the fashion of the novel and it is interesting.

"The Ordeal of Elizabeth" is interesting for two reasons. The first is found in the person of Lillian Walker as Elizabeth and the second in the production given the piece by Mr. North, all the attractiveness of which is brought to the spectator via the best of photography. The settings for the action are in no sense only ordinarily good. They are both singularly appropriate and wholly pleasant.

Miss Walker, need we say it, brings much beauty to the role of Elizabeth. Also she brings much charm and a great deal that is human to the part. The featured player gives a performance that stands far above those in her supporting cast; furthermore she rises above the story whose central character she enacts.

The six reels of this picture tell the story of a country maid who marries a visitor from the city and immediately after the ceremony she goes back to her home and he leaves for Europe to finish his study of music. This act is youthful, for neither holds any deep affection for the other. Elizabeth then comes to the city, where she is a great social success and much sought by a wealthy and famous young man named Julian Gerard.

A year later the musician returns and with threats of making the secret marriage known, forces Elizabeth to give him money and help him by persuading her rich friends to have

him perform at their social affairs. Hallock is a wretch. He deceives a young girl and she sends him some poison. Circumstantial evidence points to Elizabeth and there is a long session in the court room in which the spectator is confronted with such

The charming ball scene.

legal bickerings as "objection sustained," or "objection overruled" and "Where were you on the afternoon of December 23?" All this leads to a verdict of not guilty, which comes in the nature of a surprise for it seemed as though the district attorney had built up a good case against her. The girl makes a death bed confession and Elizabeth and Gerard look to a blissful future as man and wife.

One detail which pleases is that no policeman walks into the home of a society woman and places a heavy hand on the murder suspect. Elizabeth and her immediate relations come to the office of the district attorney and the formal arrest is made there. Evart Overton is Gerard, Denton Vane is Hallock and L. Rogers Lytton is the district attorney. Mrs. M. Storey and Ollie Walker are other members of the large supporting cast.

"Ray Comedies"

Four One-Reel Reserve Photoplays Company Offerings. Reviewed by Thomas C. Kennedy

THE first four Ray Comedies produced were shown to exchangemen, exhibitors and the trade press last Monday morning at the Broadway theater. These single reel comedies with Johnny and Emma Ray, known well and fondly wherever vaudeville entertainment is known, as the principal fun-makers, are offered by the Reserve Photoplays Company of which C. Lang Cobb, Jr., is the manager of sales and publicity.

The releases shown are entitled "Casey's Dream," "Casey's Kids," "Casey's Servants," and "Casey the White Wing," which titles render it unnecessary to state that the main character is Irish. Johnny Ray is Casey and in the four pictures mentioned above one can see reasons why he will go onward and upward in the film world. His characterization of a droll Irishman has won him fame on the vaudeville stage and the same humor and pleasantness are to be found in certain phases of his Casey of the screen.

"Casey's Dream" is the picturization of the interesting events crowded into one day of this humble hod-carrier's life. He is sent off to work early in the morning with instructions not to steal the mucilage off his pay envelope, forthcoming that day. His work is exciting but not so much as the dream he has while sitting at a table in a near-by saloon. In this dream he is a rich man, with butlers, dress clothes and several other things which prove quite entertaining in Ray's hands.

"Casey's Kids" tells a story with more continuity than the other three. Casey has seven, or eight, perhaps there are nine children, but at any rate he is a good hearted father and when he is attacked by the Italian who lives up the street the children, all of them, take their places in line and are led to the fight which follows the brick-throwing attack.

"Casey's Servants" is one of the most amusing of the four. Two butlers who look exactly alike and each under special orders to Casey and his wife, while neither of the latter know that more than one man-servant is in the house, are the elements which bring on some diverting situations in this picture. "Casey the White Wing" is another dream story. Casey this time has a wonderful dream. This picture has some good comedy moments.

Though entirely new to the picture comedy the Rays register many mirth provoking moments. The pictures are very well produced and photographed and they will please. One easily accomplished improvement would be a better arrangement of subtitles. To begin with there are too many and while several of the lines would be funny if spoken from the stage they fail as titles for a picture. The only effect of a pruning out of titles would be for the better, most of them have nothing to do with the action which, be it said in favor of the comedies, is entirely clear without titles in the majority of cases.

"The Market of Vain Desire"

Triangle-Ince Offering. A Drama of Social Comparisons. Reviewed by Thomas C. Kennedy

DIRECTING some very pointed thrusts at the rich American women whose social ambitions lead them to stifle true mother love and strive to contract a marriage between their daughters and foreign nobility, "The Market of Vain Desire" is a theatrical but strongly interesting picture. This story by C. Gardner Sullivan (there goes that name again) is ably enacted and finely produced, but where the latter comes to the spectator unhampered and in all its effectiveness the efforts of the players have to contend with situations that are not free enough from stagey qualities to be impressive.

The minister who rebels against the curb his wealthy parishioners have put upon his utterances from the pulpit and brings a girl of the streets on the platform to enforce his contention that the mother who barters her daughter's beauty and wealth for a title is no better than the woman who stands before them, is played by H. B. Warner. The above development seems a bit far-fetched.

Speaking of the street woman brings to mind a scene in which the director showed bad taste. This is the scene where the minister meets Belle. For a character who is introduced by a title as a street woman to open her coat at the throat and display undraped shoulders to the solicited gaze of a man apparently going about his own business, is highly unnecessary; just as unnecessary as it is for us to add that the scene is offensive.

Clara Williams plays opposite Mr. Warner. She is cast as Helen Badgley, the girl who bows to her mother's determination that she marry the Count. She is fair to look upon and she plays the part with unaffected charm. Charles Miller is a Count Bernard d'Montaigne much after the fashion of those we encounter in light operas, and Gertrude Claire as the socially ambitious mother is good.

When the minister of the fashionable church learns that the only member of the congregation he has faith in and admiration for, is to marry a man she does not love merely because of social advantages, he decides to end his distasteful insincerity and speak what he believes. The sermon he delivers brings down the wrath of the congregation upon him but it serves to break the engagement. The assault upon the minister eliminates

H. B. Warner and Clara Williams in "The Market of Vain Desire"

the count with his threats of legal suit with the embarrassing publicity and the circumstances standing between Helen and Armstrong.

The treatment of the story by the director is very artistic.

In the arrangement of sets and lighting he has procured many pictures that have beauty and charm. The effect of the whole production is one of marked beauty. Mr. Warner's acting deserves praise. He is sufficiently active in the quiet moments and subdued in the dramatic ones to be both pleasing and real.

"The Feud Girl"

Hazel Dawn in Famous Players Paramount Romance Reviewed by Thomas C. Kennedy

THOUGH she does not wear a fashionable gown in a single scene, Hazel Dawn is a fascinating Nell in the mountain romance told of in the latest Famous Players offering. In "The Feud Girl" Miss Dawn is, as usual, pretty and pleasing and as

The mountain girl and the young engineer

usual she is satisfied to be these things and nothing more, not even an impressive screen actress.

"The Feud Girl" tells a story of love and the differences of lawless mountain folk who are keenly on the look-out for each other with guns that are long of barrel and menacing of appearance, and while it will not leave an imprint upon the memory of the spectator, it is not unpleasant. It is an acceptable sort of offering.

The scenery is nice and the photography is of a fair brand and Hazel Dawn is pretty These are the things that make "The Feud Girl" all that it is in the way of being a good picture. Nell Haddon is the central character in the story. The Haddens and the Bassetts are mountaineers and they believe in settling their differences with guns. The trouble existing between these two factions is the result of the disappearance of Dave Bassett, the latter group believing that Judd Haddon knows something about the mystery.

Between them they own some valuable iron mine property and the surveyor who comes to investigate for his company is displeased when he learns that an attempt will be made to bring about peace by marrying Nell to one of the Bassetts. He is in love with Nell and he comes forth when she asks one of her own faction to marry her and save her from a marriage to one of the hated Bassetts.

It transpires that Rand is the missing Dave Bassett and Nell upon learning this spurns the handsome surveyor husband. But her love for him is great and the last scene finds them united and peace declared by the Haddons and the Bassetts.

Irving Cummings is Dave and he plays the role well. Hardee Kirkland as Judd Haddon gives a performance that stands out from the rest of the cast, which includes Arthur Morrison, George Majeroni and Edna Holland.

"Prisoners of Conscience"

Three-Reel Lubin Drama Released May 25. Reviewed by Genevieve Harris

A CAST which includes Alan Forrest, Cecil Van Auker, George Routh and Adda Gleason interprets this play, but even they are unable to make convincing the story or the characters in this release. A number of the Lubin three-reel dramas of recent date have contained plots which, though improbable, have been so interestingly woven that they have been easy to follow and have contained "human interest" which held. Unfortunately, this one is an exception. It is well photographed, and the settings are interesting. The actors strive sincerely to make the characters real but have been defeated by the improbable things the story asks them to do.

Two young physicians, Dean Carroll and Earl Bond, played respectively by Cecil Van Auker and George Routh, begin their careers with different ideals. Bond, who is unscrupulous in his dealings, makes the most of a fortunate accident which throws a wealthy man into his care. Later he marries the millionaire's daughter. Carroll's inclinations lead him into charity work in the slums and there he meets a social worker, Maude (Adda Gleason), whom he later marries.

Some time later, Bond's father-in-law becomes dangerously ill, and Bond, who has little ability as a physician, is forced to call his former partner, Carroll. Bond by mistake gives the patient the wrong medicine, but throws the blame on Carroll, who, although innocent, runs away, leaving a message for his wife, Maude. Bond leads Maude to think that Carroll has committed suicide and also, by means of a threat, keeps Carroll away. Believing her husband is dead, Maude goes back to her former work of charity and in this connection meets and grows to love a young minister, played by Alan Forrest.

Meantime Bond has quarreled with his wife and left home. Later he becomes ill and before his death confesses the plot against Carroll and tells the minister where Carroll may be found. The minister is in love with Maude, but he goes in search of her husband and brings him back. Although she had been about to marry again, Maude's early love for Carroll returns.

The balance of the cast of players includes Lucy Payton, Evelyn Page and Ben Hopkins. Melvin Mayo directed the release under the supervision of Captain Wilbert Melville from a story by L. V. Jefferson and Josephine McLaughlin.

"The Reclamation"

American Mutual Masterpicture Released May 25. Reviewed by Genevieve Harris

THE rights to the water supplies in the arid regions of the West mean life itself to the people who live by the land in this section. While irrigation systems are being worked out with more or less efficiency, there is still cause for struggles between rival land owners. Kenneth B. Clarke has chosen a theme which has dramatic possibilities for the story of this play. As Edward Sloman has produced the picture, the emphasis, particularly in the first part, is directed toward this general situation and attention is called to the hardship to land owners because of the slow workings of legal machinery. A number of beautiful scenes in the irrigated districts add to the interest of the first part.

While the theme itself will be interesting to those who know something of this western problem, the story which the play contains will be the chief concern of the majority of picture audiences. Winnifred Greenwood and Franklyn Ritchie head the cast of players, and the story is interesting and in some respects unusual. It is rather a long time in getting started, however, and in some places it is not so very clear. It increases in interest as it progresses and the closing scenes contain a number of thrills.

Winnifred Greenwood is the heroine, Louise MacLeod. She is the daughter of a rancher and the secretary to a lawyer, Pow-

The sheriff's arrival ends the battle.

ell (Ritchie), who is defending John Phelan, a capitalist, in a lawsuit brought against him by ranchers whom he is robbing of their rights to the water supply. These ranchers are led by Louise's father, and she keeps them informed regarding Powell's efforts against them. She begins to admire Powell, personally, and at times tries to show him the point of view of the ranchers. Unconsciously he is influenced by her arguments.

The lawsuit goes against Powell and Phelan and the ranchers are triumphant. Phelan then tries to rob them by diverting the course of a stream. Powell refuses to be a party to the deed and gives his aid to the ranchers. There is a battle between the men of the opposing factions. Powell and Louise arrive in the midst of it. Powell destroys the fuse of a dynamite bomb which Phelan's men had set. The sheriff arrives in time to check hostilities and the ranchers enjoy their victory. Powell and Louise discover that their mutual admiration has deepened into love.

The cast of players includes Clarence Burton, Dick La Reno, Margaret Nichols, Harry McCabe and Roy Stewart.

"A Child of the Paris Streets"

Triangle-Fine Arts Offering Is Delightful Entertainment. Reviewed by Thomas C. Kennedy

ENTIRELY French is "A Child of the Paris Streets," a Triangle-Fine Arts offering with Mae Marsh in the leading role. Not only are the settings startingly true, the atmosphere properly French, and the acting convincing but the story laid in Paris is French in its construction. Considered from all angles, this is an unusually good photoplay offering. Containing a story that sustains interest from the beginning, delightful humorous moments, fine character portrayals and all that is best in the visualization of a story, "A Child of the Paris Streets" carries an appeal that has as much breadth as it has strength.

Tense melodrama held well within the bounds of conviction is here combined with humorous moments and entertaining action. Though finely constructed the story is not of particular import, but as produced and enacted by a cast headed by Mae Marsh, who is here seen in the full bloom of her most charming self, the picturized tale is fascinating. It has the interest compelling and light, but pleasant entertainment properties of the popular French novels. Audiences will enjoy "A Child of the Paris Streets."

The story, much like many other screen stories, tells of a woman who vows revenge on the judge who sends her son to prison. Like herself, both of Mme. Dufrane's sons are vicious, but she sees no reason why her boy should be locked up even if he is a criminal. She abducts the Judge's little daughter and rears her to be a pickpocket. Julie meets a young American who lives in the Latin Quarter and plays at studying painting. For him she deserts the Apache band. Just when things are darkest for little Julie her own father is restored through the offices of the old nurse and a melodramatic rescue follows.

Mae Marsh, looking much like a girl on a "Vogue" cover only she sparkles with animation and charm, makes Julie one of the most delightful and engaging characters who ever moved about on the screen. Miss Marsh scores a personal triumph in this picture and long will her Julie live in the memory. Robert Harron is good as the artist and Tully Marshall's performance is one of the picture's outstanding features. Loyola O'Connor, Jennie Lee, Carl Stockdale and Bert Hadley complete a fine cast.

Lloyd Ingraham, who directed the picture, must not be forgotten when praise for "A Child of the Paris Streets" is being dealt out. The exterior scenes and the interior scenes and the carnival scenes are all quite wonderful. Mae Marsh, Lloyd Ingraham and a few of the players in the supporting cast have made "A Child of the Paris Streets" a picture that is a joy to see.

Tully Marshall and Mae Marsh in "A Child of the Paris Streets"

"The Iron Claw"

Twelfth Episode of Pathe Serial Entitled "The Haunted Canvas." Reviewed by Thomas C. Kennedy

TO SAY that "The Iron Claw" is the most finished serial production Pathe has offered is speaking high praise for this vastly popular continued photoplay written by Arthur Stringer and so ably scenarioized by George Brackett Seitz. Yet the fact remains that "The Iron Claw" has been thus qualified. No episode since the first manifests so pronouncedly the inspiration for this remark than "The Haunted Canvas," which is the latest release.

While the scenario writer and the cast are undoubtedly responsible for much of the splendid melodramatic entertainment contained in this episode, the director, Edouard Jose, deserves much commendation for the part he played in producing it. Cases where a cast can make a poor story good are rare but not so with the director. Given such scenarios as constitute "The Iron Claw" Mr. Jose is doing remarkable things in photoplay production.

"The Haunted Canvas" tells of the rescue of Janet O'Mara, who has aroused the anger of the Iron Claw. She is posing for an artist when Legar and some of his followers enter the studio, overpower the artist and are making Janet a helpless captive when the Laughing Mask, now known as the foe of evildoers, secretly comes into the room and from a position behind a canvas on which there is a man pointing a pistol, shoots poisoned darts at her captors. To the awe of the villains, the darts apparently are proceeding from the gun pointed by the man on the canvas.

Margery Golden accompanies the police to the studio, but they arrive to find both the Iron Claw and Laughing Mask gone. Margery follows Legar in her motor and in the chase her chauffeur is killed. However, she learns something of Legar's plans and hurries to Janet to give warning that a bomb explosion will occur in her home. Margery arrives late. There is danger for both girls but the opportune appearance of the Laughing Mask is directly responsible for the failure of Legar's villainous scheme.

Pearl White seems to grow more beautiful as the "Iron Claw" advances, and more charming. The Legar of Sheldon Lewis in "The Haunted Canvas" is as crafty and as impressive as ever and whoever the Laughing Mask is, he finds little difficulty in taking a firm hold upon the spectator's attention every time he enters the picture.

"Gloria's Romance"

"Caught by the Seminoles," Part Two of the George Kleine Film Novel. Reviewed by G. Harris

THE second installment of this serial featuring Billie Burke deals with Gloria's adventures while lost in the Everglades. At the close of the first chapter we left Gloria Stafford (Miss Burke) asleep in the forest after her escapade in which she had gone joy-riding in her brother's car and wrecked it in the surf. In trying to find her way back to the hotel where she lives with her father, brother and governess, she wanders into the Everglades and becomes lost.

In the morning, when Gloria awakes, she continues her wanderings and at last arrives at the dwelling of a poor white family. In the meantime Gloria's absence has been discovered and her father and brother are joined by their friends in the search for the runaway. A large reward has been offered for her recovery. Among the searchers are Dr. Royce (Henry Kolker), who is very fond of Gloria, and Richard Freneau (David Powell), a young broker who is led by the hope of reward.

Gloria, at the hut to which she has wandered, exchanges her dress, now badly torn, for the more practical outfit of a boy. The young son of the family goes with Gloria part of the way as a guide, but they have a quarrel and the boy intentionally misdirects her. As a result she wanders into a camp of Seminole Indians.

By this time the wrecked automobile has been discovered

and Gloria has been followed into the jungle by Dr. Royce and by Freneau. Freneau arrives at the Indian camp in time to be threatened by the young chieftain, who has decided to marry Gloria. Freneau, a coward, runs away. Gloria, overcome by

Photo copyright by George Kleine.
The hut proved a welcome refuge.

fear, has fainted. Almost at the same time Dr. Royce arrives on the scene from another direction. He struggles with the Indian and overcomes him, but during the battle Freneau has returned, revived the fainting girl and taken her away. Dr. Royce follows their trail and arrives in time to hear Freneau praised for his noble rescue of the girl. Freneau calmly accepts all credit, since Gloria herself does not know to whom it is justly due.

The photography and the settings of this installment are unusually pleasing. The events of the story are interesting and the snspense is managed well. But the main attraction, and it is a powerful one, is due to the magnetism of the leeading lady. The close-ups are effectively used and a number of them are of exceptional beauty.

"Tangled Fates"

A Five Part World Film Production. Reviewed by Hugh Hoffman

THERE are two extremes of life set forth in this production that show the wide contrasts and differences under which people live. It is the story of a girl who was raised in a narrow-minded home in a village where gossips were far more frequent than horned toads on an Arizona rock pile. In the strange course of fate she eventually finds her future settled in a rough gold mining camp in far-off Alaska, where the men were all radically different in their ways and ideas from her overly religious father who raised her strictly according to the Book.

Alice Brady once more appears to striking advantage in the part of this girl who was cruelly dealt with by everyone whose word she accepted as true, and finally came to marry the fellow whom she first thought was a bad man. In her early life she had lived properly, but she was as cruelly treated by those who pretended to pattern their lives after the life of the Saviour. The slightest breath of suspicion served to turn the narrow-minded villagers against her, even to her stern father, who turned her out of doors for going out rowing with a traveling salesman.

Later she tried to do what was right again by accepting matrimony as one of the proper things for a woman who has no one to give her orders. The state of matrimony she found to be as unhappy as being a demure country girl in a straight-laced family. So she suffered again. Her real misfortune was in the men with whom she was associated. Her father was a pious tyrant, and her husband was an irresponsible spendthrift. And between them her existence was anything but desirable, all the way to the end of the picture, when she finally began to do her own thinking and married the man she should have married in the first place.

It is an interesting story showing how a girl's life is generally so dominated and influenced by others that by the time she is able to shake off their influence there isn't much time left to enjoy life before the gray hairs begin to put in appearance. It gives Miss Brady a wide range for the use of her acting abilities and provides a splendid vehicle for the wearing of handsome gowns, and of showing off Miss Brady's beautiful person. Arthur Ashley, for a change, appears as a leading man instead of a heavy, and it is needless to say that he does his work with his usual skill. Mr. Ashley not only knows how to act with his head, he knows how to act with his hands, and feet, and body, so that whether he is playing a lead or a heavy, one is almost certain of seeing good acting as long as he is on the screen.

Remarkably refreshing are the Alaskan scenes which are rugged and true to life. They abound in delightful snow scenes, Eskimo dogs, and the general atmosphere of the crisp winter outdoors in that mysterious land. There are many human touches in the story, ranging from the doings of the village gossip in an American town, to the actions of a concert hall woman in an Alaskan "honky-tonk."

It is the kind of a feature that American audiences understand. One that contains a lesson, not only to young women who consent hastily to marriage, but to over-zealous fathers who drive their daughters into doing things that they might not do if there was less parental meddling.

"The Tight Rein"

Second Release in Pathe's "Who's Guilty?" Series. Reviewed by Thomas C. Kennedy

ONE admirable feature of the new Pathe "Who's Guilty?" series is that there are no concessions made to sentimentality in ending the plays. The desire to end photoplays happily has spelled failure, as far as the dramatic effect is concerned, to entirely too many good screen dramas. Of course if the "Who's Guilty?" plays went out of their way to bring about a tragedy they would be little more commendable than those whose natural course is warped to bring the hero and heroine into a fond embrace in the closing scene. But the fact is they do not. At lease the first two plays in the series do not.

"The Tight Rein" is the second of the "Who's Guilty?" series of fourteen two reel screen dramas. In it is found the same fine artistry in production, effective acting and the usual amount of material for two reels, which characterized the first of the series. "The Tight Rein" handles its theme effectively and it is a powerful offering in which the care in Arrow Film Corporation's selecting its stories, thoroughness in preparing the scenario and intelligence in visualizing them are pleasing to those picturegoers who seek pictures presenting stories of some consequence and appeal to one's intellect.

The play centers about a young man who works in his father's silk mill. The youth is an efficient worker but he receives no stated salary, his father dealing him out a few dollars as necessity for such philanthropic actions arise. The father insists that his son shall marry the daughter of his competior. Jack prefers the friendship of a girl who works in the mill. His father determines to put an end to this by having the girl discharged.

Amy then is forced to leave the town for the city to find

Anna Nilsson and Tom Moore in "The Tangled Web," third episode of "Who's Guilty?"

employment. Her experiences are the same as those encountered by most of the girls who, not equipped for any particular employment, come to the metropolis. Finally Jack decides to leave his father's employ. He appropriates some of the private safe's

holdings, an amount less than he would have received had he been paid the minimum salary for the time he worked in the mill, and leaves for the city. This is the beginning of a course which leads both Amy and Jack to an end which society might call natural to people of "such character."

Anna Nilsson brings much appeal to the girl whose downfall can hardly be charged up to any wrong she has done, and Tom Moore's playing as the son is very good. Arthur Donaldson makes much of his part as the father. "The Tight Rein" is a quick moving and appealing drama.

"Police"

Two Reel Essanay-Chaplin Comedy Released May 27. Reviewed by Genevieve Harris

IT will be a very difficult audience which is not delighted by this excellent comedy. Charlie Chaplin is given a great opportunity to do just those things which he does funniest. As the wistful burglar whose pockets are picked by a missionary

Charlie, a-burgling, is surprised by the daughter of the house.

as soon as he is released from prison, and who finds this a hard, cold world in general, Chaplin is at his best. Exhibitors do not need to be told how strong the Chaplin following is, and this is a comedy which will appeal to many who do not as a rule care for Chaplin. The "rough stuff" and slap stick is not emphasized, and instead there are a number of clever, satirical twists to the situations.

Charlie, released from prison, meets a missionary, who exhorts him to "go straight." After he is made to understand that "straight up" is not meant, Charlie is quite affected and weeps for his wrongdoing, which gives the man a chance to steal Charlie's last five dollars. Thereafter, when Charlie is urged to "go straight," he becomes suspicious.

Having no money, he gets in various kinds of trouble. He tries in vain to pose as a consumptive in order to get a night's lodging. Finally he meets his old cellmate and goes with him to rob a house. As a burglar he is hardly a success, and makes so much noise that the daughter of the house is aroused and begs them to be quiet. Charlie is moved by the girl's plea not to disturb her sick mother, and has a disagreement with his partner over the matter. At last the police arrive to break up the party, but the girl saves Charlie from arrest. He gives her back the rings he has stolen and proceeds on his way to other adventures.

The supporting cast in the play is very good. This includes Edna Purviance, Wesley Ruggles, Billy Armstrong, John Rand and Leo White.

"Sins of Men"

William Fox Play Released May 15. Reviewed by Genevieve Harris

THIS drama is enjoyable particularly because of its unusually well presented pictures of very common things. Its title is to some extent misleading, for instead of a harrowing tragedy, the play is more of a comedy. Its most interesting feature lies in the many faithfully portrayed scenes of family life in the household of a German author, who is very well acted by Tom Burrough. The story begins during the Christmas reunion of the family and a large part of the picture is given to a depiction of the amusing incidents which take place on this occasion. These give a realistic impression and are overdrawn only enough to make them effective. All the members of the family and relatives are clearly drawn and there are a number of amusing bits of character acting.

The author, Schumann, disheartened because his books are not successful, determines to write one which will rival a famous erotic novel written by an English woman. The publishers are delighted with the first draft of the work, but his wife is horrified at the sentiments contained therein and urges him to burn the manuscript. At the family reunion, the proud author shows his work to his relatives and there are a number of amusing scenes as the various types of people read the manuscript. Extracts from the book are shown on the screen from time to time, but they seem scarcely more dangerous than lines from Emerson's essays.

At the end of the holiday, after the guests have departed, the wife again remonstrates with her husband about publishing the book. The book is published, however, and then the terrible effects of its teachings are shown on everyone who comes in contact with it. The author's son and daughter become rebellious and finally take the road to destruction. The publisher's happy family is broken up. Of course the author becomes very wealthy, but loses all happiness. At last it seems that he is to lose his life because of it. Then he wakes up to find that it was only a dream, and he at once burns the manuscript, much to the delight of his wife.

This ending is not wholly unexpected, because the tragic events were handled in a swift manner as they might really occur in a dream. They also had a little touch of exaggeration which under the circumstances was justified. The elements contained in the play, with this ending, make a very acceptable offering. I had the advantage of watching the effect of the play on the audience, which thoroughly enjoyed the entertainment, particularly the humorous episodes.

The direction of the play, for which James Vincent is credited, is excellent. The photography is very good. The sets add much to the play, being typical of a household of this sort. A good touch is given by the over-elaboration of the furnishings of the home after the family become wealthy.

Dorothy Bernard and Stuart Holmes are the featured players, but the honors of the play go to Tom Burrough and Alice Gale as the author and his wife. Others in the cast are Stanhope Wheatcroft, Hattie Burks, Louis Hendricks, Florence Ashbrook, H. Marriam, Lillian De Vere, Stephen Gratten, Pauline Barry and Kittens Reichert.

"Nancy's Birthright"

Signal Mutual Masterpicture Released May 22. Reviewed by Genevieve Harris

THIS play seems to have been produced with one type of audience in mind, and the most remarkable thing about it is the consistency in keeping its general tone of appeal to this class. It should not be offered to an audience too sophisticated or too skeptical. But there are people who find problem plays unpleasant, "thrills" tiresome, who will be interested in the story of this girl, Nancy, deserted by her brutal father, adopted by kind

The hunchback assists Nancy to escape.

neighbors in the tenements, where she was born, and brought up to virtuous young womanhood, to discover at last that she is an heiress, the granddaughter of a millionaire. And she marries the youth who was responsible for her rescue when a child.

There are a number of villains in the play who conspire against both Nancy and her lover. In the end, though, they are either defeated or converted from their evil ways, for Nancy is as remarkably good as the malefactors are bad.

The story is told in a clear, straightforward fashion, very easy to follow considering the complications. Murdock MacQuarrie directed the drama and plays the role of Nancy's grandfather. Edythe Sterling is featured as Nancy and fills the role pleasingly, while Norbert A. Myles is well cast as Leslie Warner, Nancy's sweetheart.

The wife of Jake Levine dies soon after her baby is born. The child is cared for by Mrs. Warner and her young son Leslie. Before death, Mrs. Levine had sent a note to her father, a wealthy manufacturer, begging forgiveness for her runaway marriage and telling of Nancy's birth. The manufacturer is not able to trace the child, and years later, after Nancy is grown up, he decides to adopt an orphan. A band of crooks, hearing of the scheme, try to find a girl sufficiently attractive but sufficiently docile to be adopted by the millionaire and still to work for their interests. They select Nancy and kidnap her. She escapes, through the aid of a hunchback, and goes to the rich man's home to tell of the scheme. There he recognizes her as his own granddaughter through her resemblance to her mother. Leslie has been enmeshd in the schemes of the crooks and has been put in jail, but he is rescued in time, and the play ends very happily for all except the crooks.

"The Isle of Love"

Five Part Gaumont Mutual Masterpicture. Released May 15. Reviewed by George W. Graves

IN "The Isle of Love," written by Paul M. Bryan, Gertrude McCoy makes her initial Gaumont appearance in the role of a whimsical, tantalizing coquette which she plays with a great deal of snap and charm. The picture was directed by Edwin Middleton and in respect of production it ranks with the best of the Gaumonts, desirable atmosphere being obtained and realistic wreck scenes being handled with an amount of skill. The story is not new by any means but it embraces some new developments. The "desert island" idea is used into the plot, but it is handled in an attractive manner. All in all, the story is strong enough to fulfil its mission—that of making good entertainment for the audience and providing it also with some humorous diversion. Able supporters of Gertrude McCoy are Earl O. Schenck, Robert Clugston and Iva Shepard.

Gertrude McCoy in her Gaumont-Mutual debut.

Helen Arthur, an actress who has come to a fishing village incognito to study up a fisher-girl role for the next season, completely ensnares Rex Bristol, a young fisherman and inventor who is already in love with Nettie Lea. The latter insults the actress and Helen, to avenge herself, makes a complete conquest of Rex. Before leaving for New York and the stage she repulses the impassioned young man and imparts to him the news that she was only playing with him.

Later Rex becomes master of a yacht owned by John Leonard, a worthless spendthrift. The latter plans to take Helen Arthur and a party for a sail, but plans miscarry and Helen is the only one to board the vessel. Rex saves the flirt from Leonard's brutal attack but is not convinced of the girl's innocence in the matter.

Next we see Helen Arthur leaving on an ocean voyage to recuperate. Rex is a wireless operator on this same ship. Then come the wreck, the rescue and the desert island. After being on the island some time Rex can control himself no longer, and, making use of his authority as a former sea captain to perform a marriage ceremony, he marries himself to the girl. Naturally Helen rebels against this forced marriage. A few years later Helen and her child are rescued by a passing ship. She tells the captain that she and her child are the only survivors and the ship sails away, leaving Rex in solitude. After trying to enjoy her old life Helen realizes where her heart is and the story closes with her return to "The Lsle of Love."

"The Suspect"

V. L. S. E. Blue Ribbon Feature Stars Anita Stewart. Reviewed by Thomas C. Kennedy

A VIVID picturization of the romance dealing with Russian political intrigue by H. J. W. Dam brings Anita Stewart back to the V. L. S. E. Program in a part which makes great demands upon her ability as an emotional actress. Miss Stewart's portrayal lacks no power and is finely artistic. Throughout the play she exercised a repression which adds immeasurably to the effect of her acting.

"The Suspect," a Blue Ribbon Feature in six parts, is an adaptation of "The Silver Shell" and in many particulars the picture proves that the novel contained good screen material. The story is clearly told. This is of vital importance in a story carrying such a weighty plot.

S. Rankin Drew produced "The Suspect" and he deserves the highest of praise for the amount of color and atmosphere this picture contains. In securing the atmosphere, however, Mr. Drew added nothing to the story itself. An exceptionally entertaining and beautiful picture it is, but there are scenes which, enhancing as they are to the realism and artistic beauty of the picture, have no distinct bearing on the story. The action does not move quickly enough to suit the best interests of the play. Long scenes in which the characters concentrate on one point to give it power are too numerous.

Overbalancing any shortcomings "The Suspect" may have is a production of singular excellence. It is an overwhelmingly realistic picture of love and political conflict. Most of the action is laid in Russia but the scenes in Paris and London are equally effective.

The story is of a young woman who takes a prominent and active part in a revolutionary movement. The cruelty and despotism of the Russian aristocracy made her mother one of its victims and she is determined upon revenge. The son of one of the most despotic of Russia's royalty wins her love and she marries him secretly. One of her adherents is in love with her and he makes an attempt upon the Prince's life. His memory gone, the Prince is taken into the home of a revolutionist who teaches him to hate the Government.

The father of the Prince himself enters the organization of which Katherine is the leader and the net he spreads is rapidly being drawn about her when the Prince again meets his wife and little son. The Prince is shot and when Karatoff learns that Katherine's son is his legitimate grandson he gives her leave to part from Russia and takes the boy to his home. Katharine then weds the Englishman she consented to marry when she was free.

The honors which belong to the cast are captured by Miss Stewart. She is ably supported by Mr. Drew as the Prince. Anders Randolph, George Cooper and the other players who have important parts are entirely satisfactory. There is little doubt that this picture will prove a certain success. It shows Vitagraph production, photography and acting at its best.

"My Country First"

Six Part Drama Produced by the Terriss Film Corporation. Reviewed by George W. Graves

A WELL written, well produced and well acted detective drama is a thing which motion picture audiences seem to greet with the greatest enthusiasm, just as much as it is a thing which they do not all the time have a chance to witness. A detective drama of this nature is "My Country First," produced by the Terriss Film Corporation under the direction of Tom Terriss and distributed by the Unity Sales Corporation. This engrossing story is clearly interpreted by a large and effective cast headed by Tom Terriss and including John Hopkins, Alfred Heming, Harold

Vosburgh, Joseph Sterling, Joseph Baker, Jill Woodward and Helene Ziegfield.

Most of the settings are carefully arranged and good photography is prevalent, the double role played by Tom Terriss as both Draper and Morton, necessitating some clever double exposures. Some of the present spirit of preparedness is injected into the denouement of the plot when Draper, at the mercy of

Alfred Henning, Tom Terris, Joseph Baker, John Hopkins and C. Stacey Fleming in "My Country First"

his enemies, choses death rather than that a foreign power should obtain the wonderful instrument of preparedness which he intends to present to the United States. All in all, "My Country First" is a six-reeler which affords much in the nature of keen interest and excitability. It is the kind of picture that is destined to meet with the approval of the average movie fan.

Frank Draper, an ingenious young American inventor, about to perfect a marvelous explosive which he intends to place at the disposal of his country, is hounded by agents of a foreign power. In an effort to save a girl from the brutal attacks of a sensualist Draper becomes involved in and accused of a murder of which he is entirely innocent. The old chemist engaged by the foreign agents fails in his attempt to analyze a stolen specimen of Draper's invention and is killed afterward in an accident.

Now the plotters realize that they can do nothing until Draper ends his long term of imprisonment. In a sensational and realistic way they help Draper to escape by causing an explosion in the prison stone works, and in the excitement virtually kidnaping the inventor and spiriting him away by automobile and aeroplane. Draper is disguised as old Morton, the deceased chemist, and thus kept safe from detection. He is, however, in secret communication with the girl whom he saved and she in turn helps to put the detectives on the right track.

The foreigners soon get tired of Draper's obstinacy and give him the choice of sharing his invention with them or suffering immediate death. But "My Country First" is Draper's absolute rule and he is about to be put to death when the rescuing band arrives. Then America becomes the recipient of the explosive and Draper receives his nation's gratitude and the love of the girl he saved.

Fine Arts Film in the Making

Fay Tincher's initial two-reel Fine Arts comedy is full of humorous complications. Miss Tincher plays the part of a salesgirl, Edward Dillon, in addition to staging the picture, enacts the role of her true admirer, Frank Bennett characterizes a floorwalker, Max Davidson plays a man about town, and Jack Cosgrove plays the husband.

In "Nan," the schoolma'am Dorothy Gish plays the title role. She is supported by the Fine Arts children. Chief among the juvenile players are George Stone, Carmen De Rue, Violet Radcliffe, Francis Carpenter, Ninon Fovieri and Fern Collier. C. M. and S. A. Franklin are co-producers. Supporting Miss Gish appear Elmer Clifton, Josephine Crowell, Jack Brammall, Hal Wilson and G. M. Blue.

Douglas Fairbanks will play the stellar role in the picturization of Bret Harte's California novel, "In the Carquinez Woods." In this play Mr. Fairbanks will enact a new role, that of a halfbreed Indian, who is a botanist and a man of fine instincts. In the supporting cast will appear Sam de Grasse, Jewel Carmen, George Beranger, Alma Reuben, Tom Wilson, Art Rosson and Frank Brownlee. Allan Dwan, who is directing this play, made a location tour to select the proper backgrounds for the picture. In the lumber districts of Santa Cruz, Sequois National Park and Yosemite Valley he discovered forests of big trees that answer almost the exact description of the setting described by Bret Harte.

De Wolf Hopper's next appearance on the Fine Arts-Triangle program will be in an original comedy drama written by Anita Loos. In this play Mr. Hopper will portray the role of an old actor, whose humane qualities gain him great admiration from his associates. The star is well fitted from his wide stage experience to interpret this character. Bessie Love will play the most prominent feminine part in this play. The balance of the cast will include Frank Bennett, Loyola O'Connor, George Pearce and Carl Stockdale. Lloyd Ingraham is directing the production.

A prologue artistically staged in picturesque outdoor settings, followed by a tense dramatic story including all the members of the prologue, will be a feature of the next film in which Lillian Gish will star. W. E. Lawrence will play opposite Miss Gish and Spottiswoods Aitken will also appear in her support. The production will be under the direction of William Christy Cabanne.

"The Dope Fiend" is the title of the film in which Norma Talmadge will next appear. In this production she characterizes a drug victim with very satisfactory results. Playing opposite her is Tully Marshall, who is also a drug fiend. Chester Withey is co-author and director of "The Dope Fiend."

Film Advertising Possibilities

A hint to manufacturers is given by one of the leading New York hotels that caters especially to foreign visitors, which has sent two representatives on a tour through South America with a film of pictures showing views of life in New York calculated to arouse the "Wanderlust" spirit in the minds of their audience. These films are given to the owner of the theater free of charge.

Manufacturers seeking foreign trade would do well to follow this example. The possibilities of this kind of advertising have not been realized.

In the case of wearing apparel, for instance, a film showing every step in its evolution from the raw material to the finished product, and bringing out at the same time the high degree of specialization and sanitary working conditions in some of the largest plants in the United States, would make a lasting impression on the minds of an audience, and if this impression were tied up with the manufacturer's trade-mark, which could be shown at the ttop or bottom or in the corner of every picture, it would be a species of advertising that would appeal as no printed matter can.

"Lawmakers Juggling Act Will Be Filmed"—Headline. It will be worth going miles to see a body of lawmakers in a "silent" drama.

SOME NEW THEATERS

Alabama

The Mudd and Colley Amusement company, Birmingham, headed by W. S. Mudd and E. H. Colley, has taken over the control of the Trianon and Rialto theaters. The company is incorporated with a paid up capital of $25,000, and will operate the theaters along with the Princess theater, which is under the same control. The Rialto and Trianon were purchased from H. M. Newsome, one of the pioneer exhibitors of the district. The three houses will be operated as picture theaters.

Arkansas

J. H. Stoppleman of Fort Smith has purchased the Van Buren theater from J. E. Powers. The place is being remodeled, and new mirror screen will also be installed.

F. L. Clarke has started the erection of an airdome in Hazen.

Improvements will be made by Manager Blair to the Lyric theater in Neena.

The Kennedy building at the corner of South Sixth and Rogers avenue, Ft. Smith, is being remodeled for the Universal Film and Supply company, who have leased the entire first floor and basement. One of the most complete film vaults in the southwest will be built in the new quarters. It will be about 10x14 feet, and will be used for storing of films and other inflammable material. Manager J. H. Crowley will establish in the new quarters a motion picture library, free to the public, and every standard magazine known to the moving picture world, histories, and sketches of film stars will be placed to the disposal of the readers who will take advantage of this library. Preparations were made to move into the new quarters May 1.

Canada

A. E. Lathrop, who has a chain of Empress theaters throughout Alaska, is to erect a new theater at Anchorage, "the mushroom town of Alaska." This house, also to be named the Empress, is to be of concrete construction with a seating capacity of 865. There will also be a pipe organ installed, as well as other up-to-date fittings.

Connecticut

Capitol Film company, Hartford, $150,000; Joseph B. Loughry, William I. Lennon, Bernard Miller. Motion picture business.

Delaware

The Thistle Film Producing company. To produce plays for motion pictures. Capitalization, $50,000.

United Mutual Exhibitors' Film corporation; $150,000.

Florida

Field Feature Films at Miami. The general nature of business, purchasing, releasing, etc., of motion pictures and films. Capital, $100,000. C. C. Fields, president; E. A. Sutton, vice-president; H. G. Ralston, secretary-treasurer.

Improvements will be made to the Imperial theater in Jacksonville.

Georgia

Smith, Ewing & Rankin leased for J. R. Smith to the Vitagraph-Selig-Lubin-Essanay, Inc., half of the first floor of Mr. Smith's new film building which he is building at the northeast corner of Walton and Bartow streets, Atlanta.

A building permit has been issued to O. W. Horne to erect a motion picture theater at Statesboro.

April 19 A. J. Poehill opened his new picture theater on Commerce street, Hawkinsville.

Work has been started on the erection of the new theater, seating 1,800 people and to cost $50,000, in Atlanta, by the owners of the Modjeska theater. The theater will be equipped with a stage and dressing rooms, but the policy of the new house will be the showing of photoplays.

Illinois

Permit has been issued for a one-story brick theater to be located at 320-28 Center street, Chicago, by L. M. Johnson.

Every Saturday night pictures will be shown at the city hall in Hull by L. H. Kennedy.

A very pretty stage setting is being installed at the Star theater, Lincoln.

Columbus Theater company, 222 South State street, Chicago; $25,000. To own and operate theaters and theatrical enterprises, and deal in film productions. Nathan Ascher, Max Ascher and Lewis F. Jacobson.

Indiana

The Grand Opera House in Bluffton has changed hands for the second time within a few months. The new owner is Louis Schenkel, who traded a fruit farm in Huntington county for the theater block.

Scenic Theater company, Scottsburg; capital, $2,200; motion pictures; directors, Henry N. Marshall, Samuel B. Wells and William M. Wells.

Iowa

Thomas A. Brown's every effort was a success when on April 19 he opened to the public of Iowa City the Strand theater, his new picture house on College street. The theater beautifully tinted in old rose, large hanging lamps suspended from the ceiling, carpeted aisles, stairways and foyer, and the large stage setting, which is of mahogany finish with velvet portieres is the description of the interior. The balcony, furnished with upholstered seats, is in reserve. A retiring room is also provided for the women. The theater seats about 800 people, and feature pictures will be the program at this cozy theater.

Manager Miller of the Orpheum theater in Centerville has inaugurated Sunday picture shows.

Vin Richmond has assumed the management of the Lyric theater in Charles City.

The Colonial, Majestic, Odeon and Lyric theaters in Marshalltown will make some changes as ordered by Harvey H. Bye, an inspector in the state bureau of labor.

Morgan Brothers have sold the Lyric and Empress theaters in Harlan to Hans Larson of Glenwood, Minn.

Matlock & Foley, proprietors of the Princess theater in Ames, will erect a modern brick theater building, 40x120 feet, at the west end gate at the college campus. M. A. Matlock will move to that part of the city and manage the theater. It will be ready by September 1.

The Lyric theater in Boone operated by Buffington and Orris has been sold to Oscar H. Steine. The former proprietors have taken over the Nemo theater in Belle Plaine.

Lightning struck the Parkside theater in Clinton and burned out the switch box for the motor which operates the heating and ventilating apparatus.

The Model theater at 915-17 Fourth street, Sioux City, has been opened to the public. It was built at a cost of $17,000 and has a seating capacity of 700. A. Ortzow, I. Wigodsky and Klass Bros. are the owners and managers.

Kansas

The building occupied by Jones and Buchanan in Radley is being remodeled by Silva and Berton into a moving picture show to seat 200.

Girard is to have a new picture show. Thomas Miller is remodeling the old Barker building and is putting in an up-to-date show house.

Kentucky

The Ruby Amusement company, Louisville, which will operate a moving picture show, filed articles. The authorized capital is $1,800, divided into $10 shares. Three shares each are held by Floyd Whitehead, Henry T. Kraft and F. L. Wilhoyte.

The Midway Amusement company, Midway; capital, $7,500. Incorporators: John Wise, W. A. Anderson and W. M. Campbell.

Contract has been closed for the erection of a new picture theater in Clarksville. W. J. Williams, of Nashville, secretary-treasurer of the company, states the work will be started at once.

April 24, the new Artisto theater, Second and A streets, Louisville, was opened. The picture house is one of the few handsome moving picture theaters located in a strictly residential section of the city, and in point of design, equipment, safety, ventilation and comfort represents the last word in moving picture house development. The theater was built by a corporation including Judge Robert W. Bingham, J. J. Douglas, Arthur H. Mann, George H. Dehler and Max L. Simons.

Louisiana

The Newcomb was the name selected for J. Eugene Pearce's motion picture theater being erected in Canal street, near Baronne, New Orleans.

Maine

New York & Bridgeport Film company, Portland; $450,000. T. L. Croteau, A. B. Farnham, Portland, Me.; George S. Soule, South Portland, Me.

Montana

Preparations are being made for the start of the construction work on the new theater of the Montana Amusement company, of which Frank T. Bailey is president. George Nelson, one of the partners in the new theatrical enterprise, will put up the building, which is to stand on the south side of East Park street, between Main and Wyoming, Butte. The site has a frontage of 126 feet and is 84 feet in depth. The building will be of concrete and steel, and will be fireproof, seating 1,600 people.

Among the Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro Annexes Directors

THE Metro Pictures Corporation has enlarged their staff of directors by the addition of Henry Otto, John H. Collins and Eugene Nowland.

Henry Otto in directing the plays in which Harold Lockwood and May Allison are starred will be with old friends, as he has been associated with Mr. Lockwood for several years in other companies, both as a co-actor and as director. Before his screen debut Mr. Otto played with Richard Mansfield and was stage manager for his company. He was also with the original Henry W. Savage company and appeared for a while in vaudeville.

John H. Collins was formerly with the Edison company, and is one of the youngest directors, being but twenty-three years old. Mr. Collins not only directs the features, but also writes the stories from which they are made. He is the author of "The Flower of No Man's Land" and is writing another feature for Miss Dana. He has written more than one hundred scenarios during the five years he has been in the business and was one of the first directors in the country to make talking pictures. Mr. Collins will direct Miss Dana, and these two also have worked together before under another company.

Eugene Nowland also comes to Metro from the Edison company. He will be assistant director with John H. Collins, and his first work on this program will be seen in "The Flower of No Man's Land."

Another addition to the Metro family is Harry Brown, who has been engaged to play the role of the big Westerner in "The Flower of No Man's Land." Mr. Brown played the heavy with Miss Dana three years ago in the stage production of "The Poor Little Rich Girl." In addition to his studio work Mr. Brown is appearing in a prominent role in "The House of Glass," the Broadway play.

The New York Metro Film Service, Inc., has removed their offices from 110 West Fortieth street to quarters in the Godfrey building at Seventh avenue and Forty-ninth street. The new offices are in charge of Edward M. Saunders, general manager of the branch.

Star Hates Bathing Suit

Annette Kellermann, the beautifully figured Fox star, says she despises her black one-piece bathing suit. Although she knows she owes her fame to this she would like to be considered something besides a beautiful statue.

Miss Kellermann is well worth knowing personally and is a woman of unusual worth. It seems hard to believe that in her childhood she was puny, with weak semi-malformed legs, and it was to overcome this affliction she took up swimming. She has an indomitable will, her pluck is almost incredible and she never has been bothered with an undue idea of her own importance. Miss Kellermann is not foolishly intrepid, but she possesses a calm faith in her strength, her presence of mind, and her accomplishments. Thus feats that would be called foolhardy if attempted by others, become mere proofs of her great skill.

Miss Kellermann's success was brought about by consistent hard work, that eliminated the word "can't" from her vocabulary. In addition to all her other gifts, she possesses a pronounced sense of humor. And, what is still rarer, she applies it to herself. She insists that when she loses the art of laughing at herself, she wants to kick off the mortal coil.

Annette Kellermann is today the most pronounced example of what a woman can accomplish by sheer grit and application. She is internationally famous—and internationally loved.

Three New Stars for Morosco

The Oliver Morosco Photoplay Company has enlarged its acting force by the addition of three more stars who are now all working on pictures to be released on the Paramount Program.

Juan de la Cruz received his first stage training in drama and opera the Royal Opera House in Copenhagen. He has appeared before in Morosco films and Pallas pictures as well as the productions of some other western producing companies.

Katherine Griffith has played in stock, vaudeville, musical comedy and dramatic productions before her appearance on the screen. In Morosco productions she will appear in heavy character parts.

Colin Chase comes to the Morosco studios with three and a half years of picture work behind him, having been with Essanay, American, Eclair and Universal before joining the Morosco.

George Beban was present both in person and on the screen at the Motion Picture Board of Trade Exposition in New York. "Pasquale," Mr. Beban's latest photoplay, about to be released on the Paramount Program, was shown and then the actor appeared and addressed the audience. Mr. Beban concluded his remarks by saying he was in motion pictures to stay and would soon start on a new screen production for Oliver Morosco.

"The American Beauty," in which Myrtle Stedman will portray the title character, will be her next play on the Paramount Program. Supporting Miss Stedman appear Elliott Dexter, Howard Davies, Edward Ayers, Adelaide Woods and Jack Livingston. William D. Taylor is directing the production, which contains some unusual scenes. One of especial note is an ocean liner on fire, with the passengers leaping overboard in wild panic. Another feature will be the presentation in the course of the play of beautiful models of French, German, English, Italian and American nationality.

New Policy in New Firm

One of the most important recent events in the film history is developed by the formation of the Unity Sales Corporation, which may, without exaggeration, be said to mark a new ideal in the film industry.

The company is headed by Charles W. Allen, president and treasurer; Andrew J. Cobe, vice-president and general manager, and Arthur Rosenbach, secretary.

The policy of the Unity Sales Corporation is in a measure a distinct departure from the methods of distribution previously employed in the film business. It stands for "economy, general efficiency and facility of operation."

Briefly stated, the main purpose of the Unity Sales Corporation is to bring independent producers and independent exchanges together on a basis of general betterment.

The firm occupies a suite of offices in the Godfrey building, at Seventh avenue and Forty-ninth street, New York, and are constructing a laboratory.

The primary feature of the purpose of the new corporation is to insure the producer a fair price for his product, at the same time give the exchangeman a continuing line of high-class features at prices he can afford to pay.

The Unity Sales Corporation is now distributing "The Pursuing Vengeance," with Sheldon Lewis. Another presentation of the new firm is Tom Terris in "My Country First," a Terris Film Corporation feature.

Other productions in contemplation are "The Marathon Mystery," "The Gloved Hand" and "The Destroyer."

New Knickerbocker Star Features

H. M. and E. D. Horkheimer, directors for the Knickerbocker Star features, are congratulating themselves on having just issued four of the best features they have produced under this brand.

In "The Millionaire's Son" Richard Johnson plays a double role, with Myrtle Reeves in the feminine lead. In "Something in the Past" Lucy Blake and R. Henry Grey are co-stars. "Broken Fetters" is featuring Margaret Landis and Richard Johnson. The strongest of the four, however, is claimed to be "When Might Is Right," in which Henry King and Margerite Nichols play opposite.

E. D. Horkheimer is emphatic in his statements that the public wants *clean pictures*, and the cheerful and wholesome always has the first call on the public's affections. This does not mean that all seamy sides of life should be omitted, for it is often necessary to inject sombre bits for contrast's sake, but this must not be done wantonly. He believes that the average person's life is dark enough and he goes to the motion picture theater for diversion, so it pays to give him something inspiring rather than discouraging. Mr. Horkheimer claims that this theory is proved by the vogue of the film "Little Mary Sunshine," in which little Helen Marie Osborn is featured, which has been so popular that many exhibitors have booked it the second time.

Mr. Horkheimer wants to go on record as saying that certain publications which are holding out encouragement to would-be photoplaywrights by printing synopses of scenarios for them and submitting them to producers for sale are using false methods. He urges the inexperienced to save their money and not listen to false promises of petty grafters, for they cannot sell your scenarios as well as you can sell them yourself.

Sifted from the Studios

ATLANTIC COAST NOTES

Lionel Barrymore, last seen on the Metro program in "Dorian's Divorce," with **Grace Valentine**, and who will be starred alone in "The Quitter," a forthcoming Metro production, is writing a scenario in which he will probably be starred by Metro. He has been given the privilege of selecting his own cast.

Evelyn Brent, who is playing the ingenue lead in "The Spell of the Yukon," in which **Edmund Breese** is starred, has purchased a tract of ground at Great Neck, Long Island, where she will build a bungalow.

Ben Weiss, who furnishes the supernumeraries for Metro productions, spent three days walking the streets and through the parks before he found ten particular types that **Director William Nigh** wanted for his production of "Notorious Gallagher," a forthcoming Metro wonderplay.

Nearly 200 players are now engaged in various productions at the Thanhouser-Mutual studios in New Rochelle. To this number will shortly be added two new companies to support **Florence La Badie** and **Fredericke Warde**, the famous Shakespearian star, both of whom are to be starred in a series of special features to be released by Mutual under the title of "Thanhouser Classics."

Barbara Gilroy, of the Thanhouser studios, announced that she was tired of "straight stuff," and wished to try a few "stunts." Accordingly, a drama is being prepared in which she is to be given a very thrilling part.

A star cast is being selected for "The Barrier," the **Rex Beach** novel which the Lubin Company is preparing to make into an eight or nine-reel picture.

The labor problem enters largely into the theme of "The Toilers," the new photoplay by **Daniel Carson Goodman**, in which **Nance O'Neil** is starred by the Lubin Company.

On the first day after her return from Jacksonville to New York, **Gertrude McCoy** was in two automobile collisions. The second wrecked her car badly.

President John R. Freuler, of the Mutual, has returned to New York after a tour of the Middle West States, during which considerable of his time was spent in looking over the various exchanges.

After a visit of almost three months, **David Horsley** has left New York for the studios at Los Angeles. Besides supervising a number of productions to be released in forthcoming months through Mutual, Mr. Horsley will assume complete charge of the transporting of the collection of Bostock animals to the East. These animals will be a featured attraction of Luna Park during the coming season.

Jacques Suzanne, the Arctic explorer who furnished the famous dog team for "The Spell of the Yukon," is a personal friend of **Rear Admiral Peary**, the discoverer of the North Pole.

Dorothy Bernard, featured with **Stuart Holmes** in the new William Fox photoplay, "Sins of Men," has been a favorite in stock companies in cities from coast to coast.

Kittens Reichert, the little Fox actress, is five and a half years old.

Edwin Carewe, the Metro director, who plays the leading male role in "The Snowbird," starring **Mabel Taliaferro**, recently traded seven Indian ponies for an automobile. Mr. Carewe has a ranch in Oklahoma. He is one-fourth Chickasaw Indian.

Marie Dressler was a visitor to old friends at the Mirror studio at Glendale recently.

James A. Stiles is no longer engaged at the Bayshore branch of the Vitagraph company.

Otis Harlan plays a part in "The Salvation of Dan Packard," a comedy photoplay soon to be released by the Edison company.

Francine Larrimore is being featured in "The Princess of the Poorhouse," now being filmed at the Edison studios.

Conway Tearle will appear in "The Girl from the East," a lavish spectacle with an oriental flavor being made by the Edison company. **Mabel Trunnelle** is leading lady.

S. C. Cassard succeeds **William Barry** as advertising manager of the Nicholas Power Company.

George LeGuere, who appeared in the Metro play, "The Blindness of Love," with **Julius Steger** and **Grace Valentine**, is under contract to appear in two more Metro productions.

Edwin August and his company are in the south filming exterior scenes for their next World production. "Mary, Quite Contrary." In the cast are **Mollie King, Arthur Ashley, Ruby Hoffman** and **Macey Harlan.**

"The Fugitive," first of the Thanhouser classics featuring **Florence La Badie**, will be released soon. In it Miss La Badie appears as a young woman who becomes a fugitive from justice to protect the name of her widowed sister. **George Marlo** is leading man in the play.

"Armadale," a screen version of Wilkie Collins' novel of the same name, released May 25, will be the first of the new three-reel Gaumont features released through Mutual. **Iva Shepard** and **Alexander Gaden** are the leading players. **Edwin Middleton** is directing.

"Flames of Vengeance," a melodramatic play starring **Gertrude Robinson** and **Sydney Mason**, will be the second Gaumont three-reel play and will follow "Armadale" two weeks later. **Iva Shepard, Birsha Shepard, John Reinhard, John Mackin, Albert Macklin** and **James Levering** are in the cast.

Howard Irving Young of the Rolfe-Metro scenario staff has been elected president of the Photodramatists, Inc., an organization of scenario writer in New York, formerly known as the Ed-Au Club. **Arthur Leeds**, former president of the Ed-Au Club is vice-president of the new organization. **Mary Louise Farley** is secretary and treasurer.

The third issue of "Reel Life, the Mutual Film Magazine," released May 21, features Gaumont Animal Studies, made

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked	
American Film Co., Inc....	85	95	
Biograph Co.	..	48	
Famous Players Film Co...	73	112	
General Film Corp., pref...	..	44	
Lone Star Corp., com.....	25	36	
Mutual Film Corp., pref...	43	48	
Mutual Film Corp., com...	43½	47½	
No. Am. Film Corp., pref..	101	108	
No. Am. Film Corp., com..	46	54	
New York M. P. Corp.....	33	40	
Randolph Film Co., com...	70	..	
Thanhouser Film Corp....	3	4	*
Universal Film Corp.....	205	..	

*Par $5.00.

Mutual Film Corporation: Latest reports of contracts booked on the Charlie Chaplin series are about $1,600,000; number of prints in circulation, 222—26 of which are in Chicago. Chaplin's popularity apparently is as strong as ever and the Mutual organization has scored the biggest hit in its career by getting him back with his original company. The 30 per cent of earnings to the Mutual for distribution now runs close to half a million dollars on these bookings alone. Market on preferred and common has very considerably broadened during the last ten days and stock is now actively quoted in Boston, Philadelphia, Cincinnati, New York, Los Angeles, San Francisco and Chicago.

American Film Company, Inc.: The attempt to stop running the "Secret of the Submarine" has apparently resulted in an unlooked for bit of publicity. This serial has scored heavily and promises to bring in a very large revenue to the company.

Lone Star Corporation: Sales have been reported at various prices during the last week. Some of the preferred stock (carrying with it 100 per cent in common) was sold several days ago and there have also been sales of common alone between 35 and 25.

Thanhouser Film Corporation: This stock, which was almost impossible to secure under par several weeks ago, has become considerably easier and offerings of from 500 to 1,000 shares ($5 par value) may now be had at $4 per share.

New York Motion Picture Corporation: Was conspicuously weak, stock being offered at 40 without any takers.

Universal Film Manufacturing Company: Stock is wanted at 205. The company reports splendid earnings for the last two months.

at the Bronx Zoo by **Edwin R. Sanborn.** **C. M. White** is the editor of "Reel Life."

The Gaumont Company devotes two releases of its See America First series to Yosemite National Park, those of May 3 and 17. The views were taken through special arrangement with the U. S. Department of the Interior.

The Fox Film Corporation has opened a new branch office at St. John, New Brunswick, and from there will cover the maritime provinces of Canada, Nova Scotia, New Brunswick and Prince Edward Island.

CHICAGO THEATER NEWS

Work has been started on the razing of the Bismark theater, 3553 Armitage avenue, and a $100,000 theater is to be erected on the site. It will occupy 125 square feet facing Armitage avenue and seat 1,000 people. M. N. Rothschild, owner, anticipates the opening of his new picture house in October, managed by J. Bobent.

The Trinagle theater, 7219 Wentworth avenue, caters to the children on Saturday afternoons, entertaining them with Burton Holmes Travelogue pictures and the Bray Cartoons. The Triangle is a very comfortable and cozy theater seating 600 and is owned and managed by Harry Wayman.

The South Shore theater, 6855 Stony Island avenue, is one of the finest houses devoted to pictures on the South Side. It is one of the chain of theaters operated by the Lubliner & Trinz Enterprises and has a seating capacity of 1,000. Six shows are given daily, three in the afternoon and three in the evening. World, Fox and V. L. S. E. are the features shown. S. T. Hart is manager.

I. E. Berkson is showing Metro, Triangle and World features at his picture house, the Roseland, 11331 Michigan avenue. The theater is equipped with a very fine pipe organ. Four shows are given daily.

One is attracted by the fan-shaped sign which ornaments the front of the Vista theater, Forty-seventh street and Cottage Grove avenue, owned by H. M. Ortenstein. Your interest is still held when you enter the theater and see the comrun Triangle features are shown on Sunday and Wednesday; Metro, Tuesday and Thursday, and Paramount on Monday and Friday. Morris Wells is manager of this popular photoplay house.

Bluebird, Paramount, Triangle and World are the features offered at the Crown Hippodrome theater, 4013 West Twenty-sixth street, managed by J. Bobent. The theater has a large seating capacity and is open only in the evening.

The Lexington theater,1162 East Sixty-third street, is all ready for the summer. The interior has been decorated light gray, ivory and gold and presents a cool and restful appearance. On the panels of the wall enlarged photographs of motion picture actors and actresses are hung in attractive frames. The lobby and foyer has also been decorated. The Lexington is managed by Fecher & Nortman and features high class pictures.

SOUTHERN THEATER NEWS

By William Noble

Special Correspondent for Motography

Original German films of "twilight sleep," brought from Berlin, are being shown at Garrick theater, in St. Louis, Mo., two performances being given in the afternoon and three in the evening. A lecturer from New York is present at each performance and explains the pictures in detail. He is a German who was in Berlin at the time the films were made, and who is familiar with every detail of the pictures. No children are admitted to see the films, but men are permitted to be present. The stage equipment includes the complete fittings for a child's nursery.

Warner Brothers have opened their three big airdomes in North St. Louis, Mo., and are showing Metro, Bluebird, General and Mutual Master Film films. The Adelphia, at St. Louis avenue and Wright street, will be opened in the near future, and will show the same pictures.

Manager P. G. Cameron of the Crystal theater, Dallas, Tex., has closed a contract for the entire output of the Bluebird, Red Feather, Universal and Mutual films and Mutual Masterpictures. Mr. Cameron will give a feature program every day in the week.

A film at the Grand Central theater, Sixth and Market streets, St. Louis, Mo., caught fire May 7, and Oscar Kleintop, the operator, was burned on the hands. Someone in the audience shouted "fire," but ushers quietly opened all exits and the people had no difficulty in leaving the building. The fire was put out without serious damage.

The Wonderland theater at Clyde, Kan., has been sold by R. A. Crumrine to L. H. Husselman.

Crubel Brothers are erecting the new Electric theater at Springfield, Mo., which will seat 1,800, and will open September 1 with vaudeville and pictures.

The Motion Picture Supply Company opened up for business in Kansas City May 8, and have installed a $20,000 stock at 317-18 Cloyd building. The men behind the business have had wide experience and expect to do a good business.

The new Strand, seating 1,100, was opened May 7 at Kansas City. Feature pictures will be shown exclusively.

The exhibitors of Wichita, Kan., are planning to call a special election in an effort to repeal the now existing Sunday closing law. The movement is being fostered by an organization of business men.

New Orleans has two new film concerns, the International, managed by Geo. Allison, former Pathe manager, and the Feature Photoplay Company, managed by Clyde Shropshire.

The Strand is the name of a new theater opened at Anniston, Alabama.

Harry Goldberg, who has been in charge of the World Film Corporation exchange at Atlanta, Georgia, has resigned to accept a prominent position with the new Criterion theater, now being constructed on Peachtree street.

The Fichtenberg Enterprises have a new house under construction on Canal street, New Orleans, which will be named the Globe. The new house will cost approximately $100,000.

The Pearce interests are building a new moving picture theater on Canal street, New Orleans, to be opened for business soon.

J. C. Raglan of New York is the new manager of the Kleine-Edison exchange in New Orleans, succeeding Howard Gayle.

H. F. Wilkes is the new manager of the Paramount exchange office in New Orleans. Mr. Wilkes is a competent man and will make money for the Paramount people.

The Majestic Theater Company has taken over the Majestic Theater, New Orleans, R. E. Powers retiring.

H. B. Cagle, manager of Masonic and Star Theaters, has taken over the Delite Theater, Decatur, Alabama, and will manage all three theaters without any change of policy.

B. L. Overston who is operating picture shows at Lenzburg, Crichton and Couchatta, Louisiana, has also taken over Grand Theater at Minden.

Z. T. Studstilli, manager of the Pickford Theater at Andalusia, Louisiana, has taken over the management of the Palace Theater, at Opp.

The Elton is the name of a new moving picture theater at Talladega, Louisiana. T. E. Ware is the new manager.

The exchanges in New Orleans are considerably worked up over the matter of taxation and valuation assessments. The V. L. S. E. is assessed at $50,000, Universal $50,000, while the Mutual is assessed at but $3,000. A meeting has been called by the exchange people to effect an equitable settlement.

A new fireproof theater is under construction at Douglas, Georgia, to be opened in the near future.

John J. Moyland is building a new picture house to be known as the New Strand, at Savannah, Georgia. The house will have a 500 seating capacity and J. H. Askew will be manager.

Manager Murray of the Alamo No. 2, at Atlanta, Georgia, will soon open the new Criterion Theater at Atlanta, and will seat 1,000 people.

O. C. Lamb has taken over the management of the Amuzu and Bonita Theaters at Rome, Georgia.

Edgar Baxter of Orangeburg, Georgia, manager of the Dreamland, has bought out the opposition and taken charge.

Warren Shorts, representing the Court Film Company, will open offices in New Orleans soon, with Clifford Carnahan as local manager.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-15	The Perfidy of Mary	Biograph	1,000
D	5-15	Social Pirates No. 8	Kalem	2,000
C	5-15	Otto, the Artist	Lubin	1,000
D	5-15	The Hard Way	Selig	3,000
T	5-15	The Selig-Tribune No. 39	Selig	1,000
C	5-15	A Lucky Tumble: Scenes in Iceland	Vitagraph	1,000

Tuesday.

D	5-16	The Littlest Magdalene	Edison	3,000
D	5-16	The Double Cross	Essanay	2,000
D	5-16	The Beggar King	Lubin	2,000
C	5-16	The Irish Rebel	Kalem	1,000

Wednesday.

D	5-17	Beverly of Graustark	Biograph	3,000
C	5-17	Robbing the Fishes	Edison	1,000
C	5-17	Vernon Howe Bailey's Sketch Book of San Francisco: Scenic	Essanay	1,000
C	5-17	The Artful Dodger	Kalem	1,000
D	5-17	Spellbound	Knickerbocker	5,000

Thursday.

D	5-18	Jackstraws	Lubin	3,000
T	5-18	The Selig-Tribune No. 40	Selig	1,000
C	5-18	Thirty Days	Vim	1,000

Friday.

C	5-19	An Innocent Vampire	Kalem	1,000
D	5-19	A Child of Fortune	Knickerbocker	3,000
C	5-19	A Fair Exchange	Vim	1,000
C	5-19	More Money Than Manners	Vitagraph	1,000

Saturday.

D	5-20	A Rose of Italy	Essanay	3,000
D	5-20	One Chance in a Hundred	Kalem	1,000
C	5-20	The Winning Number	Lubin	1,000
C	5-20	A Boarding House Ham	Selig	1,000
D	5-20	Miss Adventure	Vitagraph	3,000

Monday.

D	5-22	The Mistake	Biograph	1,000
D	5-22	Social Pirates No. 9	Kalem	2,000
C	5-22	Otto the Hero	Lubin	1,000
D	5-22	The Test of Chivalry	Selig	3,000
T	5-22	The Selig-Tribune No. 41	Selig	1,000
C	5-22	The Cost of High Living	Vitagraph	1,000

Tuesday.

C	5-23	Who's Looney Now?	Biograph	2,000
D	5-23	The Duel	Edison	3,000
D	5-23	The Condemnation	Essanay	2,000
C	5-23	Ham's Busy Day	Kalem	1,000

Wednesday.

C	5-24	Canimated News Pictorial No. 10; Scenic	Essanay	1,000
C	5-24	The Bogus Count	Kalem	1,000

Thursday.

D	5-25	Prisoners of Conscience	Lubin	3,000
T	5-25	The Selig-Tribune No. 42	Selig	1,000
C	5-25	Baby Doll	Vim	1,000

Friday.

C	5-26	The Baby Grand	Kalem	1,000
D	5-26	The Chorus Girl and the Kid	Knickerbocker	3,000
C	5-26	Villains and Violins	Vim	1,000
C	5-26	The Battler	Vitagraph	1,000

Saturday.

D	5-27	The Schemers	Essanay	3,000
D	5-27	The Capture of Red Stanley	Kalem	1,000
C	5-27	Oh! You Uncle	Lubin	1,000
C	5-27	A Five Thousand Dollar Elopement	Selig	1,000
D	5-27	The Primal Instinct	Vitagraph	3,000

V. L. S. E. Program

	5-15	Kernel Nutt the Janitor	Vitagraph	1,000
	5-16	Hearst-Vitagraph No. 39	Vitagraph	1,000
	5-19	Hearst-Vitagraph No. 40	Vitagraph	1,000
	5-22	Kernel Nutt Wins a Wife	Vitagraph	1,000
	5-22	The Redemption of Dave Darcey	Vitagraph	5,000
	5-23	Hearst-Vitagraph No. 41	Vitagraph	1,000
	5-26	Hearst-Vitagraph No. 42	Vitagraph	1,000
	5-29	Kernel Nutt the Footman	Vitagraph	1,000
	5-29	Into the Primitive	Selig	5,000
	5-29	The Suspect	Vitagraph	5,000

Mutual Program

Monday.

D	5-15	The Pretender	American	2,000
C	5-15	Deteckters	Falstaff	1,000
D	5-15	The Secret of the Submarine No. 2	American	2,000

Tuesday.

D	5-16	The Answer	Thanhouser	2,000
C	5-16	The Man With the Hod	Vogue	1,000

Wednesday.

C	5-17	Billy Van Deusen's Fiancee	Beauty	1,000
S	5-17	See America First No. 36	Gaumont	700
C	5-17	Kartoon Komics No. 36	Gaumont	300
T	5-17	Mutual Weekly No. 72	Mutual	1,000

Thursday.

D	5-18	Four Months	American	3,000

Friday.

C	5-19	The Piano Tuner	Cub	1,000
D	5-19	The Blindness	Mustang	2,000

Saturday.

D	5-20	High Lights and Shadows	Centaur	2,000
C	5-20	Steven's Sweet Sisters	Falstaff	1,000

Sunday.

C	5-21	Twenty Minutes in Magic	Beauty	1,000
C	5-21	The Chinatown Villains	Vogue	1,000
T	5-21	Reel Life	Gaumont	1,000

Monday.

D	5-22	Repaid	American	2,000
C	5-22	Politickers	Falstaff	1,000
D	5-22	The Secret of the Submarine No. 3	American	2,000

Tuesday.

D	5-23	For Uncle Sam's Navy	Thanhouser	2,000
C	5-23	Rival Rogues	Vogue	1,000

Wednesday.

T	5-24	Mutual Weekly No. 73	Mutual	1,000
C	5-24	Adjusting His Claim	Beauty	1,000
S	5-24	See America First, No. 37	Gaumont	700
C	5-24	Kartoon Komics, No. 37	Gaumont	300

Thursday.

D	5-25	Armadale	Gaumont	3,000

Friday.

D	5-26	Jack	Mustang	2,000
D	5-26	Preparedness	Cub	1,000

Saturday.

D	5-27	The Kaffir's Gratitude	Centaur	2,000
C	5-27	Sammy's Semi-Suicide	Falstaff	1,000

Sunday.

C	5-28	The Pork Plotters	Beauty	1,000
C	5-28	National Nuts	Vogue	1,000
T	5-28	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	5-15	He's a Devil	Nestor	1,000
D	5-15	The Adventures of Peg o' the Ring, No. 3	Universal	2,000

Tuesday.

D	5-16	Darcy of the Northwest Mounted	Gold Seal	3,000
C	5-16	When Slim Picked a Peach	Imp	1,000
	5-16	No Relcase This Week	Rex	

Wednesday.

D	5-17	The Three Wishes	Victor	1,000
C	5-17	Gaby's Gasoline Glide	L-Ko	2,000
T	5-17	Animated Weekly No. 20	Universal	1,000

Thursday.

C	5-18	Grouches and Smiles	Laemmle	1,000
C	5-18	A Toyland Robbery	Powers	500
E	5-18	Little Journeys in the Frozen North, Nome, Alaska	Powers	500
D	5-18	A Wife at Bay	Rex	1,000

Friday.

D	5-19	Nadine of Nowhere	Big U	1,000
D	5-19	Heartaches	Laemmle	2,000
C	5-19	The Wooing of Aunt Jemima	Nestor	1,000

Saturday.

D	5-20	Hulda, the Silent	Bison	2,000
C	5-20	A Raffle for a Husband	Joker	1,000
C	5-20	Their Social Smash	Powers	1,000

Sunday.

C	5-21	Claudia	Imp	1,000
D	5-21	Love Triumphant	Rex	2,000
	5-21	No Release This Week	L-Ko	

Monday.

C	5-22	Celluloid Hero	Nestor	1,000
D	5-22	Peg o' the Ring, No. 4	Universal	2,000

Tuesday.

D	5-23	The Woman Who Followed Me	Gold Seal	2,000
D	5-23	Virginia	Rex	1,000
D	5-23	The Health Road	Imp	1,000

Wednesday.

D	5-24	The Limousine Mystery	Victor	2,000
C	5-24	A Busted Honeymoon	L-Ko	1,000
T	5-24	Animated Weekly No. 21	Universal	1,000

Thursday.

D	5-25	Corporal Billy's Comeback	Big U	2,000
C	5-25	Mr. Fuller Pep—He Dabbles in the Pond	Powers	500
C	5-25	The Juvenile Supreme	Powers	500

Friday.

D	5-26	The Unconventional Girl	Imp	2,000
C	5-26	Love and Brass Buttons	Nestor	1,000
C	5-26	Harmony in a Flat	Rex	1,000

Saturday.

D	5-27	The Wedding Guest	Bison	2,000
C	5-27	Storming the Trenches	Powers	1,000
C	5-27	A Stage Villain	Joker	1,000

Sunday.

D	5-28	A Gentle Volunteer	Rex	3,000
	5-28	No Release This Week	Laemmle	
C	5-28	Gamboling on the Green	L-Ko	1,000

Miscellaneous Features

Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
A Fool's Paradise	Ivan Film	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000

Bluebird Photo-Plays, Inc.

Apr.	9	John Needham's Double	5,000
	4-16	The Great Problem	5,000
	4-24	The Gay Lord Waring	5,000
	5-1	Crippled Hand	5,000
	5-8	The Gilded Spider	5,000
	5-15	Elusive Isabel	5,000
	5-22	A Son of the Immortals	5,000

Fox Film Corporation

Released Week of

Mar.	6	The Marble Heart	5,000
Mar.	13	Gold and the Woman	5,000
Apr.	24	The Man of Sorrow	5,000
Mar.	27	A Wife's Sacrifice	5,000
Apr.	3	Blue Blood and Red	5,000
Apr.	10	Slander	5,000
	4-17	A Modern Thelma	5,000
	4-24	A Man of Sorrow	5,000
	5-1	Blazing Love	5,000
	5-8	The Eternal Sapho	5,000
	5-15	Sins of Men	5,000
	5-22	Battle of Hearts	5,000

International Film Service, Inc.

	5-1	The Mysteries of Myra, No. 2	2,000
	5-8	The Mysteries of Myra No. 3	2,000
	5-15	The Mysteries of Myra No. 4	2,000
	5-22	The Mysteries of Myra, No. 5	2,000

Kleine-Edison

Released week of

Feb.	2	The Final Curtain	Kleine	5,000
Feb.	9	When Love Is King	Kleine	5,000
Feb.	9	The Martyrdom of Philip Strong	Edison	5,000
Feb.	16	The Scarlet Road	Kleine	5,000
Feb.	23	At the Rainbow's End	Edison	5,000
Mar.	1	The Mishaps of Musty Suffer	Kleine	10,000
	5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

	5-8	A Million a Minute		5,000
	5-15	The Spell of the Yukon		5,000
	5-1	The Model Cook	Metro-Drew	1,000
	5-8	Sweet Charity	Metro-Drew	1,000
	5-15	Symphony in Coal	Metro-Drew	1,000
	5-22	One On Henry	Metro-Drew	1,000
	5-22	Notorious Gallagher	Metro	5,000
	5-29	The Jones' Auto	Metro-Drew	1,000

Mutual Master-Pictures.

Released week of

Apr.	3	The Haunted Manor	Gaumont	5,000
Apr.	3	The Traffic Cop	Thanhouser	5,000
Apr.	10	April	American	5,000
Apr.	13	The Leopard's Bride	Gaumont	5,000
	4-17	Feathertop	Gaumont	5,000
	4-20	Master Shakespeare, Strolling Player	Thanhouser	5,000
	4-24	The Conscience of John David	Centaur	5,000
	4-27	The Stain in the Blood	Signal	5,000
	5-4	Lying Lips	American	5,000
	5-1	The Quality of Faith	Gaumont	5,000
	5-8	The Overcost	American	5,000
	5-8	Her Father's Gold	Thanhouser	5,000
	5-15	The Isle of Love	Gaumont	5,000
	5-18	The Courtesan	American	5,000
	5-22	Nancy's Birthright	Signal	5,000
	5-26	The Reclamation	American	5,000

Paramount Features.

Released week of

	5-10	A Toyland and Paper Chase	Paramount-Bray	1,000
	5-11	Alien Souls	Lasky	5,000
	5-15	The Feud Girl	Famous Players	5,000
	5-15	Paramount-Pictographs-Weekly Magazine	Paramount	1,000
	5-15	Among the Head Hunters	Paramount-Burton Holmes	1,000
	5-17	Bobby Bumps and His Goatmobile	Paramount-Bray	1,000
	5-18	Pasquale	Morosco	5,000
	5-22	Paramount Pictographs—Weekly Magazine	Paramount	1,000
	5-22	The Thousand Dollar Husband	Lasky	5,000
	5-22	Cruising Through the Philippines	Paramount-Burton Holmes	1,000
	5-24	Kid Casey the Champion	Paramount-Bray	1,000
	5-25	Saints and Sinners	Famous Players	5,000

Pathe.

Released Week of

	5-22	The Iron Claw No. 13	Pathe	2,000
	5-22	Who's Guilty No. 3	Pathe	2,000
	5-22	Luke's Late Lunchers	Pathe	1,000
	5-22	Saving the Shad Supply	Pathe	500
	5-22	Yunnan-Fou (Southwest China)	Pathe	500
	5-22	Leap Year	Pathe	500
	5-22	How to Bring Up a Child	Pathe	500
	5-22	Pathe News No. 42	Pathe	1,000
	5-22	Pathe News No. 43	Pathe	1,000

Red Feather Productions.

Released Week of

	4-17	Her Bitter Cup	5,000
	4-24	Thrown to the Lions	5,000
	5-1	Dr. Neighbor	5,000
	5-8	A Huntress of Men	5,000
	5-15	A Youth of Fortune	5,000
	5-22	Half a Rogue	5,000

Triangle Film Corporation.

Released week of

	5-7	Her Marble Heart	Keystone-Triangle	2,000
	5-7	A Dash of Courage	Keystone-Triangle	2,000
	5-14	Susan Rocks the Boat	Fine Arts-Triangle	5,000
	5-14	Not My Sister	Kay-Bee-Triangle	5,000
	5-21	A Child of the Paris Streets	Fine Arts-Triangle	5,000
	5-21	The Primal Lure	Kay-Bee-Triangle	5,000
	4-30	The Children in the House	Fine Arts-Triangle	5,000
	4-30	The Beggar of Cawnpore	Kay-Bee-Triangle	6,000
	5-7	The Good Bad Man	Fine Arts-Triangle	5,000
	5-7	The No-Good Guy	Kay-Bee-Triangle	5,000

World Features.

Released week of

Apr.	10	The Feast of Life	Paragon	5,000
	4-17	The Social Highwayman	Shubert	5,000
	4-17	By Whose Hand?	Equitable	5,000
	4-24	The Closed Road	Paragon	5,000
	4-24	The Chain Invisible	Paragon	5,000
	5-1	The Feast of Life	Paragon	5,000
	5-1	The Twin Triangle	Equitable-Balboa	5,000
	5-8	Her Maternal Right	World	5,000
	5-15	Sudden Riches	World	5,000
	5-22	Tangled Fates	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Mistake—Biograph Re-Issue—May 22.—Featuring Henry B. Walthall, Charles H. Mailes and Blanche Sweet. Back in the lonely gold hills the friendship between the two men is staunch and true. One day they receive a letter announcing the coming of the wife of one of the partners and the other fearing the woman and the restraint she might bring, goes away. Later, however, he realizes his fears were foolish and returns. Then the wife's attentions to the friend for her husband's sake arouses jealousy. One day the shack is attacked by Indians and the friend and the wife flee and seek safer quarters. That evening when the husband returns and finds his home empty he pursues what the thinks are the eloping pair. He comes upon them and shoots his friend and then he learns his mistake.

Otto the Hero—Lubin—May 22.—Mrs. Prunes, keeper of a boarding house, has a charming daughter, Patsy, with whom Otto and Clarence, two of the boarders, are in love. When Otto proposes to Patsy she rejects him, stating that she is determined to marry nobody but a hero. He then proceeds to reveal himself as a gallant hero before Patsy, but in this he fails and Clarence marries Patsy.

The Test of Chivalry—(Three Reels)—Selig—May 22.—Featuring Fritzi Brunette. Reviewed elsewhere in this issue.

Who's Looney Now?—(Two Reels)—Biograph—May 23.—Featuring an all star cast. Mrs. Von Clef becomes suspicious of her husband, Professor Von Clef, and determines to follow him. He flirts with Birdie, an escaped lunatic, and makes an appointment with her to meet him at the summer garden, when he sees Mrs. Von Clef coming. Charlie Knickerbocker, another escaped lunatic, flits into the summer garden and flirts with Birdie and when Von Clef arrives at the garden he flirts with his own wife, who is heavily veiled. She is pleased with the result of her scheme and when she raises her veil he gets a shock and in order to save himself he decides to take a fit. Finally, however, after much trouble, order is restored in the Von Clef household.

The Condemnation—(Two Reels)—Essanay—May 23.—Featuring Nell Craig, Darwin Carr, Edmund F. Conn and Jane Thomas. John Stewart is greatly jealous of his wife and when she dances twice with Richard Noel, fiance of a girl friend, Guilberta Allen, he is furious. The next day Guilberta invites Mrs. Stewart to dine with Richard and herself and John happens to drop into the same cafe just as Guilberta goes to telephone, leaving Mrs. Stewart and Richard seated at the table. Only the return of the girl erases his sudden fury. Later Guilberta and Richard quarrel and she comes to Mrs. Stewart and tells her of it. She phones Noel to come to her home and crossed wires puts Stewart on the line and he rushes home and mad with jealousy he is about to shoot Noel when he learns of his mistake. John Stewart, prostrated by the narrowly averted tragedy caused by his ungovernable jealousy, has learned his lesson and his wife is content.

Canimated Nooz Pictorial No. 10 and Scenic—Essanay—May 24.—Miss Stake, a society girl who makes a pet of a monkey is pictured in the Canimated Nooz of this issue. Because of a certain resemblance the artist finds it necessary to indicate which is the pet monkey. Perp Pete and his "Kelly" get caught in the rain and another argument against buds for masculine hat trimming is furnished. Kernel Willyum Jenninks Bryan demonstrates how our defenses are adequate. The pop-gun, which is absolutely harmless, is a very effective means of fighting the enemy, he maintains. When the pop-gun does not frighten them away more violent means are resorted to—the squirt gun and grape juice. When the juice fails to blind the advancing enemy dash a number of cream puffs in their faces and shout, "So there! Take that—and that!" This is the first time the new idea of preparedness has been filmed.

The Schemers—(Three Reels)—May 27.—Featuring John Junior and Elizabeth Burbridge. Roy Jones and Bill Barton leave college penniless. A letter reaches the boys telling that an uncle has left them his estate. They hasten to the village where he lived and discover the estate consists of a general store submerged in debt. They receive three hundred dollars from Percival Van Bergen, a young millionaire, for something to eat and they go to the city with the money and become stockbrokers. Roy spends most of his time making love to Jane, the stenographer, while Bill is kept busy keeping off the bill collectors. They meet a young Frenchman who tells them he has a commission from his government to purchase ammunition and the boys persuade him they are the proper persons to execute the order and secure $1,000 in advance. They go out on a lark with the money, but finally they find themselves landed in jail.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Police—(Two Reels)—Essanay—May 27.—Featuring Charles Chaplin. A review appears elsewhere in this issue.

Prisoners of Conscience—(Three Reels)—Lubin—May 27.—Featuring Allan Forrest, George Routh and Adda Gleason. A review appears elsewhere in this issue.

Oh! You Uncle—Lubin—May 27.—Featuring Kempton Greene, Francis Joyner, June Daye and Leonore Peacock. Billy Hodges, badly in debt, receives a letter from his uncle, Oscar Hodges, to the effect that when Billy decided to marry he would send him a check for $10,000. Billy writes his uncle that he is going to marry Mazie Gay, an actress, and uncle Oscar, who is something of a sport, pays him a visit. Billy, who believes that his uncle is quiet and religious, prepares to treat him as a religiously inclined person. Uncle Oscar meets Cutey, the landlady's daughter, and falls in love with her. Finally Uncle and Billy discover that each is really a sport at heart and they proceed to have a high old time. As a finish Billy marries Mazie, and receives his $10,000, while uncle marries Cutey.

A Five Thousand Dollar Elopement—Selig May 27.—Tom, a cowboy, is in love with Vicky, but her father refuses to give his consent to their marriage. Gilmore draws $5,000 from the bank and Bad Bill and Sneaky Sam who see him with the money, plan to secure it. That night Tom and Vicky elope, while Bill and Sam get the money and place it in a wagon in which Vicky has secreted herself while waiting for Tom. Gilmore comes upon Tom, who is waiting for Vicky and accuses him of taking the money, but he convinces him that not only is his money gone, but that his daughter has been abducted. Tom and Gilmore overtake the crooks and rescue Vicky and Gilmore pleased at the return of his money gives Tom and Vicky his blessing.

Selig-Tribune No. 37—May 8.—With the U. S. troops in Mexico; scenes from the Flower Carnival held in San Antonio, Texas; society attends the spring opening of the amateur racing season at the Rockaway Hunting Club, Hewlett Bay Park, L. I.; General Obregon arrives at Juarez, Mexico, for conference with General Scott and Funston; the 22d annual Relay Athletic Carnival is held under the auspices of the University of Pennsylvania on Franklin Field, Philadelphia, Pa.; Assistant Secretary of the Navy, Franklin D. Roosevelt, boards the P. S. —1, Flag-ship of the volunteer power squadron and inspects the fleet of submarine chasers, Boston, Mass.; President Wilson inspects the National Service school preparedness camp at Chevy Chase, Md., which has an enrollment of 1,000 young women from all parts of the United States.

Selig-Tribune No. 38—May 11.—Young women members of the Multnomah Athletic Club participate in open air dancing for the benefit of the Charity Fair, Portland, Ore.; new dreadnaught, Oklahoma goes into commission with inspiring ceremony of raising "Old Glory," Philadelphia, Pa.; English society women employ their spare time working in munition factories, London, England; British middies keep in good physical condition racing for the championship of fleet, Portsmouth, England; fire destroys the beautiful new Country Club here, entailing a loss of its members of $250,000, El Paso, Tex.; with the Mississippi River at flood stage at Muscatine, Ia., residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed; sending troops into Mexico and leaving the border unprotected results in a raid by Villa bandits at Glen Springs, in which three troopers and one boy are killed, Ft. Bliss, Texas; Spring is ushered in San Francisco with a street pageant and unusual attractive May-pole dances by the children.

The Littlest Magdalene—(Three Reels)—Edison—May 16.—Mary O'Ryan, who lived down on the East Side of New York, lived in a little room in a large tenement house, supporting herself by fabricating artificial flowers. Jacob Lake, the rent collector and an unscrupulous man, meets Mary and one evening he takes her out and they go to a cafe where he drugs her and the next morning Mary awakes to find herself in a room in a hotel. She feels her disgrace so keenly that she leaves her tenement room and finds employment in a florist. One day while delivering flowers to Boris Enfield, an artist, he asks her to pose for him and to this she consents. In time he falls in love with Mary and asks her to marry him, but she tells him of her past sin, but this confession does not lead the artist to abandon his love for Mary. Lake, who is also Enfield's rent collector, comes to his office and sees Mary

"More Money Than Manners," Vitagraph comedy, on the left; "Miss Adventure" and "The Suspect," Vitagraph dramas.

"Four Months" (American), "The Answer" (Thanhouser) and "The Jungle Outcasts," new Mutuals.

and when Enfield learns that he is the man he is about to revenge Mary's sufferings when Lake explains that he had deserted Mary in the hotel because she was unconscious from the drugs and fearing that he had killed her he fled. So Mary after all was not a Magdalene and the happiness that has come to her in the love of Enfield she could accept without remorse.

Robbing the Fishes—EDISON—MAY 17.—Helen Fish is about to be married and her father, after reading of how a butler robbed a house of a lot of wedding presents, hires a detective to look after the house. The butler takes a dislike to the detective and the detective likewise takes a dislike to the butler and suspects him of having designs on the wedding presents. The next morning when the Fish's arise and go down stairs they find that both the detective and butler have gone and that the presents have disappeared with them. While they are making a frantic search of the house they hear a rumble coming from a closet and when they open the door they find the butler calmly sleeping with his arm around a suitcase which contains the missing presents. The butler explains that he was suspicious of the detective and took this method of safeguarding the gifts. This convinces Mr. Fish that the proper place to hire a detective is not at a detective bureau but at an employment agency.

Mutual Program

Repaid—(TWO REELS)—AMERICAN—MAY 22.—Featuring Edward Coxen, Lizette Thorn and George Field. Jack Hardin, who is considered the black sheep of the Hardin family, returns home after being away from home for five years. His father forgives him and gives him a position in his office. Hardin, Sr., buys a place in the firm for Norman, his other son, and gives Jasper Wade, his partner, his note for a part of his interest. Wade, knowing that the note indicates that Hardin is short of money, determines to block the business to such an extent that Hardin will be unable to pay off the note out of the returns of the company. When the note falls due Hardin is unable to meet payment and informs Jack of this. Jack the next morning seeks Wade in his private office and tells him he has come to redeem his father's note. Wade is disappointed, but accepts the check. When Wade visits the bank he discovers that the check is worthless and returning to the office, he confronts Hardin, who breathes a sigh of relief when he learns that the burden is removed from his shoulders and he can pay as he wishes.

Politickers — FALSTAFF — MAY 22. — Featuring Claude Cooper and Frank E. McNish. Frank is in love with Major Mannering's daughter, May, but the Major thinks no man has the right to be married until he is around fifty years of age. Oscar and Conrad are also desirous of marrying May. In the election for Mayor the Major wins and in his elation he allows May to marry Frank. But soon after the departure of the happy couple a recount of votes gives the election to Conrad. The next meeting between Major Mannering and Conrad and Oscar, when the latter couple arrive to beg May's hand, is not at all pleasant.

For Uncle Sam's Navy—(TWO REELS)—THANHOUSER—MAY 23.—Featuring Edwin Stanley and Kathryn Adams. This story has to do with the thwarting of a foreign government's efforts to gain possession of a newly invented American torpedo by Captain Rudolph, a Secret Service man of America. In order to consummate his ends the latter nearly loses the love and respect of his sweetheart as well as his life. The girl, thinking to get the stolen plans, ventures into the enemy's quarters and there she finds that her suspicions against her lover were false and that he has done a great work for his country. Captain Rudolph has pretended to be a member of the foreign Secret Service and when the latter learns the truth, things look black for both Rudolph and his sweetheart. But everything has been carefully foreseen and the American agents swarm into the house in time to prevent any further trouble.

Rival Rogues—VOGUE—MAY 23.—Featuring Rube Miller, Arthur Travares, Alice Neice and Madge Kirby. Artful Art is the real noise with the belle of the alley, until he tries to take a purse from a lady. Limpy Joe prevents him from doing so and the belle admiring Joe, takes him over to meet the gang. Both Joe and Art would like to be the big noise with the belle and when she tells them she likes jewelry and that the one who gets her the most she will have, they both go off to rob a house. They select the same house, which happens to be the home of the lady. They are caught and when Joe tells the lady that he came into the house to prevent Art from robbing her she believes him and Art is taken to jail. When the belle, however, learns of this turn of affairs she visits the jail and when the lady sees the jewelry on her, the belle tells her she received them from Joe, and Joe is also thrown into the same cell with Art where they fight out their differences.

Adjusting His Claim—BEAUTY—MAY 24.—Featuring John Sheehan, John Steppling and Carol Halloway. Ino Eatt, a cashier in a busy cafeteria, is in love with Veggie Tibbles, who dishes out the eats behind the counter. Irun Carr, a motorman, also loves Veggie and Ino seeing that Veggie is falling for the brass buttons realizes that he must have money in order to win Veggie's love. He reads that a certain party was awarded much money by a jury who decided that a street car company must pay heavily for the loss of a person's fingernail. He manages to get hit by a car and pretends that he is badly hurt. When the company's adjuster calls he has reasons to believe that he is "Faking." Through the efforts of Irun the car company discover that Ino has only been slightly injured. Irun receives a reward and also Veggie.

Preparedness — CUB — MAY 26. — Featuring George Ovey. Jerry is in love with the Colonel's daughter but the Colonel is not in any way fond of Jerry. The latter, however, wins the Colonel's admiration when he sees him defeat an army of cops in an unequal skirmish. Then he cordially invites Jerry to marry his daughter. But Jerry's clumsy ways and the Colonel's gout upset all peace and harmony and Jerry finally lands in the lock-up, disgraced.

Jack—(TWO REELS)—MUSTANG—MAY 26.—Featuring Anna Little and Frank Borzage. Jack, a cowboy, falls in love with Frances, a girl from the East, who is visiting at the Gilman cattle ranch. He asks her to marry him and she promises to marry him when she finishes her course at school. While at home in the East Frances is constantly being urged by Raymond Welton, a club man, to forget her rough cowboy and marry him and finally she agrees. She writes Jack to this effect, and stunned, he goes to the cabin which he built and pouring oil about it, sets it afire. Jack is taken from the burning cabin by some of his friends and is seriously burned. Eva Gilman sends a telegram to Frances stating that if she cares to see Jack alive she must come at once. She leaves for the West on her wedding day and when Jack learns that Frances has returned and is with him his attitude changes and he survives.

Sammy's Semi-Suicide—FALSTAFF—MAY 27.—With Walter Hiers and Francis Keyes. Sammy often has suicidal fits, that is, whenever anything goes wrong he sets about to kill himself and end it all. However, he is always prevented from doing himself harm by unforeseen circumstances. Finally Sammy's friends decide to cure him of his suicidal tendencies and this they do by ignoring him so utterly that he thinks he is dead and walking around in ghostly form. Then they make him witness many heart-rending spectacles, and when he comes to (or thinks he comes to) Sammy is fully persuaded that he had better remain right here on earth and tend to his affairs.

The Kaffir's Gratitude—(TWO REELS)—CENTAUR—MAY 27.—Featuring Margaret Gibson and William Clifford. John Melbourne, become prosperous in South Africa, sends for the girl he left behind him and they are married. But the loneliness of the place, her fear of the jungle and John's continual absence cause a breach between the husband and wife which is widened with the arrival of Tom Dixon, who has just come out of the gay society life to which Margaret was so used. Dixon finally pleads with Margaret to elope with him, but when the woman weighs the two men in thought she decides in favor of her husband. Then Dixon takes her away by force. Melbourne's faithful kaffir or body-guard sees the abduction, however, and hastens to find his master. The story ends with the death of Dixon as well as the capture of a band of crooks who have secretly discovered diamonds on Melbourne's land and who are trying to cheat him out of his property.

The Pork Plotters—BEAUTY—MAY 28.—Featuring Orral Humphrey. Sliggers, a successful stockholder, receives the startling information that pork was dropping and the bottom was not in sight. As Sliggers has invested all his money in pork pending a looked for rise, this news is quite a blow to him. His wife tells him to bring some pork chops home for supper and fearful that he would forget his wife's errand, he jots down "Buy pork" on his cuff. Pork suddenly takes a jump, however, and orders come in right and left. Sliggers' broker calls him up and informs him that the sudden rise has netted him a fortune. He goes home and when his wife asks him if he brought the pork Sliggers' brain commences to work and he realizes that "Buy pork," the little legend on his cuff, has been the cause of the day's eventful happenings.

National Nuts—VOGUE—MAY 28.—Featuring Paddy McQuire. Jeff takes his sweetheart, Rena, to the ball park and there she becomes interested in Murphy, the sensational pitcher of the big league, and her love for Jeff wanes. Rawsberry, a fictitious nobleman, who desires to marry Rena, induces the umpire to aid him in causing Murphy's downfall. This he succeeds in doing, but Jeff exposes the umpire and Rawsberry and Murphy again becomes a hero and later marries Rena, while Jeff becomes a mascot in one of the Bush Leagues.

Harmony and Discord—CUB—MAY 19.—Featuring Billy Armstrong. This comedy dwells on the curious and unfortunate experiences of M. T. Dome as a worker in a piano tuner's establishment. After ruining much valuable property, he is peremptorily and unceremoniously discharged. But, stupid as Dome is, he is alive to the opportunity to save the boss' daughter in an auto accident and he receives forgiveness at the hands of the boss as well as a reward.

Highlights and Shadows—(TWO REELS)—CENTAUR—MAY 20.—Featuring Margaret Gibson and William Clifford. A Breton settlement on the French West African coast is the place selected by John Hilliard to find inspiration for his brush. He chooses a beautiful girl of the village as his model and the latter's mother forces her to accept the position for the sake of money. Hilliard's attentions to the girl almost drive his wife, whom he now treats brutally, insane with grief. The story ends with the saving of Mrs. Hilliard, who determines to take her life, the reunion of the native girl to her fisherman lover and a severe lesson administered to the artist by ferocious lions.

Twenty Minutes in Magic—BEAUTY—MAY 21.—Featuring Orral Humphrey. Presto, a bartender, loses his job, and learning that Maji, an East Indian fakir, is in need of an assistant, applies for the position and is engaged. Maji goes out

for a stroll and Presto, while snooping around, finds the source of the mystic's uncanny power, a box of pills, one of which taken every twenty minutes, endows him with magic. He takes one of the pills and finds that he is as good as the Indian. Taking the box for future use he starts for Omalery's where he was formerly employed as bartender and does things to please himself. He starts to marry Omalery's daughter when the clock strikes the fatal minute and like a haze his power fades away. He feels for the box of pills but finds them gone. Omalery comes out of the trance and hands Presto a lesson and a start into the street, a sadder but wiser man.

Chinatown Villains—Vogue—May 21.—Featuring Paddy McQuire. A villain engaged in smuggling opium reads in the paper that a millionaire, the father of the girl he seeks to marry, is going to bequeath a million for the suppression of opium smoking. For revenge at the millionaire's interference in his business, the villain kidnaps his daughter with the aid of Hop Head Joe, and they take her to the opium den and hold her prisoner. At this time Secret Service Sam, a government detective, is on the villains' trail, and in looking over his den he falls through a skylight, and lands in the Hop Joint, just as Rena's sweetheart, disguised as a Chinaman, has found her in the den. The detective is made a prisoner also, and from this moment things happen fast and furious.

Universal Program

Peg O' the Ring—(Special Feature)—May 22.—Featuring Grace Cunard and Francis Ford. In this episode we see both Peg and Dr. Lund, Jr., safely escape from their peril in the lions' den and return to the circus. Marcus is sent by Dr. Lund, Sr., to secure the letteer from Flip, Pete being foiled in his attempt to do so, and Marcus can hardly believe his eyes when he sees the lions' supposed victims alive.

Her Celluloid Hero—Nestor—May 22.—With Eddie Lyons, Lee Moran and Betty Compson. Much trouble is caused because Eddie, who is to take the part of a crook at the studio, makes up as "Red," a character who is much in demand by the police. After many exciting adventures the cops become aware of their mistake, "Red" is captured and Eddie is restored to his sweetheart.

The Woman Who Followed Me—(Two Reels)—Gold Seal—May 23.—Featuring Juan de la Cruz and Gladys Brockwell. Ernie recalls an experience which he had in Venice. He had saved a Ventian beauty from a band of ruffians and she had sworn to follow him to the ends of the earth. As he now sits in a cafe, he spies this same woman. The latter afterwards hounds him continually although his marriage is near. A terrible thing is about to happen after Ernie is married but he awakens at this time and finds all has been a dream.

The Health Road—Imp—May 23.—With Allen Holubar. This is a drama which partakes of the nature of physical culture. The girl admires Tom, an athlete, but has no use for Stephen, who is a cigarette smoker and weakling. The latter, however, after he has fought out a battle with Tom in true knightly style and been worsted, goes into training. When Stephen has deevloped into an athlete, the girl realizes that, with his other qualities, he is more of a man than Tom.

A Busted Honeymoon—L-Ko—May 24.—Featuring Alice Howell and Ray Griffith. In this comedy a bridegroom fond of debauchery and carcless about his wife's feelings, receives his just deserts. When he arrives home after a wild night he gets into bed with a very vindictive enemy, for his wife has returned to mother and the enemy rented the bridegroom's flat.

The Limousine Mystery—(Two Reels)—Victor—May 24.—Featuring Mary Fuller. Mrs. Crosby, a society favorite, is stabbed to death in a mysterious manner while riding home in her limousine, and Kingsley, the last person known to be in the car, is accused of the murder. It is known that a love affair between Kingsley and Mrs. Crosby has been progressing for some time. The investigations of a noted criminalogist bring an unexpected solution of the crime. In a clever way the latter finds the chauffeur of the limousine to be the murderer. The chauffeur proves to be none other than the former gangster lover of Mrs. Crosby during her days of poverty and the man she had thrown over and caused to be sent to prison.

Corporal Billy's Comeback—(Two Reels)—Big-U—May 25.—Featuring Thomas Jefferson. Uncle Billy, for the first time in forty years, is not elected as Grand Marshal of the Memorial Day procession, and his heart is broken, for he is the only Civil War veteran in the town. The honor has been given to a veteran of the Spanish war. The story, however, ends with the proving of Uncle Billy's worth even at his age, for, through help of his little nephew, he is able to capture an escaped convict and thus become the idol of the hour.

Mr. Fuller Pep—He Dabbles in the Pond—(Split Reel)—Powers—May 25.—This cartoon by F. M. Follet gives the laughable adventures of Mr. Fuller Pep after he has had his clothes stolen while bathing. On the same reel is:

Juvenile Dancer Supreme—Lena Baskette performs some classic dances, among which is "The Dance of Grief," to the music of Liszt's "Liebestraum." She also performs a pas seul upon her toes, and an Egyptian dance to the music of Auber's "Crown Diamond Overture."

The Unconventional Girl—(Two Reels)—Imp—May 26.—Featuring Edith Roberts and Joe Girard. Helen Joy, an unconventional girl of wealthy parents, decides to see how far she can go in the art of robbery and enters the home of Worthing, her sister's fiance. Here she meets Dave Brentane, who is intent upon settling accounts with Worthing, whom, it seems, is responsible for his sister's nameless child. The story ends when Dave, his sister and Helen go to the latter's home, accuse Worthing of his despicable actions before the guests at a dinner party and force him to do the right thing by the girl, whom he had ruined and her child right there on the spot.

Love and Brass Buttons—Nestor—May 26.—Featuring Ray Gallagher and Billie Rhodes. This picture concerns itself with the troubles of O'Toole, the finest man on the force, his handsome son, and the sweethearts of both. The son is in love with the daughter of the commissioner while O'Toole, Sr., is in love with the commissioner's cook. The commissioner will have neither father nor son around the house. But by a clever manipulation of circumstances O'Toole puts himself in right with the commissioner, and, becoming a hero, he and his son are allowed all rights and privileges of love-making that they desire

Harmony in a Flat—Rex—May 26.—Featuring Dorothy Phillips and Ben Wilson. This picture depicts the awful time Rosalie and Ben, newlyweds, have in their Harlem flat. A night of sleepless torture because of racket overhead and underneath ends with constant watchfulness during the early morning hours at the dumbwaiter and telephone. Ben decides that one night is sufficient and when the janitor brings in the lease to sign the next morning, he tears it up in derision.

The Wedding Guest—(Two Reels)—Bison—May 27.—Featuring Harry Carey and Olive Fuller Golden. This story tells how the sheriff, who is in love with Panchita, saves her lover, Jose, who is a murderer, from being taken. He is sent out to capture Jose and hopes to apprehend him and win the girl for himself. However, Jose and Panchita have become married before the sheriff arrives. Then the latter tears up his warrant for arrest, turns away, and on his way down the trail removes his badge.

A Stage Villain—Joker—May 27.—Featuring Gale Henry and William Graney. The plot of this story is based on the love affair that Bill, a boarding house owner, has with the leading lady of a traveling show and also the love affair which his wife has with the matinee idol of the same show. The result is that both Bill and his wife make fools out of themselves. They finally come to a better understanding of each other through much humiliation and disappointment.

Storming the Trenches—Powers—May 27.—Irma is the sweetheart of both Frank and Gordon. One day the two rivals decide to play war, each the captain of his little army. Having thrown up their trenches there is no ammunition. This discrepency is filled, however, by vegetables from a grocer's cart and eggs from a nearby store. The side with the eggs wins and Frank is taken captive. But Irma releases him. Finally the boys are squealed on by a traitor to his cause and there comes a final parental reckoning.

Gamboling on the Green—L-Ko—May 28.—With Gene Rogers and Anne Darling. Many troubles arise in "Gamboling on the Green" because Paw runs away with Reggie's sweetheart and thus incites the anger of both Maw and Reggie. A queer intruder known as "Squirrel Food" also makes some trouble, but finally all does get straightened out.

A Gentle Volunteer—(Three Reels)—Rex—May 28.—Featuring Ben Wilson and Dorothy Phillips. This story concerns itself with Cleo, daughter of a quadroon who has been bought by Craven, a wealthy plantation owner. The mother meets a tragic end, but Cleo grows to be a beautiful girl and falls in love with Paul Craven, not knowing anything of her own past. Cleo finally learns of this, however, and suffers great anguish. Meanwhile Paul has become enamored of Virginia, a beautiful girl of high birth. The Civil War has started, but Cleo seeks out Paul to tell him of her terrible discovery. The story ends with Cleo's sacrifice of her life to save Paul from being shot by a spy.

Universal Animated Weekly No. 20—May 17.—Katherine Stinson thrills spectators by her daring flying at Sheepshead Bay, N. Y.; Shriners greeting Speaker, ex-Red Sox fielder on trip with team he "put on the map," Boston, Mass.; biggest men in Movie industry argue to Governor against censorship bill at Albany, N. Y.; 500,000 kiddies parade during "Baby Week" at New York City, N. Y.; State game wardens trap animals, after farmers complain and take them to mountains, Shelter Island, N. Y.; citizens see exhibition of "Preparedness" by Uncle Sam's sailors, Charlestown Navy Yard, Mass.; throng waits for General Obregon to finish final talk with Generals Scott and Funston, El Paso, Tex.; greatest Civic Parade in U. S. history takes fourteen hours to pass reviewing stand, New York City, N. Y.; annual running of the Derby "Blue Grass" Classic draws throng, Louisville, Kentucky; cartoons by Hy. Mayer.

Feature Programs

Blue Bird

A Son of the Immortals—(Five Reels)—Bluebird—May 22.—J. Warren Kerrigan is starred in this photoplay which tells how an American was unexpectedly elevated to a throne and the democratic manner in which he conducts the impressive affairs of the kingdom. And holding together the plots and counterplots is an interesting love story. Louis Wilson, Bertram Grassby,

Mutual comedies. Left to right—"A Mixup at Rudolph's," "Jerry's Perfect Day," and "No Title."

Harry Carter, Maude George, H. J. Holland, George Hernandez and Girard Alexander complete the cast. Otis Turner directed this production.

Fox

The Sins of Men—(FIVE REELS)—WILLIAM FOX—MAY 15.—Featuring Dorothy Bernard and Stuart Holmes. A review appears elsewhere in this issue.

International Film

The Mysteries of Myra—(TWO REELS)—INTERNATIONAL.—The third chapter of this serial with Howard Estabrook and Jean Sothern. In this episode Dr. Alden's butler secures admittance to the Black Order. Alden hypnotizes Myra in the hope that her astral form will go forth and learn something of the plans of those who seek to destroy her. Her spiritual presence in the chamber of the Order is discovered and an attempt to end the girl's life is defeated by Alden and Mrs. Maynard whose prayers offset the evil intentions of the Order. The episode is reviewed elsewhere in this issue.

Kleine

Gloria's Romance—(Two REELS)—GEORGE KLEINE—MAY 22.—Episode one, "Lost in the Everglades." Featuring Billie Burke as Gloria Stafford, daughter of wealthy Pierpont Stafford, who goes with her father and brother to Palm Beach to spend the winter and who gets lost in the Everglades. A review appears on page 1170 of the issue of May 20.

Gloria's Romance—(Two REELS)—GEORGE KLEINE—MAY 29.—Episode two. A review appears on another page of this issue.

Metro

Notorious Gallagher—(FIVE REELS)—COLUMBIA—MAY 22.—Featuring William Nigh with an all star cast. "Buttsy" Gallagher, a harmless youth product of the slums, one night is attracted to the gaiety going on in Judge Winter's home and he crouches on the fire-escape to watch it, and later he falls asleep. Peggy, the judge's daughter, is fascinated with Count Carl, her cousin Flo's admirer, and consents to meet him in the drawing room after the household is asleep. Two burglars enter the house and when they pass through Flo's room she awakens and screams and the crooks escape through the window, where Buttsy is lying asleep and roll him into the room.

PACIFIC COAST NOTES

Director T. N. Heffron of the Selig forces has finished "The Return," featuring **Kathlyn Williams**, and is preparing to film as a five-reeler, "The Valiants of Virginia."

Jeanie MacPherson, the Lasky scenario writer, recently spent some time in a detention home getting atmosphere for a coming Lasky production.

A son was born to **Mr.** and **Mrs. Rollin S. Sturgeon** recently. Mrs. Sturgeon, before her marriage, was **Edna Fisher**, a screen actress.

Louise Lester is at present playing the role of a blind mother in a play which **Carl Le Viness** is directing for the American Company.

Jacque Jaccard is again producing underworld stories at Universal City. **Mina Cunard** and **G. Raymond Nye** are playing leads in his company.

Fay Tincher will soon be seen in a two-reel Fine Arts comedy directed by **Edward Dillon.**

Mae Marsh's next play is laid in Ireland. **Robert Harron** is the leading man. **Paul Powell** is directing.

Jean Hersholt, formerly a member of the Great Northern Film Company in Copenhagen, Denmark, has been added to the list of players at Universal City. Another newcomer is **Harold Skinner.**

Chester Withey, who has been promoted to the rank of director at the Fine Arts studio, will have **Norma Talmadge** and **Tully Marshall** in his first feature play, "The Dope Fiend," on which he and **Roy Sommerville** collaborated.

Wheeler Oakman, formerly with the Selig Company, makes his first appearance in William Fox plays in "The Battle of Hearts," starring **William Farnum.**

Blanche Ring has leased her California home, "Villa Bianca," at Hollywood, near Los Angeles, to **Geraldine Farrar**, who will occupy it during the summer months while fulfilling an engagement in motion pictures.

"The Pilgrim," reported as an unusual two-reel drama of the west, written by **E. A. Kaufman**, is being produced at the American Film studios by **Frank Borzage's** company with **Anna Little, Jack Richardson** and **Mr. Borzage** in the leading roles.

Nell Shipman was notified recently that her book, "Under the Crescent," has been placed on the shelves of the Los Angeles public library.

William Wolbert, Vitagraph director, is seeking a film story calling for bathing and yachting scenes to give his tired company a vacation after their hard work in a three-reel picture in which much strenuous action takes place in a railroad yard. **Corinne Griffith** and **Jack Mower** play the leads.

Ruth Stonehouse, who recently joined the Universal Company, is ill in the Good Samaritan Hospital. When she recovers, Miss Stonehouse will be featured in a five-reel drama.

Louise Lester makes frequent week-end trips from Santa Barbara to Los Angeles to visit her little daughter at school in the latter city.

Lillian Gish in her next picture will again be under the direction of **William Christy Cabanne**, who directed in "Daphne and the Pirates" and "Sold for Marriage."

Eugene Pallette is said to have been giving a striking performance as a crook in the Fine Arts-**Norma Talmage** vehicle, "Going Straight." **Ralph Lewis** and the Fine Arts children are very prominent in this Triangle play.

Elmer Clifton, who played the reporter in the Fine Arts play, "Acquitted," plays opposite **Dorothy Gish** in her new Triangle play.

The costumes that **Douglas Fairbanks** and his supporting cast of Fine Arts players wear in the picturization of Bret Harte's "In the Carquinez Woods," will be accurate in detail and true to the '49 California period.

Mae Marsh is developing great skill in running her new car.

Seena Owen is still vacationing in Colorado, climbing the mountains.

The $100 prize offered by **Douglas Fairbanks** to the best student in the Fine Arts school for their juvenile players, is proving a great incentive to the youngsters. Little **George Stone, Violet Radcliffe** and **Carmen DeRue** are tied for first honors.

Robert Harron, who co-stars with **Mae Marsh** in Fine Arts-Triangle plays, recently passed his twenty-second birthday.

Grace Wilson, formerly at the Fine Arts studios, has joined the Horsley-Mutual players and will make her first appearance in a two-reel drama being prepared by **Theodosia Harris.**

Harry T. Morey appears as a newspaper reporter in "The Accusing Voice," a three-part Vitagraph Broadway Star feature by **Ross D. Whycock.** **Harry Davenport** directed the play. In the cast are **Belle Bruce, Robert Gaillard** and **Thomas R. Mills.**

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New Lubin's—"The Scapegrace" (on the left), "The Code of the Hills" and "The Final Payment."

He is accused of murdering the servant, who was killed by the crooks, but later on his innocence is proven by Bob Ewing, who forces Peggy, who kept silent for fear of injuring her reputation, to tell the truth. Peggy is forced to marry the count, and her cousin Flo marries Bob Ewing, while Buttsy marries a girl known in his tenement home as "The Pest."

Mutual Special

The Isle of Love—(Five Parts)—Gaumont—May 15.—Featuring Gertrude McCoy. This story, written by Paul M. Bryan and directed by Edwin Middleton, shows us the novel experiences of a born flirt, the trouble she finally brings herself and others and her final submission to the one man after being forced to marry and remain on a dessert island with him. Reviewed elsewhere in this issue.

Nancy's Birthright—(Five Reels)—Signal—May 22.—Featuring Edythe Sterling. Reviewed elsewhere in this issue.

The Reclamation—(Five Reels)—American—May 25.—Featuring Winnifred Greenwood and Franklin Ritchie. Reviewed elsewhere in this

Paramount

The Feud Girl—(Five Reels)—Famous Players—May 15.—Hazel Dawn is featured in this romance laid in the mountains in which continual war is waged by two families. Reviewed elsewhere in this issue.

Pasquale—(Five Reels)—Morosco—May 18.—A finely produced story centering about an Italian character interpreted by George Beban. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 33—May 10.—The Cymric, the largest 13,000 ton victim of the U boats, which was sunk while carrying a large munition cargo, New York City, N. Y.; Troops on the Rio Grande from the 14th U. S. Cavalry who were attacked by Mexican insurgents, while negotiations were proceeding between Generals Scott and Obregon, Glen Springs, Tex.; daredevil speed demons keep up an average rate of eighty miles an hour in the three hundred mile Raisin Classic, despite the poor country roads and sharp turns, Fresno, Cal.; State officials round up the herd of wild deer that infest Shelter Island and ruin valuable garden crops, Greenport, L. I.; German prisoners taken during the big battle, are set to work making roads in the rear of the defenses, Verdun, France; his Eminence Cardinal Mercier, symbolizes the proud resistance of the heroic Belgians, visits the Catholic Institute, Florence, Italy.

Pathe News No. 39—May 13.—Ten thousand Russian troops arrive to fight on the Western War front, after traveling nearly around the world to their destination, Marseilles, France; Little John Ryan wins the grand prize in the Babes Contest as the healthiest tot in the great city, New York, N. Y.; animated cartoon entitled "Patience Is a Virtue"; the troops in the camps guarding the line of communication pass their spare time in playing quoits, Chihuahua, Mexico; the largest product of French inventive genius is the 370 big gun which is claimed to outclass in speed and accuracy of firing the famous German 420; their Majesties the King and Queen of Montenegro, driven from their own country, find a haven of refuge in France, Bordeaux, France; ten thousand school girls dance about their May poles on Central Park Green to celebrate the ninth annual outing of the Public School Athletic League, New York City, N. Y.

Who's Guilty—(Two Reels)—Pathe—May 15. "The Tight Rein" is the title of this, the second in the series presenting Anna Nilsson and Tom Moore and produced by the Arrow Film Corporation. Reviewed elsewhere in this issue.

Red Feather

Half a Rogue—(Five Reels)—Red Feather—May 22.—King Baggot is featured in this screen adaptation of the famous novel written by Harold McGrath. Henry Otto directed the production. Lettie Ford, Clara Beyers, Joseph Castellanous, Mathilde Brundage, Edna Hunter, Howard Crampton and Henry Otto complete the cast.

Triangle Program

The Lion and the Girl—(Two Reels)—Triangle-Keystone—April 30.—Joe Jackson is the principal in this diverting comedy. Reviewed elsewhere in this issue.

A Child of the Paris Streets—(Five Reels)—Triangle-Fine Arts—May 21.—A delightful romance with Mae Marsh in the central role. Reviewed elsewhere in this issue.

The Market of Vain Desire—(Five Reels)—Triangle-Ince—May 28.—A modern drama with H. B. Warner in the role of a minister. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 37—May 9.—Roof of big Wanamaker store is used for tennis and basketball games, races and as a parade ground for the men and women's military organizations composed of the store employes, Philadelphia, Pa.; Canine royalty appears in dog show here, competing for rich prizes, San Francisco, Cal.; the Winchester, which is the speediest boat on the Atlantic Ocean, with the exception of torpedo boats, is launched at Bath, Maine; veteran oarsmen of Stanford University retain their prestige on the Pacific Coast by defeating the University of California Varsity Eight in their annual boat race, Oakland, Cal.; hero firemen who have risked their lives during the last year are rewarded publicly by Mayor Mitchel, New York, N. Y.; "Raisin Day" is celebrated in Fresno, Cal., with a parade and an automobile race which is won by Eddie O'Donnell; U. S. Army officers attend school of fire here and witness artillery firing by experts, Fort Sill, Okla.

Hearst-Vitagraph News Pictorial No. 38—May 12.—The Cymric, White Star liner, is the latest victim of the submarine torpedo, London, England; hundreds of Japanese families are left homeless by blaze which sweeps their beautiful village by the sea near Santa Monica, Cal.; exhibition given by the Motion Picture Board of Trade is opened by the ascension of a balloon from the roof of the Madison Square Garden, New York, N. Y.; scores of little children take part in a May Day fete at San Francisco, Cal.; National Horse Show of Washington attracts many society people; hundreds of barrels and bottles of liquor are dumped into the gutter by officers who have confiscated enormous quantities of booze since Seattle went dry, Seattle, Wash.; the Shakespeare Day Pageant at the San Diego exposition is seen by 25 000 people; General Obregon, the Minister of War for the Carranza Government, remains in El Paso, Tex., in conference with U. S. Military Authorities on the question of recalling U. S. troops from the interior of Mexico.

The Ordeal of Elizabeth—(Six Reels)—V. L. S. E.—May 15.—Lillian Walker is the featured player in this Blue Ribbon feature. Reviewed elsewhere in this issue.

The Suspect—(Six Reels)—V. L. S. E.—May 27.—A romance laid in Russia and dealing with political intrigue produced by Vitagraph under the direction of S. Rankin Drew. Anita Stewart is featured. Reviewed elsewhere in this issue.

World

Her Maternal Right—(Five Reels)—World—May 8.—Featuring Kitty Gordon. Emory Townsend, a clerk in a bank, becomes infatuated with Nina Seabury, a comedy actress, and later uses some of the bank's funds in order to buy her an expensive diamond. He asks her to go with him to South America, but she refuses to have anything more to do with him, since she has another suitor in a millionaire widower, Amos Matson. Emory meets Mary Winslow and shortly after they are married and were it not for his shortage at the bank, liable to discovery at any moment, he would be the happiest man in the world. He reads that Nina has married Matson and decides to ask her to return to him some of the money he spent on her. He discovers that Mary is looking forward to an interesting event and crushing his spirit of pride he goes to Nina's apartment. Mary follows him there and arrives just as Emory is demanding the amount of money he is short at the bank. Mary interrupts and threatens to call the whole house and tell them she caught her husband there unless she return the money to Emory and Nina writes out a check for the amount. Arriving home Emory asks Mary's forgiveness which she gladly gives.

Sudden Riches—(Five Reels)—Peerless—May 15.—Featuring Robert Warwick, Clara Whipple and Gerda Holmes. Robert, an ambitious young architect in New York City, is left $5,000,000 by his uncle Abner Crewe. After receiving the money Robert, his wife and child move to better quarters and enter society. Robert becomes infatuated with a Broadway Siren and he forgets his wife and child. Marion becomes fascinated by a society portrait painter and after considerable urging Marion agrees to pose for her portrait. One evening when Robert phones home to the effect that he would have to remain in the city, Marion out of pique, motors into town to meet the painter. The two couple meet each other and there is a scene. Robert, while at the home of his mistress, is called on the phone by his valet, who tells him that his child is dying. And at the bedside of their child Marion and Robert tenderly and solemnly plan the rebuilding of their happiness.

Miscellaneous

The End of the World—(Six Reels)—Great Northern Film Company.—A spectacular production with impressive fire and flood scenes worked in with an agreeable romance. Reviewed elsewhere in this issue.

Victoria Hall, St. Lambert, P. Q., has had a change of policy which goes into force on April 10th and includes a switch to Universal Service. The house seats 434 and operates two machines. W. H. Wichman will be manager. E. Desulniers is the owner.

Here's a good idea in regard to how to build up a good mailing list. Manager P. T. Owhner of the Phoenix Theater, Detroit, Michigan, has gained a good live supply of names by stationing his ushers at the exits with pencils and blank cards. On leaving the house patrons were politely asked if they would care to receive the weekly program. Before this he had tried coupons in the program which patrons were to fill out if they desired the leaflet sent them, but the returns from these blanks was only about two per cent.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XV CHICAGO, JUNE 3, 1916 No. 23

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He was a young clergyman and she an American heiress. Her mother wanted the girl to marry a Count for title and position, and the Count wanted her for her American Dollars, so a match was planned that would have wrecked the happiness of three lives.

H. B. Warner had to take a mighty radical step to convince the girl and her mother that they were making a big mistake. Few young men would have dared to do what he accomplished.

Then the other TRIANGLE Drama is De Wolf Hopper in "Mr. Goode, the Samaritan."

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Vol. XV CHICAGO, JUNE 3, 1916 No. 23

One Film Show a Year Is Plan

CHICAGO CONVENTION HEADS WORK TOWARD CONCENTRATION

IN the future one big, national motion picture show once a year; concentration by all persons connected with the industry—exhibitors, manufacturers, distributors and accessory men—to make that one exposition a gigantic success and that show to be held in conjunction with the annual convention of the Motion Picture Exhibitors' League of America.

This, apparently, is one of the results of the visit to New York of the Chicago committee from the Exhibitors' League. It is one of the proposals to bring efficiency to one end of the motion picture business.

William J. Sweeney.

William J. Sweeney of Chicago, chairman of the committee, and other members, have been in New York for three weeks for the purpose of interesting the motion picture men of Gotham in the convention and show of the Exhibitors' League which is to be held at Chicago, July 10 to 18, exclusive. The convention opens on July 10 and the show on the 12. The latter is to be held at the Coliseum, Chicago's tremendous convention hall. The members of the committee who accompanied Mr. Sweeney were Louis H. Frank, Fred W. Hartmann and Fred Schaefer.

The committee arrived in New York just at the time the two motion picture shows were being held in that city. They had to call upon but one manufacturer to discover that the men who make the films were tired of shows when they came in too rapid succession. The committee immediately decided that for the good of the entire industry, all efforts should be concentrated on having but one show a year and that show to be fostered by the Motion Picture Exhibitors' League of America, and with the hearty co-operation and advice of the manufacturers.

It was on the plan of "one show a year" that the committee called upon the rest of the manufacturers. When they broached the subject they were met with open arms. The manufacturers became enthusiastic, notwithstanding that they then were standing the expense of two shows, and every film manufacturer and distributor of any recognized standing with headquarters in the east signed up for floor space at the Chicago show.

Mr. Sweeney, affectionately regarded as "Big Bill," in discussing the New York trip and the "one show a year" idea, said:

"When we arrived in New York we found that the manufacturers and other persons in the industry were just a little tired of the constant financial drain caused by too many trade shows. We appreciated just how they felt as we had seen two shows where one show would have served all business purposes.

"We found that the manufacturers were willing to give us their hearty co-operation in a campaign to have but one show a year and to have that show held in conjunction with the annual convention of the Motion Picture Exhibitors' League of America.

"In order to make the plan feasible, all of the large manufacturers decided to forget that they had stood the expense of two large shows and agreed to give the coming show at Chicago their most hearty support to prove that but one show is necessary and to pave the way for the prevention of all other annual exhibits that purport to be of a national character.

"The manufacturers realize that the best element in the motion picture business attend the conventions of the Motion Picture Exhibitors' League and that by combining convention and show they will get in close touch with the showmen of the country."

With the birth of the "one show a year" idea it is probable that Chicago will make another step toward being the center of the film industry of North and South America. Chicago is the geographical center of the business of the United States and is the natural shipping point for the film companies. There now is a movement on foot to have the annual conventions, which carry the show with it, held at Chicago every year instead of changing the convention place each year. This proposition will be placed before the delegates at the coming convention.

No doubt there will be some radical opposition to the "Chicago-all-the-time" plan by some of the showmen of New York and other eastern cities, but it is believed that this opposition will fade away when the advantages of Chicago are placed before the opponents to the plan.

In connection with the making of Chicago the film center of this hemisphere the committee reported that the two largest film distributors in the world, now having their headquarters in New York City, declared that they were about to head Chicagoward. Both of these men had deserted Chicago in the past but since changing to New York, apparently have

made up their minds that the big city on the shores of Lake Michigan holds out more promises for the future of the film business than does the rival city on the Atlantic coast.

With the committee back from New York the business end of the convention is coming in for considerable discussion. One of the most important matters to be determined is the closing of all motion picture houses in the country for one month each year during the summer months. This step already has been taken by the showmen of Cleveland and the men now controlling the destinies of the Exhibitors' League seem to feel that the closing step is a move in the right direction.

In discussing this subject for both himself and his associates, Mr. Sweeney said:

"A great many of us feel that the public sees all the pictures demanded in eleven months in the year and that it would be a mighty good move to close all the motion picture houses of the country during the month of July. There is nothing radical in this proposal as practically all of the amusement theaters of the country close their doors during the warm months.

"The 'legitimate' houses close to give the performers as well as the public a rest. We should do the same thing.

"Some exhibitors may feel that they cannot afford to close their doors for a month but if their experience is the same as mine was they can afford it. When I was an active exhibitor I closed my house during the warm weather and I found that the closing whetted the appetities of my patrons. The increase in my receipts following the closing period more than offset the money not taken in during the time the house was dark.

"It might be thought that the manufacturers and distributors are against this closing plan but I believe they will favor it. The four weeks the houses are dark will give the producers a chance to catch up with their work and the result will be a much improved class of films. My own opinion is that the manufacturers will welcome the closed period as many of them realize that the progressive showmen of to-day are demanding better films and that it takes time to make good pictures. They cannot be slapped together on short-time notice.

"Of course this hot weather closing movement must have the hearty support of the majority of the showmen. I wish MOTOGRAPHY would endeavor to get expressions from the showmen of the country on this movement."

According to the leaders in the organization, there seems to be an impression in some quarters that the Motion Picture Exhibitors' League of America is a pro-exhibitors and anti-manufacturers organization. They wish to make every effort to eradicate this impression.

"We are not an anti-manufacturers organization and we are a pro-exhibitors body," said one of the officers. "We are not going around with a chip on our shoulder inviting that some manufacturer knock it off. We are essentially an arbitration body prepared to stand between the exhibitor and the manufacturer and see that the rights of both are respected. If an exhibitor has a grievance against a manufacturer, or distributor, it is our function to discuss that grievance and have the matter adjusted in a friendly manner. If the manufacturer, or distributor, is not willing to meet us as the representative of our membership, then is the time to talk of drastic measures. But drastic measures never should be even thought of except as a last resort.

"But the exhibitors of this country must realize that we cannot accomplish a great deal unless the great majority of them join the League. Some of them appear to think that the initiation fee of five dollars and the annual dues of ten dollars is not justified for the service they receive. They do not realize the influence of the League until they need its assistance. They wait until they get into trouble before joining, but then they are mighty willing to join. These non-members should join immediately. They should come to Chicago and take part in the convention which will be the most important one ever held in the industry."

The suggestion of the name of Frank J. Rembusch, of Shelbyville, Indiana, for president of the League is another step in the co-operative plan to bring the exhibitors and manufacturers in closer business communion. Not only is Mr. Rembusch an exhibitor, but he is a manufacturer. He knows both sides of the industry but he is an exhibitor first. During the past week, sentiment for Mr. Rembusch has crystalized, especially among the exhibitors of the west and middle west. Indiana, Ohio and Illinois are behind him almost to a man and the organizations in each state are working hard to increase the state membership in order to elect him by an overwhelming majority.

Fred Herrington, of Pittsburgh, incumbent in the presidential chair, is making strenuous efforts to retain office. Reports from his home city indicate that the exhibitors of Western Pennsylvania will give him their support, but Eastern Pennsylvania exhibitors are holding aloof from the Herrington boom and many of them appear to feel that Rembusch is the man for the place.

New York may spring a "favorite son," or one New York exhibitor may attempt to usurp the office of "favorite son" and nominate himself. Also the New York boom may be killed in its infancy.

* * *

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"National Censorship Bill Unconstitutional"

PENDING BILL FLAYED BY CONGRESSMAN DALLINGER

By Thomas O. Monk, Washington Representative of Motography.

CONGRESSMAN FREDERICK W. DALLINGER, of Massachusetts, at the request of other dissenting members of the House Committee on Education, has drafted and filed with the House of Representatives, a report containing the strongest arguments yet advanced against the Hughes pre-publicity censorship bill. Even those who favor the Hughes bill admit that the Dallinger report is an able one, and motion-picture men should read every line of it. Mr. Dallinger points out the unconstitutional features of the bill, and he asserts that in principle it violates the principle of the constitutional guarantee of a free press. In connection with his opposition to the bill and the report drafted by him, Mr. Dallinger says:

"There is nobody who is more bitterly opposed than I am to the exhibition of indecent and immoral pictures. I believe, however, as is pointed out in the report, that the proper exercise of the existing police power of the several states supplemented by an amendment to the Federal Criminal Code prohibiting the interstate transportation of objectionable films, is more than adequate to remedy any evils that may exist. That the regulation of local amusements by national legislation is entirely unnecessary and unjustifiable is, in my opinion, too plain for argument.

"Having been engaged all my life in reform work, I cannot understand how the official representatives of organizations which are striving to remedy some of the evils in our American life can advocate this legislation. From the beginning of time the most effective weapon of reform has been the portrayal of the evils of existing conditions, whether that portrayal has been by word of mouth as in days of the prophets, through the printed page of poet and novelist, by means of the artist's canvas, or upon the stage. The motion-picture art affords the most effective means of propaganda yet devised, and to cripple its usefulness as is proposed by this bill would be most unfortunate and dangerous.

"The effect of Harriet Beecher Stowe's 'Uncle Tom's Cabin' in bringing home to the American people the evils of human slavery is a matter of history. How much more quickly and more effectively the same result would have been accomplished if the moving picture art had been in existence at that time? And yet does anyone doubt if such had been the case and a Federal censorship board had been in existence with the slave power in control of the national government, that the film depicting the scenes portrayed in 'Uncle Tom's Cabin' would have been refused a license on the precious ground that it was inhuman and tended to corrupt morals?

"I am firmly convinced that if this bill should become a law it is not only possible but extremely probable that under the same conditions, motion picture films setting forth the need of national preparedness or portraying the evils of the white slave traffic, of intemperance and even of child-labor might be refused a license. In my opinion those who are interested in progress and reform are the very ones who should be most vitally interested in keeping absolutely free from arbitrary control this latest and most powerful instrument of free thought expression.

"The enactment of the alien and sedition laws utterly destroyed the greatest federalist party in the early days of the Republic. These laws, however, merely punished the author of objectionable written or spoken words after they were written or uttered and then only after a trial by jury. This bill seeks to set up in this country pre-publicity censorship, one of the most effective instruments of European military despotism and I cannot believe that any political party is willing to assume the responsibility for its enactment."

The report drafted by Mr. Dallinger is signed by himself and Representatives William W. Rucker, Caleb Powers, and Edmund Platt. It is as follows:

This bill proposes to reguate by a federal commission the principal amusement agency and what is rapidly coming to be one of the chief educational agencies of the people of the United States. It is not proposed to censor the plays or operas produced at the high-priced theaters throughout the country, but it is proposed to give five men at Washington the absolute power to determine beforehand what the great mass of the American people shall be permitted to see depicted upon the motion-picture screen.

Before the national government undertakes to thus exercise the local police power hitherto reserved to the states, and to regulate purely local amusements, thus stretching the implied power of the interstate-commerce clause of the federal constitution to the breaking point, it is incumbent upon the proponents of such legislation to show that a widespread evil exists with which the state and local authorities are unable to cope.

At the hearings before the committee practically no real evidence was introduced tending to show that any significant proportion of the moving-picture films now being exhibited in the United States are objectionable. In the last analysis it appears that what the proponents of this legislation really desire is to prevent the exhibition through the agency of the motion-picture film of any book or play which in any way depicts crime or immorality, or paints the evil side of human life, on the ground that such scenes tend to corrupt morals and incite to crime.

It is obvious that any such test as this would prevent the great mass of the American people, whose limited means will not permit them to patronize the high-priced theaters, from seeing depicted on the motion-picture screen practically all the great works of literature from the beginning of time. Judged by any such standard, most of Shakespeare's plays and even many parts of the sacred Scriptures would be barred. That there are occasional indecent and obscene motion-picture films exhibited here and there, is perfectly true, just as there are obscene and indecent plays produced in high-priced theaters and indecent and immoral books published. Such productions, however, are already prohibited by the laws of the several states, and their transportation from state to state is also prohibited by federal statute under severe penalties. In our opinion, an amendment to the United States penal code including motion-picture films in the list of objects barred from interstate transportation will answer every purpose and is as far as federal legislation should go. Such an amendment is proposed in a bill introduced in the present Congress and now pending before the Committee on Judiciary.

Moreover, there was no evidence whatever before the committee that local regulation of the exhibition of motion-picture films has proved ineffective where it has been tried. It is entirely within the power of the several states to provide that the executive or police authorities of the local communities shall have absolute power to grant and revoke licenses for all places of amusement within their several jurisdictions, and in many communities this power is now being effectively exercised. Furthermore, most of the states already have laws making it a criminal offense, punishable by fine and imprisonment, to exhibit any

obscene or indecent picture. Where the local police power is thus ample to effectively deal with whatever evils exist in the motion-picture business, regulation by the national government is manifestly uncalled for, unnecessary, and unjustifiable.

The overwhelming weight of opinion amongst those producing motion pictures is against the proposed censorship bill. The opposition to the bill represents more than 85 per cent of the total number of motion-picture films produced. Those manufacturers who favor the bill represent a very insignificant proportion of the output. The attitude of this inconsiderable minority is naturally and frankly selfish and commercial. They believe that it would be less expensive and troublesome to deal with and perchance control a single federal censorship commission than to deal with or to control the several state authorities acting under their already ample police powers. The notorious effectiveness of the prepublicity censorship of theatrical productions in England has undoubtedly influenced this minority of the moving-picture manufacturers to believe that a like national prepublicity censorship as provided in this bill will have a similar effect in this country. ¶

In England the evidence produced before a special parliamentary committee which made a very exhaustive investigation and report in 1909 has established the following facts:

(1) Prepublicity censorship "tends to hinder the growth of a great and serious drama" by discouraging distinguished authors whose time is valuable from jeopardizing their time by wrting plays which might be destroyed by the whimsical opinion of a censor.
(2) It fails to prevent the production of immoral plays.
(3) It atrophies the exercise of the local police power over local production of immoral plays because they have been licensed by the national censorship authority.
(4) The censorship authority falls under the influence of the large theater interests and tends to exercise its censorial powers with undue consideration for box-office receipts.
(5) The large theater interests favor the continuance of the censorship bureau because it gives questionable productions immunity from prosecution by the local authorities.
(6) The great literary lights of England are almost unanimous against prepublicity censorship.

These considerations led the special parliamentary committee to recommend the abolition of prepublicity censorship in Great Britain.

The great majority of the motion-picture interests oppose this prepublicity censorship bill because it is in their judgment a bill that will tend to stunt the natural development of the usefulness of the moving-picture art and will tend to confine it, as it has the English drama, to the lighter forms of mere amusement when its potential utility lies in the far wider field of information and propaganda. They believe that they are consulting an enlightened selfishness when they seek to keep the moving-picture film from the stunting influence of arbitrary power, for this development of the potential utility of the art means a tremendous increase of business. They also frankly say that they are unwilling to enter into an inevitable political contest for the control of the censorship commission to be established by this bill. They fear the power of the censorship under a rival's influence, because it is a power over their business of life and death. The elaborate productions which are now being presented represent enormous outlays—sometimes more than half a million dollars—before they can be exhibited to the proposed censors. A censorship commission under the influence of a rival could thus absolutely ruin a producer by exercising corruptly or even with unconscious partiality the arbitrary power vested in this commission to condemn the film.

But we regard the balance of interests between those several small producers catering to high-priced houses who believe in censorship because it will relieve them of the necessity of deferring to local standards of decency, on the one hand, and these large producers who want to leave the industry free to develop still greater fields of usefulness, on the other, as of little moment compared with another and very grave phase of this question.

The most serious objection to this bill lies in the power it seeks to give an executive commission to trammel the moving-picture art, the propagandist power of which is already marvelously developed, and the potential power of which seems limitless.

It is in this rapidly developing power and use for propaganda that the moving-picture film has taken its place beside speech and press as a thing to be kept free from arbitrary control in the interest of free institutions. The essence of free speech and of a free press is the power for propaganda as the media of intelligence. It was this power which reactionary authority in the old days sought to repress and which the guardians of free institutions struggled to keep free. In the beginning the attack was made upon free speech and upon free drama before the development of the printing press gave writing and printing also an effective power of propaganda. Before the influence of the press upon public opinion became effective, and before it was recognized as a possible aid to the discussion of political, economic, and social questions, the drama was largely used as a propagandist instrumentality. Down even to the time of Walpole's ministry in England the drama was a very effective means of stirring public opinion, and the early laws providing for the censorship of the drama were political devices to muzzle it as an instrument which might be used against those in power. Walpole, whose government was the most corrupt England ever knew, found his power threatened by a popular play exposing the venality of his political followers and he learned that another play was about to be produced. It was to stop this second play that he caused to be enacted the present censorship law in England. It was effective. All attempts to arouse the people of England to the shame of Walpole's government through the medium of the theater ceased immediately.

Thus, we see that the original and dominating purpose of the censorship of the drama in England was distinctly political, as was demonstrated by the parliamentary investigation of 1909. But the rapid development in the art of printing soon so overshadowed the drama in the effectiveness of its propagandist power that the struggle to free the drama from censorship was forgotten in the more important struggle to keep the new power—the power of the press—free. For the moment that place and privilege recognized the power of the product of the printing press to effect public opinion, they began to seek means to control it by the device of prepublicity censorship. The struggle to keep the media of intelligence free from the restraint of arbitrary power was thenceforward waged around the question of free speech and a free press until these institutions won their final victory, and became firmly planted in the unwritten constitution of Great Britain and in all our own written instruments. Our federal constitution, in article I of the amendments, says:

Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof, or abridging the freedom of speech or of the press, or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

If we keep in mind the important fact that the vital thing in speech and press which was sought on the one hand to be restrained and trammeled, and on the other hand to be kept free, was the power of propaganda, we shall understand more clearly the importance of bringing the moving-picture film within the constitutional guaranty of a free speech and a free press, because the analogy in principle and necessity is complete. Indeed, the history of the attempt to censor moving-picture films bears a close analogy to the history of the attempt to abridge the freedom of speech and of the press.

In Ohio, for instance, one of the four states which has a censorship board, it appeared in evidence before the committee that a motion-picture play depicting a manufacturer bountiful in charities which advertised himself, but hard on his employees, was suppressed on the ground that it tended to excite class feeling.

In Pennsylvania the power of the censor was invoked to suppress The Battle Cry of Peace upon the ground that it tended toward a breach of neutrality and to incite military spirit.

In Massachusetts an organization to ameliorate the conditions of child labor has been exhibiting moving pictures of actual conditions in certain manufacturing plants, and the representatives of these manufacturers attempted to stop these exhibitions. If Massachusetts had had a board of censors, who knows what its action would have been in this case?

In Massachusetts also, moving pictures have been recently used to illustrate the workings of savings bank insurance, an institution very bitterly opposed by the old-line insurance companies.

In France the moving-picture films were credited with the tremendous success of the recent French loan, the greatest the world has ever known.

In our opinion every resonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment to the federal penal code already suggested. The extraordinary power vested in the commission proposed to be created by this bill will not only prove ineffective to protect public morals, as experience has shown, but it is utterly un-American in its character and in the highest degree dangerous from every point of view.

As previously stated in MOTOGRAPHY, the bill cannot be brought forward for discussion in the House until sometime the latter part of June. Meanwhile those who oppose it should lose no time or spare no effort to let the members of the House know what they think about the bill and the effect of its enactment into law would have on the motion picture industry.

Chicago Express Strike Playing Havoc

EXCHANGES USE DESPERATE MEASURES

THE strike of the drivers for the express companies with offices at Chicago has disarranged the distributing facilities of practically all of the film distributing organizations and has caused much friction between exhibitors and exchangemen, especially where the exhibitor has refused to be even partially reasonable.

Reports have been received at the office of MOTOGRAPHY that several Chicago theater owners have cancelled their bookings on serials, because the films were not delivered in time for them to put on the show at the time it was advertised. Representatives of the exchanges make a general denial of these cancellations, declaring that they are making deliveries on schedule wherever possible and when the situation makes it impossible for them to keep their part of the agreement they have attempted to find some substitute film for the exhibitor.

MOTOGRAPHY, as the unbiased representative of the exhibitors and distributors, suggests that the exhibitors make the best of a bad situation over which the distributors have no control. A careful investigation by the representatives of MOTOGRAPHY has proven beyond all doubt that the distributors are doing everything in their power to make deliveries and that in numerous cases the making of these deliveries is costing them more than they receive for the rental of the film. A little patience at this time on the part of the exhibitors will save much friction in the future and the good feeling existing between the exhibitors of the Middle West and the distributors in that territory will not be ruptured.

Just as soon as it was seen that the delivery proposition might become critical, the distributors ordered that instead of shipping film by express they should be checked as baggage. In order to do this it was necessary to purchase first-class railroad tickets from the point of shipping to the point of delivery and to mail the baggage check to the receiving exhibitor. This plan worked splendidly on the start of the film originally from the distributor, but the exhibitor in many cases did not co-operate and as a result the second exhibitor scheduled to receive the film was disappointed. The disappointed exhibitor should blame his fellow-exhibitor for not obeying instructions on the re-shipping and should not attempt to hold the distributor responsible.

Immediately after the express companies at Chicago proved their inability to make deliveries, every exchange in the city engaged a corps of boys and chartered automobiles for the purpose of making deliveries as rapidly as possible. The boys were stationed at the railroad depots of the city and suburbs and rushed all film shipments to the waiting automobiles which delivered in a radius of fifty miles of Chicago. In many cases the branch exchange managers personally piloted the automobiles in their efforts to satisfy their patrons. Hardly an exchange manager at Chicago has averaged three hours of sleep in twenty-four since the express strike started and all acknowledge that they do not expect to get much sleep until it is settled.

Not only have the films been delayed in many cases, but the advertising matter has been lost entirely. Many exhibitors have become educated to the fact that they cannot have a show unless they have their posters and many of them have complained that so long as they have received the film they do not see why they could not receive the advertising matter.

The branch managers all acknowledge that there is some friction, but say they are making deliveries. They report as follows:

Pathe—H. C. Holah: "We are making deliveries on schedule. I start delivering at 6 o'clock every night by automobile and continue until my schedule is cleaned up."

Mutual—A. J. Normal: "We run our shipping wagon all night. Two nights we had some trouble, but now everything is running smoothly."

Triangle—R. C. Seery: "We are making delivery by automobiles to our nearby offices and are sending messengers by train to farther out-lying points."

V. L. S. E.—F. W. Redfield: "We have had no trouble and are guaranteeing shipments. We have forgotten costs and get the films to our customers by special messengers and automobiles."

Fox—John E. O'Toole: "By a system of boys at the depots and a fleet of fast automobiles we have been able to make all deliveries to date."

Metro—J. S. Skirboll: "Our trouble has been in getting the films back. We are doing everything in our power to please our customers and apparently are succeeding by breaking all speed limits."

World—E. Mordeu: "We are absolutely guaranteeing all deliveries. We are running our 'flivver' night and day and have not disappointed a single customer."

George Kleine—William H. Jenner: "We have absolutely no trouble, making all deliveries by automobile."

International—John F. Bowman: "By keeping a constant day and night service, we have managed to keep all of our agreements. We are making all deliveries as far east as the Ohio river by train messengers. We lost one film, but immediately replaced it. Not an exhibitor who contracted for our serial 'The Mysteries of Myra' has been disappointed."

General—W. R. Scates: "We are making all deliveries by automobile and are having all our films shipped to suburban points from where we pick them up and deliver, regardless of expense."

E. Mordeu, assistant manager of the World Film Corporation at Chicago, crew and automobile used in successful effort to make film deliveries despite strike of express drivers.

CENSORSHIP BILL VETOED

Governor Whitman Stamps His Disapproval of the Cristman-Wheeler Censorship Bill—Screen Men Victorious

Screen men all over the country are rejoicing in the fact that Governor Whitman vetoed the Cristman-Wheeler censorship bill. Everyone in the industry has been watching the outcome of this bill and strenuous

Photo Copyright, International Film Service.

Part of the big anti-censorship delegation of film men at the capitol at Albany to protest against the state censor bill.

efforts have been made on all sides to show the governor that the bill was not a just one. The governor sustained his action on the ground that the framers of the bill disregarded two very important considerations.

First, where a tax is imposed upon an industry in which our people are engaged, under ordinary conditions such as prevail to-day, great care should be taken in determining the amount of the tax, to the end that the industry itself shall not be crippled or its development hampered; or that those who use or enjoy the product of the industry shall not be deprived of such use and enjoyment as a result of excessive taxation. Second, that in all legislative acts imposing a tax, the right of redress or appeal in all cases should be preserved to those who will be affected and who may be aggrieved.

The governor also called attention to the fact that the Hughes bill in Congress being now favorably reported out of committee, may be assumed to have an excellent chance of becoming a law at this session, and the establishment of a national censorship of moving picture films would undoubtedly make any special legislation in the state for the same purpose unnecessary.

Sweeney at Omaha Convention

William J. Sweeney of the League left Chicago for Omaha Wednesday, May 24, to attend the motion picture convention and ball given under the auspices of the Omaha Screen Club and Photoplay Managers Association in the Omaha Auditorium, Thursday, May 25. Needless to say, "Brother Bill" will do all a man can to boost the big Chicago convention next July.

The Chicago Convention Committee has placed in the suburban trains of the Illinois Central and the Chicago Milwaukee and St. Paul Railroads 400 cards. 14 by 48 inches, calling attention to the July convention.

OTIS SKINNER PREPARES

Noted Stage Planet Watches Michelena at California Motion Picture Corporation Studios to Get Tips for "Kismet"

During the San Francisco engagement of "The Cock of the Walk," Otis Skinner has given several mornings and early afternoons to acquaint himself with the technical requirements of motion picture craft. This is in preparation for his forthcoming appearance in the big film dramatization of "Kismet."

The California Motion Picture Corporation, under whose producing supervision "Kismet" is to be made into pictures is located at San Rafael, Marin County, which is just across the bay from San Francisco. It is here that Mr. Skinner has been assiduously gathering his stock of "tips." Beatriz Michelena, the celebrated prima donna, is now appearing there in "The Woman Who Dared," and through observing her methods of registering effectively before the camera the famed impersonator of Hajj, the Arabian beggar has made his first intimate acquaintance with the artistry of the picture profession.

"The Woman Who Dared" is the type of production, according to Mr. Skinner, from which he can gather the most practical suggestions for "Kismet." While the two pictures are cast in atmospheres entirely foreign to each other, they resemble in their demand for pretentious sets and properties. The method by which the effect of magnitude and grandeur is achieved in the one must be essentially the same in the other.

In this respect "The Woman Who Dared" is easily the most ambitious production yet attempted by the "California" producers. Its whole atmosphere is one of wealth—of the Paris and the Rome before the war in their hey-dey of glory and pleasure. To accommodate the extensive sets the big open air stage at the "California" studios was enlarged to over twice its former capacity before work was begun on filming the picture and other improvements of like magnitude were made.

Several of the biggest scenes of the production were filmed while Mr. Skinner was paying his visits.

Otis Skinner and Beatriz Michelena at the California Motion Picture Corporation studios.

Programs for the Kiddies

BY E. C. DIVINE

President of the Strand Theater Company, Chicago, and Originator of the Children's Program.

IT was my love for the kiddies and my pleasure in seeing them enjoy themselves as much as anything else, I believe, which led me to experiment with performances for children. There are so few regular programs which especially appeal to the child, and so many that it is much better for them not to see, even though they do not bear the pink slip, that I conceived the idea of presenting a program which was chosen entirely from the child viewpoint.

When I started out to make my bookings, however, I found it was much easier to decide to compile suitable juvenile programs for fifty-two weeks than it was to get the material for those programs. My first step naturally was to send to the film companies and ask for a list of the films they had released which would be good for a little folks' program. I received promptly very elaborate lists which led me to believe that I could easily select material enough for three years—but my hopes were soon dashed when I came to look into the subjects more thoroughly. Evidently what the manufacturers considered suitable for, and pleasing to the children was not at all what I thought. From these lists I chose a number which seemed promising and asked that they be sent to me for a trial showing, and the companies were very willing to grant my request. Also I employed a young lady who spent all her time watching for appropriate films, either in the projection rooms of the film companies or in the theaters. Another method which saved the great amount of time spent in viewing a picture which too often proved not available after all, was to send for the heralds on the picture. These gave me a clear enough idea of the play so I could judge whether or not it would do.

Also quite often I would ask to see the scenarios from which the film was produced. These scenarios in many cases would appear very promising until I had read about half way through and then I would come upon an incident or scene which would immediately condemn the film from the child's standpoint.

I never show films in my theater either for the children or the grown-ups, which I have not first seen myself. As I have my own projection room the companies send the films for me to try out before showing.

Another source which I found quite prolific of good material was the Clearing House, and there I dug up some old films that were thought to have seen their best days, but they were not too old for the children and many of the best subjects were discovered in this way, and at a very small cost. It is easier to find appropriate films now than formerly because the manufacturers are realizing that there is a market for films which appeal to the rising generation, and the idea of holding special performances for the children is growing and the demand must be met.

My kiddies' performance is held on Saturday mornings when the children are home from school, and at the same time it in no way interferes with my regular program. The performance lasts two hours and every minute of that time is enjoyed by the children. The program includes a feature, which is usually an adaptation of a fairy story, an educational and a comedy. Also I introduce child actors, who either sing, dance or recite, and find that the children enjoy immensely seeing their little friends perform. This makes a break between the pictures and helps to vary the program.

In gathering my material I base my selection on the very little child, taking those from three to five years old as an average. Of course there are many older than this in attendance, as anyone up to fifteen would enjoy the program—in fact, I believe that the grown people who come with the children enjoy it just as much as they do—but my idea is primarily an entertainment for the youngest members of the family. Therefore my program must contain material which can be understood by the very little tots and be enjoyed by them.

I have not tried any definite method of checking up which class of films they like best except by observing them during the performance. And let me assure you right here that no one present gets more enjoyment out of these Saturday mornings than I do, and no matter how busy I may be I always am among those present at the "kiddies' show." They have such a good time that it is a pleasure to watch them. I can't say that any one class of film is received more heartily than another, but they certainly do love the cartoon comedies. Every child who is big enough to look at pictures always demands that the "funnies" be read to them, and when they see on the screen these same people with whom they are familiar in the "funnies" it is like meeting an old friend, and much exclaiming and squealing is heard all over the house when the familiar characters appear, and their laughter rings out at the funny antics of the figures.

No matter how tiny the child is he can easily understand the capers of the pen and ink sketches. They are so simple of construction that there is little for his small mind to grasp and when the cartoon is ended you will hear voices piping up all over the house with "Oh! Isn't he coming back?" Well, don't you think he will be back next week when I come to my theater?" And I try to see that they do "come back" very often, for on Saturday morning at the Strand the child reigns supreme and every wish is gratified as far as I am able to do so.

When I first started these special programs—and in fact the rule still holds—I hung out a big sign in the lobby of the theater which said "No adults admitted unless accompanied by children." It was amusing to watch the children when they found out what this sign meant, and their importance when they informed their elders "you couldn't get in if you didn't come with me." It was an evening up of old scores, of the many times when they had been told they could not go to the theater because "the picture is nothing for you to see," or the forbidding sign of "No children admitted" barred them. No wonder they felt that at last they were being appreciated and treated with the respect due them. This sign gave rise to some very laughable situations when the grown-ups did come with no children to chaperone them, and try to buy a ticket for the performance. I

sometimes had to forget my rule when there were seats enough to accommodate all because some of the older ones had come way downtown to see the film and I disliked to send them back home with their trip all for nothing.

During the winter months, with the theater in the heart of the business district, as the Strand is, it is not always practical to run these shows because of the great distance from the residence districts, and during the severe weather the mothers think it safer to keep the little ones at home. This is a condition which would not affect the theater located in the residential district. As soon as spring comes, however, the house is filled and in many cases I have played to capacity houses when the grown people were only allowed to occupy a seat when they would hold a child on their lap—for this is the children's hour and they are not to be crowded out by their elders. It has become quite a fad for the children to give theater parties Saturday mornings and the boxes are usually all taken by these little hosts and hostesses, which makes quite a society event of these breakfast matinees.

My experience with these juvenile programs has been entirely with a downtown theater and conditions in many ways are different from those which would be encountered by a manager in the outlying districts. I charge an admission of ten and fifteen cents and every one has to pay no matter how young the children are. I run only the very best pictures and spend a good deal on advertising, my newspaper bill alone being about one hundred dollars a month. Running such an expensive program there is not a great deal of profit in it for me, but I don't care as long as the children are having a good time, and also managers will find that pleasing the children means pleasing the rest of the family and you gain much from the increased popularity of your house and also these performances advertise you extensively.

There is no reason whatever why the manager of the smaller local theater could not run a program on Saturday morning or afternoon especially for children and make a good profit on it. He can get so many films for five dollars which may be old but still are fascinating for the little folks. He does not need to book an expensive program and he can easily run to capacity house every Saturday with a little judicious advertising. Very often some of the films which are run for the children can be included in the program in the evening as the older people will like them just as well. It also often happens that many of the films which are primarily produced to please the grown-ups will make very fine additions to the children's program, and after they have grown old they can be obtained for a very small sum.

The far reaching scope of this plan for the child's theater is shown by the number of letters I received from all parts of the country asking for information on the subject, how I started my plan, where to get the films, etc. I received a number of letters from mothers' clubs and women's clubs, showing their interest and their intention of starting some such scheme in their own cities.

Editor's Note: *Mr. Divine's splendid article marks the opening of* Motography's *department of* Films for Children. *Information regarding programs for the kiddies will be given, secured from sources other than producers. The wisest exhibitors are coming to realize more and more the value of bringing children into their houses, and that the youngsters of today are the grown-ups of tomorrow.*

SPECIAL PLAYS FOR AMERICAN

Specially Selected Stories for Specially Selected Famous Stars Is the Slogan of the American Film Chief

Samuel S. Hutchinson, president of the American Film Company, is planning to have stories especially selected and adapted to the capabilities of the respective stars in his company, and he will personally make these selections and supervise the productions from beginning to end, as he believes this is the best and only way to secure the best results.

Mary Miles Minter, Kolb and Dill, William F. Russell, Richard Bennett, Audrey Munson and Helen Holmes will each be presented in a series of plays under the best direction obtainable.

Aaron Hoffman, the playwright and author, has been engaged to write a series of multiple reel comedies exclusively for Kolb and Dill. The first of these is "A Million for Mary," and will represent an innovational thought in comedy production.

In "The Man Who Would Not Die" William F. Russell has a strong dual role, that of twin brothers. Mr. Russell and his company have returned from Long Beach where they made the water scenes for this play, which was written by Mabel Condon. Charlotte Burton, Harry Keenan and Leona Hutton are the other principals in the cast. Jack Prescott is co-directing the picture with Mr. Russell.

S. S. Hutchinson, president of the Signal and American companies, has returned to Los Angeles after a prolonged visit in Chicago and New York. He stopped over at the Signal studios for a running of "Whispering Smith" and "Medicine Bend" before going to the American studios in Santa Barbara.

MOTION PICTURE CONVENTION

All Exhibitors and Fans in Nebraska Attended Convention and Ball Held at Omaha on May 25

A most extensive advertising campaign was inaugurated to exploit the motion picture convention and ball which were held at Omaha, Nebraska, on May 25.

Every theater throughout the state, as well as those in Iowa, Dakota and Kansas, ran slides advertising this event, and announced that tickets could be obtained at the box office. A great number of posters and circulars were gotten out and everyone in any way interested in the motion picture industry helped the good cause along by using stationery calling attention to the convention and the date.

The convention was held in the Omaha Auditorium. All the local people interested in the film business had booths, as well as a number of the manufacturers. A number of speeches were made by prominent people, also there were demonstrations of machines and exhibitions of a number of special features. The music was furnished by a band composed of one hundred pieces.

In the evening an entertainment was arranged by a number of vaudeville actors and actresses, and this was followed by the big film ball.

The Merit Film Corporation was recently organized in New York and will be the distributors of Ivan productions in New York state and New England.

Mr. Exhibitor: Miss Love

INTRODUCING A DAWNING PLANET WHOM YOU SHOULD KNOW

Miss Love is the proud possessor of one of the slyest, toughest winks on the screen.

PERHAPS you have met Miss Love before, in "The Aryan" or "Acquitted" or "The Flying Torpedo." Perhaps she has sent her dramatic soul into your very house to blossom forth upon your screen.

At any rate, judging from the saucy wink on the left, she seems to be well acquainted with somebody.

In spite of her affectionate name, Bessie Love is not usually so forward. In fact, she is the incarnation of modesty—until she slips before the camera into a scene which calls forth all her innate "pep" and fearlessness. She is an actress only when she is not acting at all. In her plays she *is* the person named on your program. Great painters are said to mix their oils with brains. This little dawning Fine Arts planet mixes her work with love.

"Some are born great; some achieve greatness and some have greatness thrust upon them." This same may be said of fame, and Miss Love, this recent young screen luminary, is one who belongs to the latter classification. Miss Love's few, but remarkable, characterizations in Triangle plays of recent months have firmly established her as one of the "finds" of the season and paved the way for a brilliant future.

She is an actress OFF *the screen.*

Probably most of the 15,000,000 daily worshippers before the shrine of the screen became acquainted with this girl with the romantic name when she appeared with Wilfred Lucas in the Fine Arts play, "Acquitted."

Those fortunate dwellers in small towns were those to particularly enjoy the accuracy and strength of that drama—they along with those who passed their early days in this or that village and then were consigned by Nemesis to the Siberia of the city. In short all those kindred souls who know life in the diminutive hamlets of Uncle Sam's land extracted a keen pleasure from the work of that consummate actor, Wilfred Lucas, and Miss Love, his wonderful little helpmeet of the play.

Perhaps this old step-ladder, used in a Douglas Fairbanks play, is a prophecy of the mystic ladder of fame.

In "Acquitted" Miss Love made her minor part of the daughter of Lucas' old bookkeeper stand out like the bit of pigment the painter puts on his canvas just at the point of interest to furnish the contrast and the color. The story was "small town" through and through. Miss Love *was* the small town girl, with the small town lover, and was courted in a deliciously honest small town way. Do you remember the proposal? Daughter and beau on bench. Mother, sewing, father, reading, little sister, playing, all in a family circle with the bashful lovers. He whispers the question. She, frightened, whispers it to her mother. And so on to the father, who emits a surprised "I gesso."

And so Miss Love registered her first engagement—all in the play, of course.

The advent of Miss Love into the real of motion pictures was made under simple circumstances. She was paying a visit with her mother to the Fine Arts-Triangle studios in Hollywood. D. W. Griffith noticed her watching the players at work and was impressed by the wistful charm of the little caller. He requested a brief interview with her and at its conclusion instructed his lieutenants to make some tests of the child. Recognizing her gifts, Griffith selected her to play an important part in "The Flying Torpedo," with John Emerson.

Her work shone so brilliantly that Griffith's confrere in the production of Triangle plays, Thomas H. Ince, "borrowed" her for the part of Mary Jane in "The Aryan," in which William S. Hart was starred. This performance has been declared by the critics to be one of the most ingratiating characterizations seen on the screen in many years.

Miss Love appeared in "The Good Bad Man," and "Reggie Mixes In," with Douglas Fairbanks. She is now appearing under the Griffith supervision, making daily strides toward a success which her admirers predict is inevitable. Since the completion of her last picture with Douglas Fairbanks she has been working with De Wolf Hopper in "The Old Legit," a circus play.

Tom Moore of Ireland

Tom Moore, who is co-starred with Anna Nilsson in the Arrow Film Corporation's production of "Who's Guilty?" the newest Pathe series, was born near Kells, County Meath, Ireland, about twenty-six years ago. He was thirteen years old when his parents came to America and settled in Toledo, where Tom, with his brothers, Owen and Matt, was placed in school. But adventure got the better of Tom's schooling, and he visited his brother Owen in Chicago. Owen landed him a job as a super in the stock company's performance of "Secret Service," and for twenty-one consecutive days Tom was a stage hero in a Yankee uniform. Then the juvenile of the company left, and Tom got the juvenile's place.

Tom Moore, Pathe Arrow.

After a short season with the Wilfred Varney stock company Tom Moore came to New York and joined the Poli stock company. First he went to New Haven and then to other Poli theaters, breaking a two years' engagement with Poli long enough to play fifteen weeks in a New Orleans stock company. There he met George LeSoire, who prevailed upon him to try picture work with the Kalem Company.

The picture work at first failed to hold Tom, and, though in his Kalem engagement he had met Alice Joyce (whom he was destined later to marry) he went back to the Poli players. Kalem sent for him and so did Miss Joyce. He talked it over with her and finally summoned all his Irish courage and wit and proposed —no, not to Miss Joyce—to Kalem that if he were permitted to play opposite Miss Joyce in all her pictures he would stick with them. The proposition appealed to them. So in 1913 Tom became a permanent screen player.

After he had played with Miss Joyce for more than a year, appearing with her in nearly forty photoplays, he was made a Kalem director. He acted in his own company as well, with Marguerite Courtot as his leading woman. With her he played in more than fifty pictures. Many of these he wrote himself, as well as directing and acting in them. Among them were some of Kalem's most successful one-reelers, including "Prejudice," "The Secret Room," "The Adventure at Briarcliff," and "In Double Harness."

With three years' service with Kalem to his credit, Tom Moore left that organization, shortly after his marriage to Miss Joyce. For a while he took the rest he so well had earned. When he returned to the screen it was to join the Arrow forces for the "Who's Guilty?" series.

Ray Representative in Europe

Mr. Prieur of London and Paris was a pleased attendant at the initial presentation of the Johnny and Emma Ray comedies at the Broadway Theater in New York last week.

Immediately after the showing, Mr. Prieur went to the offices of C. Lang Cobb, Jr., manager of sales and publicity of the Reserve Photoplays Company and insisted upon a three-year contract to represent Ray comedies in Europe and Australia. After a presentation of facts regarding the enormous business accomplished for Mr. Cobb on his Ramo features, the genial manager of sales agreed to appoint Mr. Prieur once more his European representative—only this time for Ray comedies.

Mr. Cobb made the Ramo a by-word in every part of the globe and there is little doubt but that he will make Ray comedies just as popular.

Other Beach Films Coming

"The Barrier" will probably be chosen by the Lubin company for the first of the Rex Beach photoplay features with "The Silver Horde" and "The Iron Trail" following in the order named. Definite decision on this selection will be made within the next fortnight. Meanwhile preparations are progressing in an effort to make each production represent a new epoch in elaborate photoplay achievement.

Cheap film, like cheap jewelry, always looks the part.

Owners and managers of moving picture theaters have their share of tribulation, and the obtaining of suitable electric current at reasonable prices is not the least of their troubles.

Striking scenes (left to right) from "The Secret of the Submarine," American Mutual; "Unlucky Luke," Mustang-Mutual; and "The Iron Claw," Pathe.

First Aid to Theater Men

BY S. L. ROTHAPFEL

A FACT was brought to my mind last week which makes me feel that I must have a "Dutch Uncle" talk with my fellow-exhibitors. It was this: A friend was traveling in the northwest at the time of the convention at Minneapolis and so stopped over to take in the exposition. He was loud in his praise of the people who had the exposition in charge and the beauty and extensiveness of the exhibits, but most condemnatory in his remarks regarding the exhibitors. For he stated that the *exhibitors were not among those present.* At least they were present in such very small numbers that they were hardly noticeable at all.

To my mind this is a most deplorable state of affairs. The exhibitor—the man who would receive more benefit than anyone else from the convention and exposition—did not think it worth attending. He probably was "too busy getting his house in good running order," or he was "having rather poor business just now and could not afford it." Perhaps if he had attended the exposition and become familiar with all the latest ideas in exhibiting, the modern appliances and new methods, and met his fellow exhibitors and had a chance to talk over his problems with them, and to in turn hear what they were doing, he might not have had so much trouble with the running of his house, and there would not have been such poor patronage, because he would be operating a theater which would be alive and up-to-date.

How does the exhibitor expect to be able to meet competition if he is not constantly on the alert for the new and better material and methods? How can he secure these easier or more pleasantly than at these expositions? This is a century of progression, and the man who does not constantly forge ahead along new and improved lines is soon going to be left far behind in the race—and may I add deservedly.

If you do not support your own Exhibitors' Leagues, who is going to support them? I wish that in some way I could impress it indelibly upon the mind of every exhibitor that his future advantage, his monetary reward and success, will come only through keeping constantly in touch with the newest and best, and that he can gain the greatest help from meeting with and co-operating with other exhibitors.

32.—I have been reading MOTOGRAPHY and take the liberty of writing you to see if you will give me some information on the line of the moving picture theater business. We have been advised and are considering it somewhat to enter this field in Chicago but know little of it. Would like to get into some good residence district. Will you give me some idea of amount of capital required, also names of reliable firms?

This question is rather a staggerer as you have practically asked me to tell you all there is to know about the establishing of a motion picture theater. Perhaps, however, I can give you sufficient information to show you how to start in this business.

The first thing to be considered is the location of your theater, and in deciding upon this you must take into consideration the class of people in the neighborhood—whether they will support a five cent, ten cent or fifteen cent theater. In the average neighborhood if you established a price of ten cents you could run to a full house but a fifteen cent admission price would kill the theater from the beginning. On the other hand if you choose an exclusive wealthy neighborhood start with a fifteen to twenty-five cent house for otherwise the patrons will consider that it was not first class.

Next you must make an estimate of the population of the district on which you would have to draw for your patronage to get an idea of how many people would attend a motion picture theater. If there are already picture houses in this district you can judge by their attendance. In a new territory where there are no other theaters practically the only method of estimating the probable attendance is that used by the street car and interurban railroad companies, that is by counting the people passing the proposed location and dividing this number by a suitable factor, determined by experiments on other sites. This count should be made every day for a week during the time that the theater would be open, and should not be made during holidays or other times of unusual activity. The factor, or number by which the total is divided depends upon the location, the time of day and upon the general character of the town, and varies anywhere from eight to twenty-five, that is, under ordinary circumstances, from one out of eight to one out of twenty-five of the passers-by can be depended upon to enter the show.

After you have decided on your neighborhood the next thing to be taken into consideration is the choosing of the site, and here you will have to be guided by the city ordinances governing moving picture theaters. In Chicago the ordinance reads:

> Buildings for the exhibition of moving pictures only, with a seating capacity of over three hundred, but not to exceed one thousand, shall be located so that they adjoin at least two public thoroughfares, one of which shall be a public street and the other may be a public alley not less than ten feet in width. Except as hereinafter otherwise provided, the audience room of such building shall have either a public thoroughfare or an open space unobstructed from the ground to the sky on each side thereof. Such open space when the audience room has a capacity not to exceed six hundred seats, shall be five feet wide, and six inches shall be added to the width of same for every additional one hundred seats in said audience room up to the maximum of one thousand seats. In all cases where there is a public alley in the rear of such building, said open space must connect directly with the alley.

Also there is an ordinance regulating the placing of your theater in the vicinity of churches, boulevards, parks, etc., which must be taken into consideration. This states among other things that a theater cannot be placed within two hundred feet of a church. All these points must be taken into consideration in choosing your site, and after this is decided you must thoroughly acquaint yourself with all the city laws governing, the building, the lighting, seating capacity, etc.

The amount of capital required really depends upon your own finances and also will be governed to a great extent by the class of house you are planning to run. If you select a neighborhood which can be counted on to uphold a fifteen cent theater then your original output can be much greater because your profits will be greater. A rough estimate would be anywhere from $5,000 to $150,000 required for the building and equipment of the theater.

As to the reliable firms you will have to consult a good many before your house is equipped. There are firms which make a specialty of building fronts for mo-

tion picture theaters, there are others which will furnish your projection machine, another will attend to your interior decorating and another to your seats, etc.

All these answers have been given you on the basis that you are contemplating erecting and furnishing your own theater. Of course there are other ways of entering this business. You can rent a theater which is already established and in good running order, or you can take a theater which has been closed because of lack of business and build it up and make a success of it. In these cases it would simply be a matter of seeing the owner and arranging a monthly rental basis. Or you can rent a store or other building and remodel it and turn it into a motion picture theater. If you can find just the building in the location you want this is a very easy way to start a theater.

If after you have studied into this matter a little further and have a little more definite idea as to just what you want to do you will send me more specific questions pertaining to the points which are puzzling you, I may be able to give you some more definite and personal information.

33.—I have been subscribing to MOTOGRAPHY for three years. The first thing I read every week is the reviews, but before I know if a film will suit my house I have to take advantage of MOTOGRAPHY'S Service Department and get the information by mail. Why does MOTOGRAPHY fail to give all the information necessary in the reviews?

I rather like your attitude of feeling that the reviews in MOTOGRAPHY should be written just for you and with all your requirements in mind, for that is just the spirit of close relationship that should exist between the trade journals and the exhibitor. But you must also look at this from the standpoint of the trade journal and realize that while it does want to give you just the service and information which you require, at the same time it has to take the ten thousand other subscribers into consideration. And the other subscribers might in turn complain that the reviews did not give what they wanted. There are a good many exhibitors to please and keep informed, and the best that can be done is to strike an average and try to meet the exhibitor half way in this manner.

The reviews are written with the aim of letting you know the theme of the play, the class of offering—that is whether it is a thriller, a problem play or a heart-interest drama. Also to give information as to the production and to call attention to anything out-of-the-ordinary or unusual in photographic effects or any especial merit in the direction and the acting is commented upon to show you which actor or actress brought out their role most prominently. The reviewer strives to give an idea of the appeal the play will make to the theater audience, and through comparison to give the exhibitor some idea as to whether the stars are as good in this play as in others in which they have been very popular.

The fact has to be taken into consideration, however, that this is only one person's opinion and that every picture is liable to impress everyone in a different way. Even the reviewers do not always agree in their criticism of the films. So the picture would appeal differently to different audiences. The best the reviewer can do is to give you a criticism with the points mentioned in mind and leave it to you to decide whether or not this particular play will appeal to your patrons.

It was because of this necessity of giving a general review which would help everyone to a degree that MOTOGRAPHY established its Service Department where exhibitors could obtain specific information. This Service Department is always within reach—at the end of a telephone or telegraph line, or through the call of the postman or a personal call from the exhibitor. If you will send in a description of your house, the class of people to whom you cater, and other individual information the Service Department is ready and willing to give you very definite and personal advice as to which films will be appropriate for your use.

Iowa Exhibitors Convene

The annual convention of the exhibitors of Iowa was held at Des Moines from May 22 to 25. The exhibitors from all over the state were in evidence and very interesting and beneficial sessions were held. Perhaps the most practical information which could be taken back home and put to every day use was derived from the meetings in which the different exhibitors told their experiences and shared with the others the benefit of clever and economical advertising ideas which they had worked out and found worth while. This interchange of ideas is the best way to keep alive and alert, and to bring out new viewpoints and suggestions.

Among the photoplay features which were shown to the exhibitors and afterward thrown open for general comment and discussion from all practical points of interest to the exhibitors was the Jesse L. Laskey Feature Play Company production of Geraldine Farrar of "Maria Rosa." This discussion of the film brought out many good points and clever suggestions for advertising purposes not only for this film but also for all angles of the business of management.

Jack Sherill Visits California

Jack Sherill, son of William D. Sherill, president of the Frohman Amusement Corporation, New York, is making a visit on the coast and is an addition to the film colonies. Mr. Sherill played Steve O'Mara opposite Alice Brady in "Then I'll Come Back to You," the Frohman Amusement Corporation's last release. Although this juvenile actor has been before the camera a little more than a year he has made an especially excellent reputation for his ability in "young boy" roles. He belongs to the Ernest Truax type of actor who never grows old, and there are but few of this type in the picture profession. Mr. Sherill has made personal appearance at several theaters in Los Angeles and Venice, where pictures featuring him comprise the program.

He attended a cowboy dance given by Douglas Fairbanks in Los Angeles, at which numerous other screen celebrities were present.

Mr. Sherill has had several offers from producers in California, and while there will investigate their possibilities.

Stanton and Powers Jump

Sanford Stanton, formerly editor of the Metropolitan section of *The World* and more recently with Selwyn & Company, has joined the publicity department of the Triangle Film Corporation, succeeding Wallace M. Powers. Mr. Powers, who has been associated with the Triangle since last summer, will rejoin his old chief, Henry MacMahon, at the National Drama Corporation, sponsor for the Thomas Dixon-Victor Herbert opera-cinema, "The Fall of a Nation," which opens at the Liberty Theater, New York, on June 6.

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The Problem of Official Regulation

IF we were prepared to concede that pre-publicity censorship of any kind were necessary or unavoidable, it would need no argument to convince us that federal censorship was desirable. If we must be arbitrarily regulated, obviously one master is better than forty-eight or more. That is the purely practical viewpoint.

Picture producers have observed the multiplication of effort and expense involved where many censoring boards, differing only geographically, all do the same work, and the prospect of "each member of a family of forty-eight," as Mrs. Peck expressed it, "sweeping the parlor rug each week." The only good argument for a federal board is that it would tend to eliminate some, if not all, of the local boards.

Perfect justice is as rare as any other perfect thing. It is difficult for a producer whose taxes are paid and money spent in one state to gain the friendliness of a political censor board in another state. Foreign corporations are natural political prey wherever they are unfortunate enough to be vulnerable. The combination of opportunity, power and irresponsibility would demoralize stronger minds than those ordinarily found on a censor board.

We have always prejudged the workings of a national or federal censor board by the examples we already have in local boards. Some of these, we know, are particularly vicious, even though the laws creating them may seem reasonable; and in the case of the New York bill just vetoed by the governor the proposed law itself was bad. The situation naturally leaves room for differences of opinion. The very unsatisfactoriness of the local regulation is regarded by one faction as a reason for federal regulation, by the other faction as a reason against it.

There is no guarantee that a federal commission would eliminate any local board. Logically, however, it would have that tendency. As a parallel case, practically all the states have commissions with jurisdiction over all public service companies. The operations of these state commissions cannot run counter to the rulings of the Interstate Commerce Commission, which is the federal board. The state utilities commissions exist and are useful because many public service companies operate wholly within their state, and so are not under the jurisdiction of the federal commission. But the motion picture business is practically all interstate. Did a federal censor board exist, no local or state board could hope to continue successfully in a course antagonistic to it. Since a course parallel to it would be obviously a duplication of effort without reason, the elimination of local boards would necessarily follow in time.

From all this we may deduce that a federal censor board would be much the lesser of two evils. That is about all we can say for it. We are still unalterably opposed to the principle of censorship in any form; but it is neither equitable nor wise to condemn without thorough consideration of all the logic in the case. That we are not, however, opposed to a fair review of the products of our industry is shown by our consistent support of that voluntary censor, the National Board of Review.

We still contend that pre-publicity censorship is intolerable, unless it be by mutual con-

sent and arrangement. We do believe, however, that federal regulation without pre-publicity censorship is not only possible but feasible. Furthermore, we are convinced that such regulation would be welcomed by all reputable producers of pictures.

There is no pre-publicity element in the present operations of the Interstate Commerce Commission, nor the Federal Trade Commission, nor any other official body for the regulation of our industries and commerce. There need be none in the regulation of the motion picture industry.

On the subject of regulation without censorship we have put much thought, as doubtless have many others. The problem is not an easy one, since we have no exact precedent for it. The best we can offer so far is a suggestion for a motion picture court, competent to hear all complaints both by and against film representatives.

Such a court would deal wholly with cases involving pictures already released and presented to the public. Action brought before it against any film would be subject to the usual formalities of court procedure, and therefore would not be undertaken without a sufficient apparent cause. Its decisions would be subject to appeal to higher federal courts.

When such a court condemned a picture, the cost to the producer would be much greater than the cost of a pre-publicity elimination. Perhaps for that reason the scheme is impracticable; but we believe it would develop a degree of caution among producers that would make adverse decisions rare. It would doubtless develop a new profession, that of "film lawyer," and probably one of them would be on every producing staff.

This suggestion is a mere outline. We have not investigated the legal objections to it, and perhaps there are many. But if bright minds can work it out, it would solve the problem of regulation, which is desirable and welcome, without pre-publicity censorship, which is undesirable and unwelcome.

The Efficient Conduct of a Convention

TO MAKE a convention worth while, to make it return dividends to its visitors and its supporters, more is necessary than merely entertainment and a pleasant gathering place. A trade convention is, first of all, a business meeting, in which all may participate. Particularly is it desirable that visitors have opportunity to express their grievances and problems to those who can remedy them.

The way these things are handled in the conventions of practically all industries except this one is by papers, prepared and presented by representative members of the organization. For some reason or other this highly effective system of presenting information and arousing profitable discussion has not yet been developed to the extent it deserves in motion picture conventions. It is not too late now to assign subjects to a number of able exhibitors, who, with a little intelligent co-operation from a papers committee, can cover practically the whole field of present-day exhibiting problems.

The representatives of the big distributing companies will find at the convention a rare opportunity to meet the consumers of their product—an opportunity that can occur nowhere else.

Full advantage of it cannot be taken at the exposition booths, crowded as they are with sightseers. Accessible rooms at some downtown hotel would give more opportunity for conferences and the settlement of disputed points, resulting in a more cordial sentiment all around.

While we write this the National Electric Light Association is holding its thirty-ninth annual convention in Chicago. There are some six thousand visitors in attendance, which puts the event numerically in the same class with the motion picture convention. There is much to be learned about the efficient conduct of conventions from a study of this old and successful society, whose meetings are always profitable to its treasury as well as to those who attend its sessions. Such lessons as we are able to draw from it we intend to present briefly next week, believing that exhibitors who are interested in the success of the coming convention will not disdain an opportunity to observe the methods that long experience has proven good.

The Big Four's Summer Schedule

MANY BUSINESS-GETTERS FOR WARM WEATHER

THE Big Four is co-operating with the exhibitors in their effort to keep up their attendance during the summer months by releasing some features which will assure a full theater.

Vitagraph has contributed four features to the June program. The first of these, "The Destroyers," is a dramatization of James Oliver Curwood's novel, "Peter God." In this play Lucille Lee Stewart, the new Vitagraph star, will make her debut. The production is under the direction of Ralph W. Ince.

The other Vitagraph releases will be "The Redemption of Dave Darcey," in which James Morrison is featured supported by Belle Bruce and Billy Billings; "Winifred, the Shop Girl," in which Edith Storey and Antonio Moreno appears; and "Fathers of Men," which features Robert Edeson and Naomi Childers.

Edgar Lewis has also produced a powerful drama, "The Toilers," written by Daniel Carson Goodman, and featuring Nance O'Neil. This will be released in five parts.

The Selig edition to the June program will be "The Valiants of Virginia," a heart appealing southern drama.

Essanay offers "That Sort," in which Warda Howard takes the leading role, assisted by Ernest Maupain, Duncan McRae and John Lorenz. This film contains some very beautiful scenes of the Riviera and Monte Carlo.

N. W. Redmond, manager of the Imperial Theater, Jacksonville, Florida, received three petitions signed by hundreds of Jacksonville's best citizens asking him to secure a return engagement of "The Raven," with Henry B. Walthall in the leading role. Speaking of the petition, Mr. Redmond said:

"It is no unusual thing to see petitions circulated for things that deal with public questions or improvements, or for the enactment of desired legislation; but a petition that asks a manager of a theater to get a return exhibition of a certain feature picture is a rare thing."

In line with its policy of promoting its members from the ranks so the exhibitor will be dealing with the same people whenever he comes into the office V-L-S-E has made the following promotions:

H. E. Stillwell has been promoted from bookkeeper for the Atlanta branch to salesman covering the territory in Georgia, Alabama and Tennessee.

L. E. Schaffer, who has been connected with the Denver branch and has covered the territories in Missouri, Kansas, Oklahoma, Arkansas, Colorado, New Mexico, Wyoming, Utah, Idaho, Montana, west Nebraska and western South Dakota, has been promoted to assistant branch manager of the Denver exchange.

Patrick Doyle, who has had extensive experience with the Fox Film Corporation and the World Film Corporation, has been added to the force in the Montreal office.

Mr. Hayden, a former exhibitor and automobile salesman, has become affiliated with the Denver office of the Big Four.

V-L-S-E is constantly advocating and putting into operation a plan of co-operation between the exhibitors and the department stores in cities, which results in mutual benefit to both. While the "Ne'er-Do-Well" was showing in Chicago Rothschild's department store ran a lavish window display of the book by Rex Beach and advertised the fact that the feature could be seen at the Fine Arts Theater. The result of this co-operation was many added buyers and patrons.

With the completion of the "Mr. Jack" series featuring Frank Daniels, V-L-S-E announces another series of ten one-reel comedies which will treat of the escapade of Kernel Nutt in the person of Mr. Daniels. One of these comedies will be released each week. The first one, released May 15, was "Kernel Nutt, the Janitor," followed by "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," and "Kernel Nutt and the Hundred Dollar Bill," with six others to follow.

ALICE JOYCE WITH VITAGRAPH

Gypsy O'Brien Is Also Captured by Vitagraph Company—"Lights of New York" Feature Among June Releases

Alice Joyce has returned to the screen after a year of private life and signed with the Vitagraph Company. Her first appearance will be made in the leading feminine role of this company's new film-masterpiece, "The Battle Cry of War," which is a sequel to "The Battle Cry of Peace." Miss Joyce started work on this film on May 29.

Another noteworthy addition to the Vitagraph forces is Gypsy O'Brien, who has been working as leading woman for Mr. Lyndharding in Henry VIII. Her first appearance on the scene will be made in "The Scarlet Runner," which will afford her every opportunity to display her talent.

Still another newcomer to the Vitagraph, Lucille Lee Stewart, will make her initial bow in "The Destroyers," under the direction of Ralph W. Ince. Huntley Gordon, John Robertson and Richard Turner assist Miss Stewart in this feature.

Other features on this program for the week of May 29 include "The Lights of New York," featuring Leah Baird. Others in the cast are Walter McGrail, Adele de Gardeis, Arthur Cozins and Don Cameron. The feature is under the direction of Van Dyke Brooke.

In "The Rich Idler," Mary Anderson and Webster Campbell take the leading roles under the supervision of William Wolbert.

"Kernel Nutt, the Footman," is one of the series in which Frank Daniels is seen. John T. Kelly and Alice Washburn assist in the fun making. C. Jay Williams produced the comedy.

Lillian Walker appears in "The Lonelies," under the direction of Wilfred North. William Shea and Edwina Robbins make up the balance of the cast.

Charles Kent, Mary Maurice, Walter McGrail and Belle Bruce portray the leading roles in "Carew and Son," while Harry Davenport is responsible for its production.

A record for endurance at the expositions was made by Rose E. Tapley of the Vitagraph Company,

aided by Sara Charlton, Alma Morrison, Grace Francis and Emily Ruth. These five young ladies attended every session of both shows and were busy from eleven to eleven, wearing their finest clothes, answering thousands of questions, giving out pictures of stars and generally adding to the decorative effect of the booth. Their loyalty and endurance made an impression that was as complimentary to them as it was to the film company.

EFFICIENCY IN STUDIO WORK

Anna Nilsson Does Some Rapid Fire Changing of Make-Up, Costumes and Characterizations in Two Pathe Features

It is a common contention that the lack of efficiency in the studio as compared with the efficiency displayed on the legitimate stage, is deplorable. But there is no audience to be kept waiting in a studio and although quick changes are desirable no great harm is

Working five hours at a stretch in a chapter of Pathe's "Who's Guilty?" series made Anna Nilsson hungry. Director Hansel suddenly discovered her eating up some of his pet "props," consisting or real cake and tea.

worked whether the player takes five minutes or fifty minutes for a change of costume.

This complaint cannot be made against the Pathe studio, however, nor against Anna Nilsson and Director McGill, for they certainly have established a record in efficiency and proficiency.

It all happened this way. Miss Nilsson had finished all her scenes in "The Tangled Web" of the "Who's Guilty?" series, under the direction of Director McGill, and had started work on the interior scenes of "The Tight Rein," under the direction of Howard Hansel. All was progressing nicely when a clerk approached McGill and broke the news that the negative of all of Miss Nilsson's scenes was burned up in a railroad wreck on its way back from the laboratories.

Directors McGill and Hansel called a consultation. They each had to have Miss Nilsson, the one for the completion of the scenes, the other for the retakes—so they compromised by "splitting her fifty-fifty." A special dressing room was quickly arranged on the studio floor placed half way between the two big sets, and just eighteen minutes from the time he was told of the loss Mr. McGill had Miss Nilsson doing a quick-change stunt in the stage dressing-room and he and Hansel were "splitting her fifty-fifty."

It was trying for both directors. But it spoke volumes for Miss Nilsson's dramatic ability that even the rush of changing gowns every few minutes did not interfere with her separating each role so nicely in her own mind that she re-acted the lost "Tangled Web" scenes without a rehearsal, thereby saving McGill valuable minutes. Two hours after the news of the loss was learned the needed retakes had been completed and were on their way to the laboratories.

While directing this same series, "Who's Guilty," Howell Hansel tells of a most unusual occurrence. While his back was turned Miss Nilsson and Tom Moore ate the "props" of the scene. They had been playing for five hours on a stretch without a stop for a bite of lunch and the tea table set with real cakes and tea was too much of a temptation, so Miss Nilsson consumed the cakes and Mr. Moore appropriated the tea.

For the first time in her life Miss Nilsson faced a live audience in Proctor's Palace Theater, Yonkers. The audience were so demonstrative in their applause that the actress was horribly stage-frightened and was not at all well backed up by Tom Moore, who appeared with her. They both lost their voices entirely when asked for a speech, but the audience seemed to rather enjoy this fluttering helplessness.

Exhibitors Buy Supplies Together

The new Brooklyn branch of the Exhibitors' League of America is certainly a "live member." It started out with great vigor and bids fair to continue along these same active lines.

The latest effort of the organization is the development of a co-operative idea by which theater supplies may be bought in bulk at a great saving in price. A committee consisting of Louis L. Levine and William Brandt has now arranged to buy coal for the 107 Brooklyn picture theaters at a much lower rate than would be granted to the individual exhibitor, and with the success of this step is planning to enlarge the scope of the co-operative system to include almost all of the supplies necessary to the running of a film theater.

At the same time the Edison Lighting Company has agreed to a tentative reduction in the electric light rate that is estimated to save the exhibitors a substantial sum each week. Under the supervision of another committee the advancing cost of advertising posters is being fought with considerable success.

Fort Lee Screen Club Born

With a charter membership of eighty-one members the Fort Lee Screen Club, Fort Lee New Jersey, has been organized. The election of officers resulted as follows:

Alex Shannon, president; Emile Chautard, first vice-president; Barry Whitcomb, second vice-president; L. M. Walker, recording secretary; W. M. Miller, corresponding secretary; Theodore Burkhart, treasurer; Lawrence Fisher, sergeant-at-arms.

At the next meeting the eight members of the board of directors will be chosen. The membership at present is limited to men in any department of the industry at Fort Lee, where there are eight motion picture studios. Later they will probably affiliate with the other screen clubs.

Editor Jack Wheeler, of the Selig-Tribune news films, has purchased a specially constructed automobile for the use of his cameramen in Mexico.

What Theater Men Are Doing

AN OPEN FORUM

The Manager's Ten Commandments

By George Van Alstyne,

Manager, New Glove Theater, Gloversville, N. Y.

WHAT constitutes management of an up-to-the-minute theater of today, is a question often asked of managers throughout the country today. Many persons interested in this vast industry, whether they be owners, lessees, managers, employees, or even patrons, wonder what comprise the essential credentials necessary to be a successful manager. The answer is, one who can make money for his house, and who can deliver the goods.

Deliver the goods! You will say that that in itself means making money, but, brother exhibitor, don't allow yourself to be fooled by this sentiment. It is one of the biggest mistakes confronting us today. While there is no stereotyped method of managing a theater, it is well to consult one who knows something about this end of the business. In fact, were all the managers of the country in convention, and were they to come out in plain English and tell how they made a success, I doubt if they could give you any definite reason or method.

First of all, there are a number of different difficulties confronting the manager at every point of the game, the most important of all is having the entire management on your own hands and having inefficient employees, perhaps favorites of the owner or lessee, in your employ. What can you do?

While a very important question in itself, it is only one of the very many that you will have to face. Let me give you a slight lesson in conducting a picture palace in as few words as possible.

We will take Theater No. 1. Mr. Jones, a hardware dealer, hearing of the vast fortunes earned by a few live wire exhibitors, builds a theater and tries to run it himself. After a year of weekly losses, he is told by a wise salesman to get a manager, one with a reputation. He engages a manager who, for sake of argument, will be myself. Upon my arrival at the scene of action I go into a conference with Mr. Jones, and insist that I have full control over the destinies of the theater until the expiration of my contract. This is absolutely necessary. Then I go to the editor of our paper, who is the best friend the manager has, and get him to co-operate with me by giving him some good press dope, not only for my theater but for every theater in town. I may be running one program of feature pictures, but, should I have a capital story of another release, I will give it to my friend, the editor, for we must please not him but his readers, who are our patrons. After obtaining his co-operation, I set about reorganizing my staff. I want an expert operator, one who knows his machines and can get the best out of them.

I give him to understand that he is superintendent of projection and that he must give me the best projection in town, no matter at what cost. Believe me, brother, he will do it or he is no operator. Then, after giving instructions to the rest of the staff, impressing indelibly upon their minds the importance of politeness at all times, I set about finding a program.

I have heard managers say that they were handicapped upon their expense account, and could not undertake to sign up for so-and-so's program, as their price was fifty dollars a week above the limit. Isn't that ridiculous? What care I whether a program cost me a hundred and fifty dollars or two hundred a week as long *as I can please my patrons and they are willing to pay for the best that I can provide?* I sign up for, say, Paramount Pictures. I then tell my patrons, through the medium of my friendship with the editor, that I have the program that they want; that my program offers them the best picture stars that are being presented in the city; that in keeping with my policy of clean pictures I am going to operate a clean theater; that I appreciate that music is essential to the enjoyment of the high-class features that I am presenting and to that end will employ an orchestra, the pick of the best musicians that the city has to offer; and that we are going to give them what they want at the price they want it.

I cut out the advertising slides on the screen. My patrons can read ads in the newspapers; they come to the theater to see pictures. I run slides (not more than eight) telling them of the pictures to be seen during the next week, and then some slides as follows:

The management appreciates your co-operation in aiding us to maintain quietness during the play.

Through our affiliations with the Paramount Corporation we are allied with America's leading theaters whose pride is clean pictures in clean theaters.

We are your servants in amusement. State your wishes and we will try to gratify them.

Should any feature we present be objectionable to you, tell us. Should any feature please you, compliment us. We want to know just what you want us to present.

The manager reads motion picture periodicals and is well versed in present doings. Should you want to know anything about your favorite star ask the manager; he will be glad to oblige you.

We want to become fast friends with you. Won't you visit us sometime in our office and let us acquaint you with ourselves?

And many more slides of a like nature, anything, in fact, that will give the patron the impression that he, by suggestions and criticisms, is running our theater. You know you don't have to accept every suggestion that comes your way, no more than you can run every feature that is released.

It is absolutely necessary that every manager should screen any picture that he intends running that is not included in a program. By screening his pictures, the manager knows what he is going to get when he books it, or he knows just why he will not play it and can give a positive reason for his refusal to anyone who suggests having it run.

It is not a bad idea for a manager to sign up with programs, leaving one day a week open for any special that may be on the market. There are many reliable producers, the best of which put their films on the market through the agency of a program, and it is the better way for the manager, for while there has been some controversy over the open market, I for one am against it, as I appreciate that any exchangeman handling a program will advise the manufacturer of the necessity

of keeping up to the standard. By assuring your patrons that at certain periods you will give them pictures with their various favorites, and that these favorites can be seen only at your house, you gain that prestige which assures you good business at most every presentation of any feature on a reliable program. This you can hardly do on the open market, as competition controls the scale of rental prices, and while you may have Mary Pickford today, your competitor across the way may have her tomorrow.

Unique, catchy, up-to-the-minute advertising is necessary to the advancement of a theater. A newspaper space of two or three inches single column is lost, no matter what you have to say in it.

My favorite ad is one that covers three columns, and is two to three columns deep. I use two thumbnail cuts at the upper corners, thereby obtaining an attractive heading without having to resort to getting my own electroplate. Most manufacturers today supply cuts, but a manager who will look after his own ad work will find that he can do more with a good assortment of from 3 to 14 point type than all the cuts in the world can do for him. This is where your friend, Mr. Editor, is a handy man again, for he can advise you just how to use your space most effectively.

A manager must make his rounds every so often amongst his employees asking their aid and giving his, suggesting and receiving suggestions. His booth must receive his particular attention, for that is the actual root of the box office receipts. Poor projection will spoil the best feature ever made. I know it. An attractive stage or screen is also effective, though not absolutely essential. Should a man ask me how to build a photoplay palace, I would tell him to be sure to get a stage whether he ever plays any other attractions than pictures or not. A pretty setting, a nice screen with draperies over the shadowbox, and a good orchestra, with or without an organ, is an ideal setting for real entertainment. Say, Brother Manager, did you ever try a ladies' orchestra as a stimulant for business? It's worth while, if you know how to get the meat of the advertising this affords you.

Another matter that ought to be the aim of every manager is to keep in constant touch with your exchangemen and producers. I have received many suggestions from the advertising departments of many producers and exchanges and have profited by most of them. Never for one moment do they forget that your success means their continuance; your failure means for them bankruptcy.

To sum up the commandments of management, follow these rules:

1. Have your theater at all times clean, pure, heated and ventilated.
2. Make your program one that has appealing points in it.
3. Have features that will appeal to children and adults. Many mothers are bound to take their children, but won't allow them to see smut.
4. Obtain orchestrations for your orchestra; they help the picture.
5. Attention and politeness of your employees at all times, to all persons, means increased receipts at the box office.
6. In advertising use the same politeness; do not appeal to the baser passions of man. It may get you maney for a time, but in time it will mean putting the lock on the front door.
7. Make it your earnest endeavor to find out what your patrons want, then make sure that you give it to them.
8. Be on the best of terms with your competitor and try to obtain his co-operation rather than his enmity.
9. Build up a mailing list and give it especial attention. It's important, and while expensive, earns its own way in a short time.
10. Be honest with every one you come into contact with; in other words, *don't try to put it over on anyone.*

These rules are simple, aren't they? But they mean money.

An Artistically Arranged Theater

By C. G. Behrens,

Manager, The Family Theater Company, Davenport, Iowa.

We pride ourselves on the projection, as to the clearness and size of the pictures on the screen, on the lighting of our theater, and the general artistic effect of the interior. We have no stage in the theater but the screen is set back into a shadow box about twenty feet deep, with a black background border top and sides. Although the theater is sufficiently lighted so that one can readily find a seat or an acquaintance who may be in the house, or can easily read the program, this shadow box keeps all light from affecting the projection.

By the arrangement of the theater the front seats of our house are just as valuable as the back. In front of the screen is a sunken formal garden most artistically arranged. The garden is surrounded by a balustrade which is festooned with artificial flowers and vines and box trees are placed about the outer edge. In the center is a fountain which is always playing and the water is colored alternately with various shades and combinations of light. The side walls are painted in panel effect and in each panel is placed a box filled with flowers, plants and vines. From these boxes emerge the lighting fixtures from which the rays of light are thrown against the ceiling and side walls and all glare kept from the audience and from the screen so that although the house is light the clearness of the pictures is in no way effected.

We play Triangle five days each week and Metro two days, on Tuesday and Wednesday.

The Organization Is the Thing

By R. B. Wilby,

Manager Strand Amusement Company, Montgomery, Alabama.

I have been very much interested in reading your department, "What Theater Men Are Doing."

I have observed carefully the details of the experiences of other managers and studied the causes of their success. I have marveled at the positiveness of their opinions and the cleverness of their ideas.

With all due respect to the ability of all these good managers, there is one thing I know. *The successful theater managers have been and always will be the ones with the best, most loyal organizations.* But in all the experiences I have read in Motography's fine department, it has been the manager, and he alone, who has "put over" his house. If I succeed in the end it will be due to the men who are doing the actual work.

Edith Storey and Antonio Moreno will soon be seen in a five-part Mexican story.

Thirty-one Reels in One Week

ISSUED BY MUTUAL STUDIOS

A GREATER proportion of the thirty-one reels of film released by Mutual for the last period of May is occupied by two Masterpictures: "Nancy's Birthright," and "Reclamation."

A three-part feature of the same week is "Armadale," from the Gaumont studios.

Four two-reel subjects on the program include "Repaid," an American production; "For Uncle Sam's Navy" from the Thanhouser studio; "Jack," a Mustang release; and "The Kaffir's Gratitude," a Horsley contribution.

A number of single reel comedies are also featured. They represent "Politickters," a Falstaff production; Vogue contributes "Rival Rogues," and "National Nuts"; Beauty offers "Adjusting His Claim," and "The Pork Plotters"; and Cub-Mutual contributes "Preparedness."

Mutual Weekly No. 73, presenting a number of pictures of Gen. Pershing's Mexican Expedition; "See America First," presenting a trip through Savannah, Ga.; Harry Palmer's cartoon, "The Escapades of Estelle"; and the third issue of "Reel Life," complete the program.

For the week of May 29 Mutual starts off with a five-part production from the Thanhouser studios entitled, "Other People's Money." Gladys Hulette enacts the principal part, assisted by Fraunie Fraunholtz, J. H. Gilmour, Kathryn Adams and Yale Benner.

"The Man From Manhattan," an American five-reeler, was prepared for the screen by J. Edward Hungerford and directed by Jack Halloway. William Stowell and Rhea Mitchell head the staff which includes also Jack Prescott, Perry Banks, Warren Ellsworth and Charles Wheelock.

In "The Trail of the Thief," written by Edward J. Hungerford and screened by Thomas Ricketts, Winnifred Greenwood and Edward Coxen are co-stars, assisted by George Field, Jack Farrell, George Armstrong, Anna Morrison and Marie Van Tassell.

The two-reel features includes "The Release of Dan Forbes," with William Stowell and Helene Rosson; "The Nymph," with Barbara Gilroy and Robert Vaughn is Thanhouser's offering; Mustang contributes "A Man's Friend," in which Art Accord, Nita Davis and "Dick," a dog, appear; Centaur releases "Clouds in Sunshine Valley," featuring Margaret Gibson.

Falstaff comedies for the week include "Disguisers," featuring Claude Cooper and Frank E. McNish and "Perkins' Pitiful Plight," with Bert Delaney and Gladys Leslie.

"The Comet's Come-back," with Carol Halloway and John Sheehan; and "Ima Knutt Gets a Bite," starring Orral Humphrey, are contributed by Beauty.

Vogue gives "Shy Thirty Cents," with Rube Miller and Madge Kirby in the principal roles; and "Nailing the Lie," starring Ben Turpin; while the Cub comedy for the week is "Sawdust Love," in which Billy Armstrong appears.

Mutual Weekly No. 74, "See America First," with Harry Palmer's cartoons will be released May 31, and the fourth edition of "Reel Life" will be issued June 4.

American Studios Humming

Thomas Ricketts, Edward Sloman, Donald MacDonald, William Bertram, Frank Borzage, William Russell, and Carl M. Le Vinness comprise the crops of directors now at work on a number of feature productions at the American studios in Santa Barbara for release through the Mutual Film Corporation.

Among these will be included "A Man's Soul," a five-reel feature with Winnifred Greenwood and Franklin Ritchie in the principal roles, under the direction of Edward Sloan.

William Russell is the star as well as the director of "The Guide," a story written by Russell Smith and scenarioized by Edward J. Hungerford. Charlotte Burton appears opposite Mr. Russell and is assisted by Henry Keenana and Nell Franzen.

"The Power of Mind," a three-reel feature, under the direction of Thomas Ricketts, was prepared for the screen by Anthony W. Colewey. The cast includes Lizette Thorn, Edward Coxen, George Field and George Gebhart.

"Madonna of the Night" is another three-reeler written by Karl Coolidge, directed by William Bertram and enacted by Nita Davis and E. Forrest Taylor as stars.

Two-real features comprise "A Man's Friend"; "The Pilgrim"; "Repaid"; "Jealousy's First Wife"; "The Flickering Flame"; and "The Gentle Conspiracy."

"The Fate of the Dolphin," a story of the fisher-folk, will also be a two-reeler. The cast includes Edward Coxen, Harry Von Meter and Lizette Thorne.

Five feature productions, starring Helen Holmes and directed by J. P. McGowan, will be Signal-Mutual releases of the near future. "Whispering Smith," in five acts, will be the first release to be followed by "Medicine Bend," "The Manager of the B. & A.", "Judith of the Cumberlands" and "The Diamond Runners." To secure

On either side, glimpses of the realistic filming of the shipwreck scene in the Gaumont-Mutual's "Armadale" and in the center a scene from the play.

the proper exterior scenes for the last named the players will make a two months' tour through the Orient.

Louise Daniels Wirth, niece of Josephus Daniels, secretary of the navy, has become a motion picture

Charlie Chaplin in Mutual's "The Fireman."

star and was engaged by the Thanhouser-Mutual studios some months ago. She will make her premier appearance in "For Uncle Sam's Navy."

A new record has been established in the motion picture industry with the first Chaplin-Mutual release, "The Floorwalker." One hundred and thirty-two prints of this film are shown in Greater New York and a total of $1,300,000 in bookings for the United States alone has already been reached.

Reports circulated to the effect that Edna Purviance, Charles Chaplin's leading lady, had left or was about to leave the Chaplin-Mutual company are denied. Miss Purviance is now at work at the Los Angeles studio.

The Mutual Film Corporation announced the postponed release of "The Secret of the Submarine," for May 22. The Mutual was victorious in the first skirmish of the legal controversy with Richard Barry, who sought an injunction against the release of the picture. Justice Hotchkiss decided that the injunction should not be issued in the event that bond be furnished to protect the plaintiff. Bond has been furnished by the American Film Company. The publication of the syndicated novel version of the story by E. Alexander Powell has been begun in several hundred newspapers.

MICHIGAN EXHIBITORS MEET

Michigan State Branch No. 4 of Motion Picture Exhibitors' League of America to Hold Convention in Bay City

Michigan Branch No. 4, Motion Picture Exhibitors' League of America, will hold its next annual convention at Bay City, Michigan, Tuesday and Wednesday, June 13 and 14. National President Herrington has advised through National Secretary James Delves of Pittsburgh, that he personally will be in attendance and it behooves every exhibitor in Michigan to be on hand at this particular time, as things of the most vital importance are coming up at this convention and ways and means are to be devised for combatting the various issues at hand, namely, the proposed state tax, federal censorship inspection, and numerous other things.

National President Herrington has a very particular message for every exhibitor and one that will be to advantage to every exhibitor, large or small. If the exhibitors of Michigan want to protect and enhance their business and keep up the enviable reputation of Michigan State Branch No. 4, they must attend and make this a banner convention. Bay City is making special arrangements for taking care of all visiting members, and while there will be plenty of business to be looked after and many things to be discussed, entertainment has not been forgotten.

Peter J. Jeup, treasurer of the League, has sent out a letter to the exhibitors exhorting them to "wake up" and attend the convention at Bay City and also the national convention at Chicago. Mr. Jeup says in part:

"The exhibitor is having all kinds of conditions imposed upon him and unles you organize the conditions will be growing worse instead of better. So I hope that every exhibitor in the state of Michigan will attend both the state and national conventions and convince yourself that organization is necessary.

"Your battles have been fought in the past by a few men at a great sacrifice of time and money, and if you expect these battles to be fought for you in the future you will have to give us your moral as well as financial support.

"Again I appeal to all exhibitors to attend as your very business and existence depends upon a solid organization. Remember that the legislature is to convene next January and all sorts of laws, such as high licenses, Sunday closing and other obnoxious ones are already being proposed.

"Again I say *wake up.*"

Chicago Exhibitors Contribute

Nearly 400 Chicago theaters entered into the Actors' Fund donation, and Aaron Jones, chairman of the committee states that he expects Chicago and vicinity to contribute $100,000 of the $500,000 total.

In Detroit, John Kunsky, the big theater owner, is chairman of the local campaign committee. Big affairs were held in all the principal theaters, notably in the Garden Theater, where a mammoth Shakespearian festival was given under the auspices of the Drama League of Detroit. Mr. Kunsky went to New York and took back with him on a special train a delegation of screen favorites as his guests. The visiting delegation included Clara Kimball Young, Carlyle Blackwell, Emmy Wehlen, Valli Valli and Alice Brady.

Exhibitors Plan to Combine

Slowly but surely efficiency and co-operation are coming to the front in the exhibiting business.

Seven Kansas City managers have been holding conferences relative to forming a combine of their theaters, which are suburban houses of the best class. The idea would be to rent films on a seven-day plan and provide special music. The showing of features in the different houses on successive nights would eliminate first run difficulties, as the houses are separated so they do not compete. A combination program would also be issued.

The initial production of the Rialto Film Corporation of New York, "The House of Mirrors," by Frederick Chapin, directed by Marshal Farnum, will be released in two weeks.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE moving picture theater owners of Terre Haute, Ind., have asked the City Council to reduce the license assessment from $75 to $25 per year.

The Chestnut Street Opera House, Philadelphia, has been reopened with motion pictures.

The Wells' Bijou, Evansville, Indiana, is to be converted into a high-class picture theater. R. R. Russell, former manager of the Princess, will be manager.

The Savoy Theater, Hamilton, Ontario, has changed from a full-fledged burlesque show to a first class moving picture house. Bluebird features, Red Feather features and the Universal Service will be used.

V-L-S-E Pals is assisting the exhibitor in reading reviews of the Big Four releases by publishing each week a list of the names of the magazines giving these reviews, the names of the reviewers and the date each feature is reviewed.

Max J. Weisgeldt, manager of the Mutual exchange in Omaha, says that city is in need of a few live motion-picture theater managers, and he asks experienced hustlers who are looking for such a position to communicate with him.

At the official opening of the New Mission Theater, San Francisco, Manager Robert F. Abraham issued printed invitations to the opening which were good for two admissions. He opened his theater with Mary Pickford in "Poor Little Peppina."

Chief Drabell says that fewer arrests were made by the Orange, N. J., police department last year than in any year within the records of the department. He attributes this condition to the decrease in drunkenness caused by the popularity of the motion pictures.

G. N. Shorey, owner of the Queen, Knoxville, Tenn., has just purchased the Gay. This puts Knoxville's two biggest picture houses under the same management. For the present there will be no radical change made. The Queen uses the Paramount service and the Gay the Triangle.

The grand jury of Hudson county is planning to investigate the moving picture theaters of Hoboken and Jersey City. Reports have been made that minors are admitted to many theaters unattended by adults, and that in some places the films are not such as children should be allowed to see.

Announcement was made recently of the purchase by Ed. Colley of Birmingham, Ala., of the Trianon and Rialto motion picture theaters from H. M. Newsome, who has been identified with the business for many years. Mr. Colley purchased the Princess from Mr. Newsome about two years ago.

A moving picture theater of Fayetteville, North Carolina, recently ran a tin-can contest and 68,990 tin cans were collected by the boys of Fayetteville. The same theater conducted a campaign last year to rid Fayetteville of tin cans, but lacked 24,000 cans of coming up to this year's record.

Without in any way interfering with the regular business at the Strand Theater, New York, the entire stage lighting system of the theater has been reconstructed. This change was necessary to accommodate the new stage setting which was installed at a cost approximating ten thousand dollars.

It is rumored that the Metropolitan Opera House of New York will be used as a film theater this summer, and Samuel L. Rothapfel, managing director of the new Rialto, may possibly take over the artistic direction of this proposition. This would be the largest theater in the country devoted to pictures.

Ed. Coley, manager of the Princess Theater, Birmingham, Alabama, has purchased the Trianon and Rialto from H. M. Newsome, who is the pioneer motion picture manager of Birmingham. Mr. Coley purchased the Princess from Mr. Newsome about two years ago. Mr. Newsome still retains his interest in the Amuse-U.

The New Astor theater, Minneapolis, built for Ruben & Finkelstein, lessees of the New Palace, New Grand and New Garrick theaters, is completed. It seats 1,100 people and is arranged expressly for motion pictures. It is finely appointed, with a marble entrance. The cost of the building and furnishings is placed at $125,000.

"You Can't Resist That Little Twist of Quality" is the slogan printed on the program of the Lyric Theater at Coeur d'Alene. This applies to the program as well as the theater, for they issue a commendable vest pocket size sheet which shows the dates for two weeks. The name of the pictures to be shown, the star and the producing company are given in each instance.

Samuel Davis, proprietor of the Elite theater, San Francisco, had a good deal of excitement in his theater while he was showing "The Naked Truth." The film caught fire and filled the house with smoke. Al Bainbridge, the operator, was slightly burned, but the patrons succeeded in reaching the exits without trouble, and the blaze was quickly extinguished.

Mayor L. A. Fritsche of New Ulm, Minnesota, has created quite a hornet's nest of public opinion by putting a ban on the showing of the "Twilight Sleep" pictures. A private exhibition was given for the newspaper men and members of the armory board, and they were all in favor of showing it. Action may be brought against the mayor for prohibiting the showing of the film.

The manager of the Society Theater, Seattle, Washington, has conceived a most ingenious scheme

by which crying babies will not disturb the audience, and yet the mothers can watch the pictures. He has established a rest room in his theater so located that one can sit there and watch the pictures and at the same time the noise of the baby cannot be heard. There is no doubt that the mothers will all patronize this theater.

The Bioscope of London, England, is responsible for the following:

A certain single man in the Midlands has appealed to the local tribunal for partial exemption from military service, and his appeal was refused. Suddenly a happy thought struck the appellant, and he begged for at least four weeks' exemption on the ground that, having already seen two episodes of the "Adventures of Deadwood Dick," he could not rest until he had seen the remaining four of the series. The veracious chronicler states that exemption was granted for one month.

Small and Whiteside Brothers, owners of the Majestic Theater, Corvallis, Oregon, issue a diminutive program two and one-half by three and one-half inches in size. It is just about the size of a business card and is very handy to slip into the pocket, but when it is unfolded it reveals the entire program for a month. On the back is given the prices both for the matinee and evening performances and also the "Different Producers' Nights."

Carr & Schad, Inc., of Reading, Pa., have added another moving picture theater to their large holdings.

The Palace, one of the largest in this section, will be closed for alterations for several weeks, after which it will be opened by them as a first-class moving picture theater.

This firm is building a large new theater at Seventh and Penn streets, and also has the Princess, Empire and Victor theaters.

John Hazza, manager of the Empress Theater, Edmonton, Canada, recently offered a large silver cup, known as the "Empress Theater Cup," for proficiency in miniature target practice among the various companies of military battalions stationed in Edmonton. This was a very good advertising scheme and gave much publicity to the theater. Considerable rivalry was aroused and "B" Company of the 51st regiment was announced as the winner.

The Colonial theater, Albany, N. Y., has been sold by Morris Kantrowitz, who built it four years ago, to Benjamin and Wm. Berinstein, who will continue it as a high-class picture house under the direction of the present manager, Walter M. Powers. Berinstein Brothers are also the owners of the Hudson theater, used for motion pictures. The purchase price of the Colonial named in the deed was $57,500, in addition to assuming certain mortgages against it, making the price to be paid about $100,000.

The management of the Frat Theater, Martin's Ferry, West Virginia, had a unique plan in view but the Board of Education decided not to give the children a holiday, so it had to be abandoned. They planned to have a special program for children on civic clean-up day and to offer free admission to every child who brought a string of five or ten tin cans gathered from their yards and alleys. Doubtless they would have played to standing room only.

R. J. Edenfield, president of the Dreamland Theater Company, Augusta, Georgia, sent us an editorial clipped from a local paper, entitled "Art—Movies—Censorship." This is a very interesting article which says that "Movies are not yet art. But they have a fair chance of becoming art if silly censorship under which they now operate is relaxed, or, better, abolished." The treatise ends by saying that "Any kind of censorship is un-American and a peril to free institutions." We are always glad to have live articles of this kind brought to our attention so we can pass them along to our readers.

Paramount Progress passes on an idea which we are in turn very glad to pass on for it is an original and good one. H. A. Wishard, manager of the Majestic and Wishard Theaters, Bloomfield, Iowa, is responsible for this clever scheme. He describes his plan thus:

I am sending one of our little programs for the week and I want to tell you the plan we have figured out to coax people to grab them: As you see, they are all Vol. 1, and this one is No. 18. Once every month we accept them as free admission to a regular 10-cent show. We do not let people know what number we are going to select nor what night; they must keep track of that by reading them. Our last number, you see, was 13. We will probably use 17 or 18 for our next night.

We only had about 18 free admissions the first time, next 35; next 60, and last 101, and it is amusing to see the people scramble for them as we hand them out at the door. We have printed 1,000 per week, and our ads more than pay for them at 25 cents per card per week, and as the merchants know our plan of making programs stick, it's no trouble to keep them filled with ads and by accepting them once a month for admission it hardly affects our cash receipts at all, as any one in a family having the correct number usually brings the balance of the family.

I think so well of this that I would like other brother exhibitors to get next to it, as I have tried almost everything and this is my best way so far to keep people in touch with my coming attractions.

The best all around program full of "punches" and good ideas which we have seen for a long time is that issued by the Empress Theater, Cleveland, O. The program is an eight-page folder and is called the "Time Table." The originality starts with the first page, on which appears each week a "Straight Talk," which is very clever advertising matter. A sample is given herewith:

STRAIGHT TALK

Many of my patrons know it to be a positive fact that when they ask me personally as to the quality of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same thing applies to any items in my advertisements appearing over my name. If I personally urge your attendance to see some particular picture that is one you should not miss, the invitation should be heeded.

Another thing: Are you in doubt sometimes as to whether one of our pictures is worth while? Worth leaving home to see? If you are, go to your telephone and call up this theater and ask how the show is. Any of my employees will give you dependable information—they are instructed to answer candidly and truthfully. Isn't this decidedly fair? Try it out.—*Bleich.*

A statement of this kind, followed out, will do much to add to the popularity of any house. Another noteworthy innovation in this program is stating definitely the time the pictures start. This does not mean the time each run starts but the time each separate picture on the program will appear, so that if a patron desires only to see one they will know just what time to arrive at the theater to see it from the beginning. This item is probably what suggests the name of the program itself. Besides the program for the week, which includes a concise summary of each picture to be shown, there is also a note announcing the coming attractions with a note about each.

Unusual Issues of the "Screen Magazine"

PARAMOUNT PICTOGRAPHS SHOW OPERATOR AT WORK

WE wonder why it hasn't been done before.

The large and growing body of fortunate folk who seek the picture houses for recreation have been shown almost every artist that this and foreign countries can boast. They have seen the wonders of every corner of the world unrolled before their eyes. They have lived again their own lives in the hundreds of dramas they have seen woven in the sunlight and shadow of the screen. Fires have raged, ships have sunk, and blood has spilled before the gaze of picture patron.

But has he ever been shown at work the man whose touch reveals all these wonders of the screen?

The innate curiosity of every man, woman and child in regard to "how it works" is satisfied at last by the Paramount Pictographs. The pictures transport "the man behind" and his mystic enclosure to the screen and the audience sees all the interesting mechanical processes of picture projection. They see the film threaded through the intricacies of the machine; they see the focusing, framing, and the un-canning of the dramas "canned" by the black box of the camera. Needless to say, release number 16 of the Pictographs will hold the attention of picture-goers glued to the screen with their usual interest, plus.

The man who makes 'em move. From "The Man Behind," in Pictograph release number 16.

Continuing its effective campaign for "Better Babies," the Paramount Pictures Corporation shows in the seventeenth release of the Pictographs the correct method of physical training for the boy who is in school. This feature contains the following lessons for parents:

How to teach kiddies to walk Indian-footed to avoid twisted joints and the common fault of broken or low arches in the feet. How the child should be taught to sit in the school room so that he will not become stooped. Round shoulders cause lung troubles. How the child should breathe, one of the most important elements of health and one which is sadly neglected.

In the Paramount-Bray animated cartoons, the twenty-second chapter of these drawings shows an exciting "fish story" in which Bobby almost catches a whale. Earl Hurd contributes this feature.

Paramount Pictograph Policies

"That world-old gap between the 'highbrow' and the 'lowbrow' has been bridged at last by motion pictures in the weekly Pictograph releases."

So declares the editor of the weekly Pictograph features. Future generations may well rate their culture from the completeness of screen curricula which place all humanity on the same intellectual plane, rather than the bulk of diplomas for the few, in the opinion of the versatile Pictograph editor.

Not the least of the claims which its editor makes for the Pictograph is that the book-loving public which has hitherto spent its evenings beside the library reading lamp with some favorite periodical is now found in the audiences of motion picture houses.

"The Pictograph is going into subjects which heretofore, of necessity have been closed books to the people," he asserts. "Three years ago I declared that Harvard professors would be writing scenarios for motion pictures. My prediction came true when Professor Hugo Munsterberg started his psychological tests in the Pictograph releases. Professors at Harvard and Yale have been propounding new ideas for years. The masses have usually scoffed at them because they did not understand what the college man was talking about. Intellectually, the world has been divided into two classes—the 'highbrows' and the 'lowbrows.' The Pictograph will bring these two brows together.

"The possibilities of the Pictograph can be developed so that it will become one of the greatest influences in the world," he continued. Hitherto much of the best thought has been accessible only to those who had access to colleges and universities or to those who are constant readers of the highest class of magazines. Motion pictures are going to reach a far larger audience than magazines and newspapers ever can. Pictograph releases—the first attempt ever made to take up various important subjects in such a manner—will take up all of the important topics of the day and show both sides of the question, so that the day laborer in the small country town will be just as conversant with it as the college graduate.

"There must be something in motion pictures which will take the place of the magazines. The Pictograph fulfills this need, but it appeals to a universal audience. Our policies on news are to be sharply defined. We will picturize subjects uppermost in the minds of the people as we have done in the 'Preparedness' films, which have attracted national interest, and in the 'Better Babies' releases, which are attracting the attention of every good mother.

Visiting Murderous Moros with Burton Holmes

Pirateland—pictured by generations of poets and novelists as the haunt of romance and adventure—is shown in a "close-up" view to motion picture audiences in the seventeenth release of the Paramount-Burton Holmes Travel-Pictures "Visiting the Murderous Moros of Mindanao."

A good fight is always more palatable than a good meal to the Moros from the sturdiest chieftain to the smallest boy of the tribe, but the traveler in these "easy chair journeys" going to Mindanao with the escort of Burton Holmes and Governor-General Cameron Forbes views without danger to life or limb the murderous natives in their every day life in the streets and in the markets, and sees the war-like and barbaric splendor of the war dances and naval evolutions.

The Moros are descendants of a villainous race of sea-roving pirates, who still cruise about in curious craft and make their homes in villages of queer huts built on stilts on the shores of Mindanao.

TWO WEEKS WITH PATHE

All Releases Up to June 17 Are Now Ready and They Include a Great and Interesting Variety of Subjects and Lengths

Pathe's releases for the next two weeks include eight reels of serials, two reels of slapstick comedy, a Goldberg cartoon, four issues of Pathe News and five split reel scenic and educational pictures.

The serials include "The Double Resurrection," the next episode of "The Iron Claw," and "Sold Out," the fifth drama in the "Who's Guilty" series.

A slapstick one-reeler ready for release in the week of June 5 is "Luke Laughs Last," featuring Harold Lloyd.

The "Fatal Pie" is the Goldberg cartoon on this program, and on the same reel is an educational film entitled "Some Fresh Water Fishes."

Another split reel is made up of "The Zinc Mines of Long Hit," an educational film of French Indo-China showing the oriental methods of taking zinc from the mines; and "Around Mount Fuji," a scenic picture of Japan.

Pathe News No. 46 and 47, released on June 7 and 10, complete the week's program.

For the week of June 12 another episode of "The Iron Claw," entitled "The Unmasking of Davy," is ready, and the next drama of the "Who's Guilty?" series entitled "Sowing the Wind."

"An Awful Romance" is the title of a one-reel slapstick comedy produced by the Mittenthal Film Company for release on the Pathe program. This features James Aubrey, of the old "Heinie and Louie" fame.

The split reel educational and scenic picture for this week includes "France's Canine Allies," showing the selection and shipment of hundreds of Alaskan dogs for use in the European war, and "The Gorges of Colorado."

Pathe News No. 48 and 49 will be released on June 14 and 17.

Pearl White, the girl of the Pathe "Iron Claw" serial, tells a very funny one. Last week, Miss White had occasion to hire a woman to come in and do work by the day. She was an English woman, and her references and appearance were all in her favor. Everything was settled but the consideration of wages. "What is your price?" asked Miss White. "If I eats myself, two dollars and a quarter," said the woman; "if you eats me, one seventy-five."

Another good one is told by Larry McGill, who is directing the "Who's Guilty" series featuring Anna Nilsson and Tom Moore.

In one of the latest dramas of the series Director McGill instructed Miss Nilsson and Mr. Moore to stand in a very difficult, straining position, the while the 'old clock on the stairs' struck nine. It was one of those comfortable, easy grandfather clocks that lead you to believe each stroke is its last, and Anna Nilsson is highly strung. Result: By the time the clock had struck six Miss Nilsson's position became unbearable and she moved. "Once again," said McGill. "Nothing doing," replied Miss Nilsson. "For the love of my nerves, get a Big Ben. This thing is so slow it's ten o'clock before its finishes striking nine!"

J. A. Berst, vice-president and general manager of Pathe, and Louis Tracy, author of the next Pathe serial, "The Grip of Evil"

Hint for Your Operator

Perhaps you have been having the same machine trouble for which this brother operator has found a solution. He had been having trouble starting his machine, using two or three alternately. The machines used direct current which was rectified on the spot. When the carbons were warm the current was 40 to 45 amperes, and the machines would blow their fuses when the amperes mounted above 50. The operator found much trouble in starting on cold carbons, the current rising to the point where the fuses would go out.

He tried first switching on the alternating current so as to warm up the carbons on the second machine. In this way the danger of the fuses blowing was eliminated and the warmed carbons made a much better light, so that the pictures thrown on the screen were bright and clear from the outset.

Story of the Fox Million Dollar Picture

GIVING SOME GLIMPSES INTO THE PLOT

ALTHOUGH the public has been given many statistics about the number of people appearing in the play, the time it took to produce it, the location in which the production was made and hints of the wonder and grandeur of the spectacle, the William Fox Company has not before offered any information as to the plot around which the "million dollar Kellerman picture" was woven.

The prologue shows little Katherine, a Roman child, and her canary which she idolizes. She releases this unhappy bird to join a joyous sparrow living free in a nearby wood. One day the sparrow falls victim to a barn dog and the canary, desperately in love, flies out to sea and dies on the waves. Little Katherine dies of grief.

Sunrise on a palm-fringed beach reveals a flock of mermaids arising at the sound of a morning call sounded by their queen. As they glide into the sea they carry with them a baby mermaid with the face of a little angel. This little mermaid is the child who had died of grief over the death of her bird. The sparrow that died is transformed by a fairy queen into a youth and the canary, by the wave of a wand is made into a perfect woman of great beauty. She is borne shorewards on a wondrous shell by the mermaids. Over the universe the good spirit waves her wand and then into the picture comes a garden in an Eastern kingdom where these two fairy-made creatures (William E. Shay and Annette Kellerman) are to enact this mighty drama.

After the mermaid and mythological scenes you pass into the episodes dealing with the Sultan and his harem of Oriental beauties.

You see the loss of his four-year-old son at sea; of his terrible anger and melancholy that later makes him known as the Mad Sultan. Then into the picture comes Dragona, the witch, who will make evil descend upon the land and who plots to wreak the downfall of the dream-maiden.

8,000 Feet of Film

As soon as Director Brenon can reduce this film from 20,000 feet to 12,000 feet, it will be released to the public, for not until it reaches its 12,000 length can the musical score be adapted to the film and made to synchronize perfectly with the pictorial action.

As the great battleships are always christened before they start on their first voyage, so Mr. Brenon decided not to be outdone and last August when the million dollar spectacle was first started it was christened by little Katharine Lee, who taking her sister Jane by the hand, walked up to the tripod of the first camera set up and smashed a bottle of champagne on one of the legs supporting the instrument.

Five-Reel Fox Every Month

To boost exhibitors' summer business William Fox is planning to release one five-reel subject a month featuring his stars. This means that Theda Bara, Virginia Pearson, Mme. Bertha Kalich and William Farnum will have to stay hard at work all summer. Miss Pearson has recently been working under three directors in three five-reel features at the same time.

To the Fox Film Corporation was awarded the silver cup which was offered for the most novel and excellent booth at the Third International Exposition held in the Grand Central Palace, New York. John Zanft and his assistants who designed the booth felt well paid for their efforts.

Jose Collins, who starred in "Alone at Last," is claiming the honor of starting the fad for the high-cut boots. Her costmue in this play, in which she does some strenuous mountain climbing, included these high boots, and the ladies in the audience were so captivated by them that they immediately demanded their shoemaker produce some for them, and so helped to create the fashion.

Exhibitor Sues Express Company

Dr. J. L. Reich, of the Wagoner Amusement Company, of Wagoner, Oklahoma, has brought suit in justice court against the American Express Company for failure to deliver a shipment of Paramount films.

The amount of the film rental and estimated amount of the business loss sustained was $35.00.

The express company proposed to settle on a basis of film rental only, which was refused. It seems the case was clearly one of carelessness and oversight on the part of the express company, which has been in the habit of referring these claims to headquarters, thus deferring the settlements for months, then settling with the exhibitor on its own terms. Usually the exhibitor is glad to get his film rental, or nearly that amount. Often the exhibitor does not sustain a serious loss by the failure of a film delivery, as he usually has emergency reels on hand. But in the case of an advertised feature there should be some established basis of settlement.

L. W. Brophy, secretary of the Oklahoma branch of the M. P. E. L. of America, states that the Wagoner Amusement Company has asked the Motion Picture Exhibitors' League of Oklahoma to assist in making a test of this case. A conference is being arranged between the officers of the Exhibitors' League and representatives of the leading express companies of the state in an endeavor to arrive at an equitable basis of settlement for such claims out of court.

What Citizen Censors Approve

An unofficial motion picture censor board of Oak Park, Illinois, a suburb of Chicago, composed of Lloyd E. Peddicord, Mrs. C. C. Wilmot and Mrs. Charles Westcott, have submitted to all theater managers a set of rules to insure a higher grade of pictures. They ask that patronage be withheld from those who do not comply.

Wild western stuff with the free use of firearms, "eternal triangle" dramas, films showing drinking, card playing and cigaret smoking scenes; the "crook" plays, in which the officers of the law are circumvented, and slapstick comedy are eliminated. Clean plays of adventure or comedy; plays of home life, showing affection among members of the family; historical and travel films and kindred subjects are approved.

Gertrude McCoy, the Gaumont-Mutual star, was one of the exceptionally interested visitors at the recent motion picture exposition in New York.

AUDIENCE SEES FILMING

Portion of "Jess," Featuring Beatriz Michelena, Filmed in Theater by California Motion Picture Corporation—School Campaign Growing

The enactment of a motion picture play on a specially lighted theater stage for a screening on the same evening before the same audience which had seen it in the making is a decidedly new departure in motion picture affairs, but one that was worked to success

Scene from "Jess," parts of which the California Motion Picture Corporation filmed before the audience at the Tivoli Theater, San Francisco. Beatriz Michelena plays the leading role

by the California Motion Picture Corporation at a monster benefit given for the preservation of the Fine Arts Palace on the Exposition grounds by the San Francisco *Examiner*.

This benefit, staged at the Tivoli Theater, boasted a notable galaxy of stars. De Wolf Hopper, May Robson, Fannie Brice, Trixie Friganzi are but a few of the many stellar lights that twinkled.

The feature of the evening was the motion picture "Jess," with Beatriz Michelena in the leading role. Several of the big climaxical scenes had been saved for production before the audience that jammed the theater, and these were hurried through the developer and printing machine and inserted in the reel for projection at the evening's end.

The interview which Beatriz Michelena, celebrated prima donna and motion picture star, had recently with Governor Hiram Johnson of California concerning official legislation against fake schools of motion picture acting has started what promises to be a really effective crusade against the profession's parasites.

The movement which Miss Michelena, with the promise of Governor Johnson's support, is furthering in California, will undoubtedly become nation wide. This is best indicated by the fact that the influential newspapers of practically every state in the Union have seized upon Miss Michelena's proposal for a commission regulating the alleged schools and are insisting upon its clauses for their own statute books.

Letters of inquiry about the proposed legislation are being addressed from every quarter to Miss Michelena at San Rafael, where she is now playing the leading role in a seven part film adaptation from C. N. and A. M. Williamson's "The Woman Who Dared." Some of these are from California legislators who are in sympathy with the movement, some from other states, and a great many from parties who have been victimized by the fake schools and wish advice as to legal recourse.

"Film Hospital" in New York

In room 1003 of the Candler building in New York is a unique institution—a film hospital. Edward Roskam is "house physician" and is always busy cutting or titling some single reel or feature production, closing printing contracts or selling negatives and positives on subjects for which he is the authorized selling agent.

Roskam, who is really one of the pioneers of the film industry, understands every branch of the business thoroughly and his expert services and advice is of great value to feature film producers or anyone contemplating entering the motion picture field.

Exhibitor Buys Special Screen

The Minusa Cine Products Company of St. Louis has received an order through Ludwig Hommel and Company, of Pittsburgh, Pennsylvania, for a specially constructed Minusa Gold Fiber Screen for Ira M. Owen, an exhibitor of Barnesville, Ohio.

Mr. Owen made a special trip to Pittsburgh to place this order, and while there had a consultation with Nat. I. Brown of the Minusa Company, in order to obtain a surface that would give him the desired results.

Mr. Owen is a very prominent exhibitor in his territory, and Minusa is greatly pleased to add him to its long list of satisfied customers.

American Films for South America

The Famous Players Film Company and Jesse L. Lasky Feature Play Company have just completed arrangements with the African Film Trust, Ltd., whereby the productions of these concerns will be handled in South Africa by the latter company. By the terms of this agreement all productions of these two companies made since their formation will be marketed through the African organization.

Photoplay Novices to Be Protected

To protect the thousands of young girls who come to Los Angeles to seek employment in the motion picture industry and to remove the source of the charges of immorality against the thousands of persons engaged in that industry, Judge White of the Woman's Court, Chief of Police Snively and Mrs. A. Gilbert of the City Mothers' Bureau, have appointed Anita King, Lasky star, as the head of a bureau to take special charge of these cases.

War Veterans Replace Operators

The operators in the five theaters of Calgary, Alta.—the Allen, the Monarch, the Bijou, the Princess and the Isis—went on a strike at 11 o'clock one Monday morning not long ago. It happened that a group of soldiers returned from Europe had been studying the operation of motion picture projectors with the idea of taking up the work as a means of livelihood. Within an hour the theaters were provided with "veteran" operators.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT
Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Followers of the Rubber Stamp

WE have just learned of a most interesting cult out on the coast with an all powerful High Priestess whose symbol will give her followers admittance to the Holy of Holies and an audience with the all-powerful Deity Himself.

Thus cult worships at the shrine of photoplay writing; the symbol of the High Priestess is a most prosaic and unethereal rubber stamp bearing the name of the founder of the cult; the followers are free-lance scenario writers; the Holy of Holies is the office of the scenario editor; and the all-powerful Deity is the Editor himself.

This High Priestess (real name deleted by the censors) teaches her followers that there is no chance for an amateur writer without some help from a higher power, and *she* has been especially endowed with this power. She claims that at first she was unable to sell any of her scenarios, nor could her followers, so she took the matter up with the scenario editors of various film companies and they explained to her that the reason for the non-sales was simply that the scenarios did not get to the right person, and thereafter if she would affix her rubber stamp symbol on all her work and that of the members of her cult the mark would carry the work past the readers and direct to the editor-in-chief. She also assures her fellow cultists that the readers actually—in spite of all the articles being written about nothing ever being stolen by the companies—sometimes do take the stuff. The companies never steal but the readers do. She argues that the plots in their crude state are no good and so the readers use them as the basis for other stories of their own.

In the list of Deities by whom this High Priestess is especially favored are the names of four of the largest film companies and the most influential men in those organizations (also cut out by the censors).

It is true that the human race is gregarious—they prefer to move in flocks or by tribes. There even seems to be in many a leaning toward the old patriarchy. They must have a leader to guide them, to rule them and establish their system for them. But it does seem in this age of enlightenment and intellectual development that most people would have more common sense and more individuality than to follow an elusive rubber stamp as a symbol of the divine inspiration of a writer. The members of this group evidently care nothing for the merit of their work, all they want is the money it may bring or the pleasure of seeing their name on the screen. They seem to have no pride in making their own name known and their own individuality recognized. They do not desire to know that they have won out above others, but simply to have a special dispensation of Providence which will give them what they want without any effort on their part.

Unfortunately this organization is not the only one of its kind in existence. We are constantly hearing of a person arising from the crowd and proclaiming leadership, and there always seems to be a number of gullible people ready to flock to their call. In the case cited the author loses his individuality entirely in that of the leader. It is a rubber stamp bearing the name and address of the leader which provides the open sesame to the editor's table. It is not the merit of the author's work, it is not the author's name, but the mark of the leader's name in the form of a rubber stamp.

It is natural and right that the young writer should desire to obtain help from someone who has had more experience than he, but that help can be given and at the same time the individuality of the author recognized and the merit of his work found and encouraged. Why sneak into the editor's office behind the skirts of someone else? Why not walk in with head up and establish your own individuality? Why let someone else claim all the glory of that which your brain has conceived? Cannot the young writer see behind this kind of leadership the seeking after personal aggrandizement or personal monetary gain?

This so-called High Priestess accuses the readers of stealing plots. Isn't she doing still worse in stealing individuality?

When the tyro awakens to the fact that there is no get-fame-quick road to success in scenario writing, that he must stand on his own feet, that it is merit alone which counts, then only will schemes of this kind be a thing of the past.

If you are not selling your plays make up your mind that the fault lies within yourself, that you lack merit in some respect. If your play is worthy of reaching the editor it will reach him, not because of a rubber stamp, but because of its own intrinsic merit. Your success will come to you because you deserve it, and your name will be recognized by the editors, and will be a pass-word denoting unusual merit, and will need none other.

Photoplaywrights Are Not Competent

JESSE L. LASKY, of the Jesse L. Lasky Feature Play Company, voices the opinion of many when he says that the art of motion picture producing is not advancing but is almost at a standstill. But he goes a step further than the other critics and investigates to find out the reason for this. He goes right to the root of the situation and one by one eliminates the people who are responsible for the production of a photoplay and who are known to be doing the best kind of work. He finds the actors are doing splendid work, the cameramen are not to blame, the artists deserve words of praise rather than censure, and the directors can't be beaten, and are doing their full share toward advancing the art.

There remains but one factor to be considered, and that is you, Mr. Photoplaywright. Here, Mr. Lasky believes, lies the flaw in the industry. Here is the answer to the question, "Why is the art of motion picture production not advancing?" Mr. Lasky says:

The answer is in Shakespeare's famous line, "The play is the thing." As in the spoken drama, so it is with the moving drama, the play is always the thing, the foundation, the heart, the vitals, the very life of the motion picture drama.

And our dramatists, novelists, short story writers, scenarioists are not delivering real plays. They are writing manuscripts, yes, by the tens, hundreds, the thousands, but not 10 per cent are living, breathing, human interest stories, worthy of the name or of the noble effort the directors and associates are putting into this trash to make it possible of public presentation.

Therefore I say the motion picture dramatic art is at a standstill, as far as real progress is concerned, on account of the poorly constructed, quickly conceived stories or plays it is receiving from the majority of the authors who are writing for the screen. If the motion picture drama is to progress and strengthen the marvelous hold it already has on the affections of the public as a form of amusement, it will need better stories, far better stories, than it has been receiving of late.

The situation is critical. I need hardly refer to the unsatisfactory conditions prevailing in the industry at the present time; the need for better pictures is paramount. Yet the authors are *not* rising to the situation; they are *not* taking their work seriously enough. Mr. Dramatist conceives what he thinks is a good idea for a picture play and dashes it off in a week. It is sent to the hard-pressed producer and he, for lack of something better, and because release dates must be met, and expensive stars and stock companies get their salaries whether they are working or not, turns it over reluctantly and often apologetically to the director, who does his best, and our beloved art suffers.

This same Mr. Dramatist who writes his photoplay drama in a week is accustomed to spend from six months to a year, and often longer, in the writing of one play for the stage, and in this fact I think we have the root of the evil.

Our writers will not give the thought, take the time nor expend the energy necessary to write a really good play worthy of the name.

They complain that the reward is not enough, that they are not well enough paid. I am inclined to agree that they are not well enough paid, but they are receiving full value for the material they are at present turning out.

I predict that when our dramatists give us real plays, plays that will live on the screen and that the public will want to see more than once, the producers will gladly pay by outright purchase or royalties sums that will satisfy the most exacting demands of our greatest writers.

Plays of human interest, well motived, with well constructed plots and dramatic situations, characters that might have lived, doing things we could believe—good, honest, but clean melodrama—clean, wholesome comedies, with real plots and situation—these are the kind of plays we need, and not until we get them, and we need them by the score, yea, by the hundreds, will the great new art which has already advanced so far continue to progress until it takes first rank as the greatest of all arts, the place it is aiming for and the place it so well deserves.

Here is food for thought for the photoplaywright. You who have been complaining that if the film companies paid higher rates for work you would be willing to spend more time on your work, think of this from the other side. Is it not in your power to raise the prices paid by the film companies if you will give them plays which are worthy of larger compensation?

Photoplay Market

American Film Manufacturing Co., West Mission Street, Santa Barbara, Cal.—One and two-reel dramas or comedy dramas (no slap stick). Also four and five-reel dramas.

Arrow Film Corporation, New York City—Scenarios for five and seven-reel feature plays.

Atlas Motion Picture Co., Detroit, Mich.—One and two-reel comedies; three to five-reel dramas.

Biograph Company, Gerard and Georgia Streets, Los Angeles, Cal.—Are not buying now.

Chicago Film Co., 1128 Otis Bldg., Chicago, Ill.—One-reel refined and polite comedies with exteriors mostly. Minimum price $25.

E. & R. Jungle Film Co., 1720 North Soto Street, Los Angeles, Cal.—One hundred dollars per reel for one-reel comedies. Stories must be funny, contain original ideas, have perfect continuity, and written for and around "Napoleon" and "Sally," the chimpanzees with the human brain.

Eagle Film Manufacturing and Producing Co., Jacksonville, Fla.—Comedy material only.

Eastern Film Company, Providence, R. I., will resume producing pictures in the near future.

Equitable Motion Picture Corporation, 130 West Forty-sixth Street, New York City—Offer one thousand dollars for a five-reel synopsis with a strikingly original story.

Edison Film Manufacturing Co., 2826 Decatur Avenue, Bedford Park, New York City—In market for better class of stories than it has previously been using.

Gaumont Company, 110 West Fortieth Street, New York City—One hundred dollars a reel for three, four and five-reel features, synopses or complete scenarios.

Metro Pictures Corporation, 3 West Sixty-first Street, New York City—Top prices offered for good, live, clean comedies in one, two and three reels, suitable for Mr. and Mrs. Sidney Drew. One hundred dollars a reel for features—synopses or complete scenarios.

Mutual Film Corporation, 71 West Twenty-third Street, New York City—Three and four-reel dramas.

New York Motion Picture Corporation, Culver City, Cal.—Five and six-reel modern social dramas, comedy dramas, and stories of intrigue. No costume plays.

Paramount Pictures Corporation, 485 Fifth Avenue, New York City—Magazine stories in motion pictures—two hundred feet of film to each, including titles. Novel ideas of national interest, inventions clearly explained by close-ups, unusual photographic effects and trick pictures desired. Full list of suggested titles should be included. Address Pictograph Division.

Solax Company, Lemoine Avenue, Fort Lee, N. J.—Scenarios based on well-known books or plays, the copyrights for which can be purchased.

Vim Company, Riverside Avenue, Jacksonville, Fla.—In market for few comedies. Makes quick decision and prompt payments.

Vitagraph Company of America, East Fifteenth Street and Chestnut Avenue, Brooklyn, N. Y.—Single reel comedies and three and four-reel dramas.

World Film Corporation, 130 West Forty-sixth Street, New York City—Five-reel society dramas, allowing for big sets and a display of artistic gowns; big Western stories, not the hackneyed cowboy type; North Woods scenarios, and sea dramas. Either complete scenarios or comprehensive synopses considered.

Ziegfeld Photoplays Co., 4137 Cottage Grove Avenue, Chicago, Ill.—One and two-reel comedies. Also scenarios of children plays or something that will appeal to children as well as grown people.

James Whitcomb Riley, the noted author of "An Old Sweetheart of Mine," "Knee Deep in June," and many other poems, recently posed for "motion portraits" at his home in Indianapolis. The pictures will be a part of the "Historical Indiana" feature being made by the Selig company.

INTERNATIONAL INNOVATION

Pre-Showing of "The Mysteries of Myra" Arranged for Exhibitors and Press in New York and Chicago

An example of the Hearst policy of "service to the exhibitor," was given in the advance showing of the episodes of "The Mysteries of Myra," arranged in New York and Chicago by the International Film Service, Inc. Twenty-six hundred invitations were issued to the showing in New York, which was held in the New York Theater, and was one of the first of a series of feature entertainments to be inaugurated by the forces of the new Hearst company.

A large audience attended the advance showing of the fifth, sixth and seventh episodes at the Princess Theater in Chicago, and of the 903 exhibitors in attendance, 485 arranged contracts for the series. Much pleasure was added to the performance by a special musical program rendered by an orchestra under the direction of Warde Johnstone, whose services were rendered through the courtesy of the management of the Strand Theater.

J. K. Burger, assistant general manager of the International Film Service, made a special trip to Chicago to be present at this performance, and held an informal reception in the lobby of the theater following the exhibition.

Frank D. Stanton, manager of the Franklin Park Theater, Boston, filled his theater to its capacity through a unique method of advertising the "Mysteries of Myra." Suspended above the playhouse was a huge balloon kite with the title of the feature showing on all sides, and souvenirs in the form of toy balloons were distributed to all the children.

J. K. Burger, manager of exchanges, is responsible for the presentation to each of the branch managers of the International Film Service, Inc., of a loving cup in appreciation of their efforts in booking the "Mysteries of Myra," and to celebrate the great popularity of the serial which is attested by the fact that on release day it was stated to be thirty thousand dollars ahead of any previous photoplay series. The ten trophy cups were designed and manufactured by Black, Starr & Frost, New York city.

On International Day at the Motion Picture Board of Trade Exposition an unusual program was given. The inital episodes of "The Mysteries of Myra" were shown as well as split reel cartoons and comedies. A number of the stars were present, and Cartoonist George MacManus did a series of lightning cartoons. He was followed by George Herriman, Tom McNamara, Cliff Sterrett and Hal Coffman. Announcement was made of the winners of the new talent contest, who will receive positions acting for the International. The winners were Mary Cranston, Helene Montrose, Helen Raferty, Frieda Peterson, Julia Lorland and May Brown, all of New York City.

Harry Fox, of "Stop, Look and Listen" fame, will make his screen debut soon in a two-reel comedy entitled "The Gasoline Calloper." This is the first of a series of comedies in which Mr. Fox is to be starred on the International program. They will be called "What Happened to Harry." In the supporting company will appear Mabel Morrison, also from "Stop, Look and Listen," and Albert Riccardi. Cortland Van Deusen is directing the plays.

Estabrook Tells Experiences

When interviewed at the Wharton studios last week, Howard Estabrook, lead in "The Mysteries of Myra," told how he came to enter pictures. "I was in the far west and I needed quick money. An old friend worked me into a mob scene, in which the police were to raid a gambling house. They made me the 'lookout.' My business was to point out certain plays to the dealer and when the police broke in, to throw my chair out of the way and attempt escape. 'Now,' said the director just before the scene started, *'don't be afraid to throw your chair.'*

"Swells in property dress suits drank champagne and gambled. Just then the police break in. Well—I jumped up and threw my chair out of the way and I 'wasn't afraid to throw it.' No sooner had the thing left my hand than a frightful crash rang out, and I knew that I had done some terrible thing. The only way I could figure, my chair must have landed in a bunch of dynamite and wrecked the studio. At last we were all hustled out by the police, and I had no trouble registering the disgust I felt at having broken up the party. As I was leaving the floor everybody was laughing and the director walked over to where my chair had landed in a huge basket of glassware. Something tinkled as he daintily lifted an unbroken champagne glass from the wreck with the remark, 'As I live, here's one that isn't broken.'

"I afterwards learned that my film debut had cost the company just eighty-five dollars for broken champagne glasses; a careless property man having left the basket right where I couldn't possibly miss it with my hurtling chair."

Frederick Warde, who is to star in a series of feature productions to appear on Mutual screens under the title of Thanhouser classics, is now at work on his first vehicle.

The picture of the Franklin Park Theater on the right shows how "The Mysteries of Myra" went on the day of release in Boston. In the center are the trophy cups awarded by J. K. Burger of the International Film Service to his branch exchange managers. At the left, the showing of "The Mysteries" to the trade and press at the Princess Theater in Chicago.

VITAGRAPH OFFICIALS NAMED

Albert E. Smith, President and J. Stuart Blackton, Vice-President and Secretary. Big Expansion Begins at Once

With the $25,000,000 recapitalization of the Vitagraph Company of America, Albert E. Smith is president and will devote himself wholly to the financial affairs of the company. J. Stuart Blackton will be vice-president and secretary. With the new order of things, Mr. Blackton will be in complete charge of all productions.

A great expansion in the scope and facilities of Vitagraph will take place at once. Several more producing companies will be put on and new directors and new stars engaged. Among those already engaged are E. H. Sothern, the great tragedian; Edna May, of the film success, "Salvation Joan"; Barney Bernard of "Potash and Perlmutter" fame; and Alice Joyce, who returns again to the films.

Larger accommodations are required at the Brooklyn studio and the building of additional quarters will commence at once. More equipment will be installed and day and night shifts run in the studios to permit of additional production.

The board of directors of the big new concern was chosen recently at a meeting at the New York V. L. S. E. offices. Three of the men chosen are prominent in the biggest financial circles of New York:—Herbert H. Vreeland, former president of the Metropolitan Street Railways; Benjamin B. Hampton, vice president of the American Tobacco Company, and Glendenning J. Ryan, son of Thomas Ryan, of 1 East Forty-fifth street. The other members of the new board are Albert E. Smith, president of the old Vitagraph Company; Commodore J. Stuart Blackton and Walter W. Irwin, general counsel for the enterprise.

When the corporation papers for the new enterprise were applied for it was referred to as the Smith-Blackton Company. However, at the last meeting the old Vitagraph company was merged with the new concern, and the old name automatically went over to it. The corporation therefore will be known as the Vitagraph Company of America.

Mr. Irwin will continue to act as the general manager and counsel for the company. He made the statement that none of the three new directors had ever before been interested in the film manufacturing field, and that their advent at this time was simply a financial move on their part—in other words an investment.

The new corporation will take over all the old company's plants—in Paris, London, Brooklyn, Bay Shore and Los Angeles.

Three Big Vitagraphs in Week

"The Big Four," as the V. L. S. E. is commonly called, has issued a special circular calling attention to three great Blue Ribbon features, namely: "Salvation Joan," with wonderfully popular Edna May, the former "Belle of New York," in the title role, which is in seven parts; "God's Country and the Woman," the picturization of the novel by James Oliver Curwood with the wonderful winter atmosphere of the Northwest; and "The Law Decides."

The first of the above is a special Blue Ribbon Feature while the two latter ones are the regular Blue Ribbon Features, but, if possible, of a little higher quality.

Each one is brimming with appeal and "punch," which every wide-awake exhibitor realizes is necessarily essential to his program in order to have it effective.

The fact that three features from Vitagraph should have thus been chosen to be "headliners," all in one week, is decidedly prophetic of the policy of "The Greater Vitagraph."

THANHOUSER HOUSE TALKS

Valkyrien, of the Royal Danish Ballet, Will Appear in Classics on Thanhouser Program—Other Notable Features

Valkyrien, formerly star of the Royal Danish Ballet, has just completed two feature plays of five reels each, "Hidden Valley" and "The Image Maker of Thebes," which will be part of the Thanhouser Classic program. Valkyrien has been in Florida for these productions, but is returning to the Thanhouser studio in New Rochelle, where she has been offered a two-years' contract by Edwin Thanhouser to be featured as his leading star in classic roles.

The first release of the new feature edition will be "The Fugitive," in which Florence La Badie is featured, supported by Ethyle Cooke, Hector Dion, George Marlo and Robert Vaughn. The play was written by Philip Lonergan and directed by Frederick Sullivan.

The second classic, to be released the end of June, will be "Hidden Valley," written by Emmet Mixx. In this Valkyrien (Baroness Dewitz) is featured, with Boyd Marshall her main support. The scenes of this play are laid in Africa, and Director Ernest Warde has done wonders in the way of local color in the film, which was made in Florida, and the manners and customs of the savage people are well managed.

Another five-reel release, which is not a classic, is "Other People's Money." This is an adaptation of Emil Gaboriau's story picturized by Lloyd Lonergan. Gladys Hulette takes the leading part and is assisted by Fraunie Fraunholt, J. H. Gilmour, Yale Benner and Kathryn Adams. William Parke directed the play and his legitimate experience was of great help to him in this, his first five-reel production.

The shorter releases introduce "A Flaw in the Evidence," "Brothers Equal," "John Brewster's Wife," and "The Window of Dreams," all two-reelers except the last, which is in three.

On June 17 will be issued the first of a series of comedies in which Riley Chamberlin stars as Conductor 786. The Oscar and Conrad edition, in which Claude Cooper and Frank E. McNish caper, will be released under the titles "Real Estaters," "Musickers" and "Romeoers."

Through an error the Thanhouser drama entitled "The Answer" was advertised as being in one reel instead of two. This production is the first release of Emmet Mixx, the short story writer, who has recently joined the Thanhouser scenario staff.

Eight Fine Arts directors are continually engaged in the directing of plays for the Triangle program. A large staff of scenario writers are under contract to supply these directors with stories. The studio is located at Hollywood, California.

Unique Ads for Billie Burke Film

Billie Burke's name is proving even a greater drawing card than the managers guessed when they booked "Gloria's Romance," the big new George Kleine motion picture novel from the pens of Mr. and Mrs. Rupert Hughes, in which Miss Burke is the featured star.

PIEDMONT THEATRE IS PAYING $20.000 FOR THE NEW
"BILLIE BURKE" MOTION PICTURE NOVEL BY RUPERT HUGHES
"GLORIAS ROMANCE"
STARTING MONDAY MAY 22ND AND SHOWING EVERY WEEK FOR 20 WEEKS
AT THE PIEDMONT THEATRE COR FORSYTH & LUCKIE ST
JOURNAL

Photo copyright by George Kleine.

Trolley advertising at wholesale. The "Billie Burke Special," leased by the Piedmont Theater, Atlanta, Georgia, and operated over the tracks of the local railway company for two weeks.

May 22 was the date set for the general release of the picture throughout the entire United States and on this day and the day previous full page newspaper ads appeared in all the leading newspapers. As a result the public responded *en masse* and box office receipts soared.

All sorts and kinds of open air display advertising was done in various cities by the newspapers that are publishing the fiction version of "Gloria's Romance." In many big cities the delivery wagons of the newspapers were covered with bright colored banners announcing that "The Rupert Hughes novel 'Gloria's Romance,' starts next Sunday. Read it in the paper and see the film at the leading theaters." Down in Atlanta, Georgia, an even more unique method was taken of attracting the public's attention to the fact that Billie Burke was in town. A special street car, called "The Billie Burke Special," was leased from the Georgia Railway and Power Company and plastered with twenty-four sheets announcing Billie Burke's appearance at the Piedmont Theater. So lavishly was the paper used that nothing but the roof of the car and the trucks could be seen from the sidewalk. The rest of the display was all "Billie Burke" and "Gloria's Romance." The idea was hatched in the clever brain of Ralph de Bruler of the Piedmont Theater, and the Atlanta *Journal* ably co-operated in the display. The car traveled the tracks of the trolley line every day for two weeks and the Piedmont Theater has played to "S. R. O." business at every performance. A view of the car is given in the accompanying photograph. Some idea of the size of the throng that gathered before Ascher Brothers' President Theater, Fifty-fifth street and Calumet avenue, Chicago, can be obtained from a glimpse of the other picture, which seems to indicate that the tremendous business being done on "Gloria's Romance" is not all in the mind of the press agent.

Photo copyright by George Kleine.

Here's the way they answered the pull of the Billie Burke magnet at Ascher Brothers' President Theater, Chicago. The picture was taken on Tuesday night, May 23, the second day of the showing of Kleine's "Gloria's Romance."

A Really Fearless Film Star

Juanita Hansen, leading woman in "The Secret of the Submarine," is establishing a regular record for "almost" fatal accidents. The little leading lady has time after time successfully demonstrated her unusual daring and constant courage.

Recently while taking a scene she was required to hang on a grape vine over a most menacing quagmire. Although the vine gave no great evidence of its ability to hold her weight Miss Hansen hung grimly to her work until all but the last scene was taken when the vine suddenly snapped, precipitating the girl into the quicksand. Director Sargent rushed to her aid and the lasso which fell over her shoulders saved her from death.

Here are some stunts Miss Hansen has gone through in one week in the filming of "The Secret of the Submarine":

Remained within two minutes of certain death in a water-logged submarine (fainted when she later realized her danger).

Rode in a racing automobile when it leaped a thirty-five-foot gap in a bridge.

Dropped into a cellar with hands and feet bound when an exploding bomb wrecked the building. (Arm bruised.)

Stayed in a burning building while the walls tumbled down upon her, in order to get a "thrill close-up." (Dress caught fire.)

Rode in an aeroplane across a mountain chasm, the machine becoming uncontrollable and landing in a bunch of trees. (Face badly scratched and two fingers of left hand sprained.)

And despite this memorandum of exploits Miss Hansen is eager for more.

"Do I climb hand over hand on the cable stretched across the San Marcos canyon?" she asked Director Sargent the other day.

Informed that Tom Chatterton would have to undertake that hazardous task, she was quite disappointed.

"Then I am going to do it just for fun if I cannot do it for the picture," she announced. "There is nothing to a feature if it has not some out of the ordinary stunts in it, but these thrills must, of course, be connected with the plot logically and not tossed into the action just to make a person's spine kind of chill."

All the way through the big chaptered picture Miss Hansen, Mr. Chatterton, Miss Hollis, Mr. Johnstone and Mr. Tedmarsh are constantly involved in ever changing situations woven around thrills of the most stirring sort. These thrills punctuate a remarkably powerful story brimful of love, romance and ad-

venture, enabling the specially engaged cast to develop the fullest measure of drama, picturing vividly the lights and shadows that come into the lives of those who search for "The Secret of the Submarine."

Farewell Feast for Lenore Ulrich

Representatives of the motion picture trade publications in New York and their friends were afforded a special opportunity of viewing the talents of Lenore Ulrich as displayed on the speaking stage in "The Heart of Wetona," recently when the Oliver Morosco Photoplay Company tendered her a farewell party. The occasion marked one of the closing performances of this play which terminated a big season at the Lyceum theater on the following evening.

Leonore Ulrich, who has enjoyed a meteoric career.

Following her performance in "The Heart of Wetona," the guests were invited to dinner at the Hotel Wallick, where a sumptuous repast was served during the presentation of a midnight show given by the restaurant management. Upon conclusion of the show a surprise was affored the guest of honor and her friends when a spotlight was thrown upon a beautiful oil painting of Miss Ulrich which was placed in the honorary position on the stage. Toy balloons imprinted: "Lenore Ulrich, Oliver Morosco Photoplay Co." were distributed among all the diners present.

Everyone present was impressed with the unaffected charms of the "Little Sarah Bernhardt." That Lenore Ulrich has become a big favorite among patrons of both the screen and stage in New York, particularly during the past year, is fully evident. During her recent appearances in person at the Lyceum she has often played in competition with herself on the screen in "Kilmeny" and "The Heart of Paula," both films presenting her effective vehicles. From a Milwaukee school girl with twenty-five cents per week in pin money to a Broadway attraction, both on the scren and the stage is Miss Ulrich's record.

She will leave for her transcontinental trip to the Oliver Morosco studios immediately.

Among those present at her farewell party were: Mr. and Mrs. John Semler, Mr. and Mrs. Harold F. Rendall, Margorie N. Seagrave, Dickson G. Watts, Mr. and Mrs. A. H. Blank, Des Moines; Mr. and Mrs. "Wid" Gunning, Estelle J. Murphy, Charles Condon, Pete Milne, C. P. Smancy, Bernard P. Fineman, Dave A. Levy, Margie Ganss, Pete Schmid, Julian M. Solomon, Jr., Irene Page Solomon, Mr. and Mrs. James Hoff, Mr. and Mrs. Jack Edwards, Wallace Thompson, Charles E. Moyer, Mr. and Mrs. Carl H. Pierce.

One of the best lubricants for oiling the projection machine is neat's-foot oil which has been kept for some time, and to which some lead clippings or fillings have been added in order to kill the acid.

CONTRIBUTORS TO FUND

Returns From Theaters Agreeing to Contribute to the Campaign for the Actors' Fund Beginning to Arrive

Although the big committees have not yet assembled their finances, and there are still many entertainments scheduled to help swell the fund, the reports from the theaters who pledged themselves to give ten per cent of their proceeds on May 15 to the motion-picture campaign for the Actors' Fund of America have begun to come in. Here is the beginning of the list:

Herrin Opera House, Herrin, Ill., $1.00; Princess, Lake Charles, La., $3.50; Garden, Richmond Hill, $11.55; Hippodrome, Oswego, N. Y., $5.03; Orpheum, Oswego, N. Y., $9.80; American, Freeport, L. I., $6.04; Keeney's, Bridgeport, Conn., $11.30; Keeney's, Newark, N. J., $33.47; Keeney's, Brooklyn, N. Y., $50.97; Athenaeum, Sag Harbor, N. Y., $10.00; E. W. Humphrey's Theater, New York, $3.77; Star, Ithaca, N. Y., $23.87; Colonial, Jamestown, N. Y., $1.21; Pittinger Grand, Centralia, Ill., $3.12; Carr & Shad, Reading, Pa., $13.28; Grand, Ironton, Ohio, $3.25; Lyric, Hamilton, Ohio, $3.00; Williamsburgh, Brooklyn, N. Y., $7.16; Photoplay Amusement Co., Columbus, Ohio, $25.00; W. H. Griggs, Waukegan, Ill., $3.00; Walter A. Gill, Millford, Conn., $3.00; Monticello Amusement Co., Monticello, N. Y., $5.00; Temple Theater, Canandaigua, N. Y., $5.51; Vaudette Theater, Bouton, Ala., $2.95; Theis Orpheum, Wilkesbarre, Pa., $10.00; Hildreth Opera House, Charles City, Iowa, $3.05; Fred Kilgour Theater, Westbury, L. I., $3.00; Palace, Tottenville, S. I., $5.00; Isis, Marion, Iowa, $2.00; Grand, Toledo, Ohio, $5.00; Majestic, Belvidere, Ill., $6.70; Bijou, Mt. Clemens, Mich., $3.90; Reading, Reading, Pa., $2.27; Plaza, Freeport, L. I., $5.00; Teppee Theater, Red Cloud, Neb., $2.10; McDonald & Steiner, New York, $10.20; E. & H. Amusement Co., Pittsburgh, Pa., $2.00; Strand, Tampa, Fla., $10.00; Park West, New York, $8.00; Lyric, Honesdale, Pa., $2.00.

May 26 was set aside as "Actors' Fund Day" at the Fashion Show, which was held at the Madison Square Garden. Several prominent stars were present to receive their admirers, including Mary Pickford, Anita Stewart, Pearl White, Mary Fuller, Jackie Saunders, Florence LaBadie and Buster Collier. The entire receipts on this day were added to the Actors' Fund.

The Grand Tribute performance held at the Metropolitan opera house was a great success and netted $9,000 for the cause. Every seat in the house was occupied and people were standing.

Another big event for the benefit of the cause will be held at the Rialto theater, New York city, starting on June 5 and lasting five days. The first two days will be motion-picture days with appearances of the most prominent screen favorites in costume of roles in which they are best known. Wednesday will be devoted to the appearance of leading actors and actresses of the stage, Thursday will be Musical Day, and Friday will be Allied Arts of the Theater Day.

Exhibitors Go In for Politics

Exhibitors can often take a hand in local politics to their advantage.

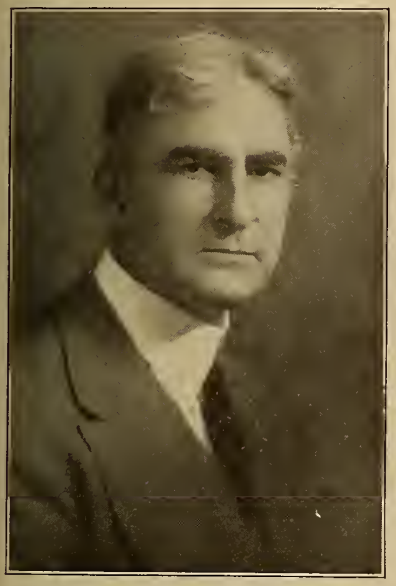
Chicago show men are coming out strong in support of Judge Fenimore Cooper, who is a candidate for re-election. The theater men are a unit in declaring he should be chosen for his office again on account of his loyal work for the films in rendering a favorable decision permitting the showing of "The Birth of a Nation" in Chicago.

Slides have been made boosting the judge as a friend of the picture people and will be shown in numerous theaters.

DIXON-HERBERT CINEMA OPERA

Personnel of the National Drama Corporation Which Will Produce the Big Spectacle, "The Fall of a Nation."

The personnel of the executive organization of the National Drama Corporation, producers of "The Fall of a Nation," is such as prophesies well for the success of this Dixon-Herbert grand opera cinema. The officers of the corporation are P. D. Gold, Jr., president; William R. Perkins, vice-president; Thomas Dixon, director-general and treasurer; William A. White, secretary; Thomas A. Campbell, assistant secretary; Bartley Cushing, head producing director; William C. Thompson and John W. Boyle, head photographers; Harold Sanford, conductor and assistant to Victor Herbert.



Thomas Dixon, author of "The Birth of a Nation," now presenting its sequel "The Fall of a Nation."

P. D. Gold, Jr., president, was the founder of the Jefferson Standard Life Insurance Company of Raleigh, N. C., and of recent years has been prominent in Wall street. Thus, when the National Drama Corporation was started a year ago, Mr. Gold, interested financially in the enterprise men of large capital who were attracted not only by the motion picture field as such but even more by the possibilities it presented of furthering the great national cause of military preparedness.

William R. Perkins, vice-president and William A. White, secretary, are both men of large interests in the New York downtown district.

Thomas Dixon, director-general and treasurer, well-known as the author of "The Birth of a Nation," and also as the author of many books and plays, has been actively identified with theatrical management as well as with film enterprise.

Bartley Cushing, head producing director, has directed the staging of many legitimate plays.

Harold Sanford, conductor and assistant to Victor Herbert, is a native-born American musician and has associated in his work with Victor Herbert for a number of years.

John W. Boyle, and William C. Thompson, head photographers, shared the photographic labors of the filmed spectacle. Mr. Thompson, who is a graduate of Columbia University and a member of the American Chemical Society, is manager of the Dixon Laboratary, and is said to have achieved some new art-processes and results which will be publicly exhibited for the first time in "The Fall of a Nation."

Messrs. Gold, Cushing and Boyle arrived in New York and have arranged for offices for the corporation in the Longacre Building. They are laying plans for the presentation of this film in New York simultaneously with its presentation at Clune's Auditorium in Los Angeles.

SEVERAL NEW FILM FIRMS

Healthy Grist of New Corporations Born in New York State—Total Capitalization Reaches Near to $600,000 Mark

Several newly organized motion picture enterprises, having a total capitalization of $600,000, have been incorporated in the state of New York. The new companies are:

The William H. Kemble Holding Corporation, Brooklyn, N. Y. To conduct a general motion picture business; capital $250,000. Directors, George B. Hawthorne, Joseph Lacovan, Margaret A. Bates, 824 Kenmore place, Brooklyn, N. Y.

Frank Powell Productions, New York City. Motion pictures; capital $75,000. Directors, Frank Powell, Frank J. Carroll and Arthur B. Graham, 220 West Forty-second street, New York City.

Beauclaire Amusement Corporation, New York City. Theatrical, vaudeville and motion pictures; capital $40,000. Directors, Frank J. McEwan, Maurice Cohen and John H. Miller, 115 Broadway, New York City.

K. & K. Business Corporation, New York City. General amusements; capital $10,000. Directors, George W. Kealey, Frank Bradley and Sadie Davis, 1542 Broadway, New York City.

Theater Francaise Des Etats-Unis, Limited, New York City. To operate theaters; capital $20,000. Directors, L. L. Bonheur, W. M. Ivins, Jr., and R. E. McMath, 640 Riverside drive, New York City.

Leander Film Corporation, New York City. Theatrical and motion pictures; capital, $200,000. Directors, Cecil B. Ruskay, Henry Vogel and Jacob Pascou, 949 Broadway, New York City.

United World Photo-Play Corporation, New York City. Motion pictures, vaudeville and theatrical; capital, $10,000. Directors, Vincent Pampallona, Frank Fois and Luigi Ognibene, 210 Canal street, New York, City.

Lotem Company, New York City. Motion pictures and vaudeville; capital, $10,000. Directors, B. J. Foster, J. J. Cunningham and Harry W. Lichtenstein, 80 Maiden Lane, New York City.

Beseler Educational Film Company, New York City. Motion pictures; capital, $50,000. Directors, Frederick Schwanhausser, August C. Streitwolf and Walter J. Graham, 233 Broadway, New York City.

National Cinema Syndicate, Inc., New York City. To deal in and rent motion picture films and conduct a general commission business in the sale and rental of motion picture theaters; capital, $10,000. Directors, Eugene H. Kaufmann, Samuel M. Krellman and Louis Krellberg, 1012 Simpson street, New York City.

Chatham Holding Company, New York City. To produce and present theatrical attractions and motion pictures; capital, $1,000. Directors, Morris Kutisker, Rosie Kutinsky and Philip Cashman, 239 East Eleventh street, New York City.

Theater Open Past Midnight

So anxious were the patrons of the Park View Theater in Brooklyn to see Mignon Anderson in person last week that they waited until after twelve o'clock for her appearance. She made a pretty little speech excusing herself for being tardy and two huge bouquets of roses were presented to her on behalf of Messrs. Thiele and Eichhorn, respectively proprietor and manager of the theater. After Miss Anderson left the theater, the film in which she was starring, "The City of Illusion," was run again and in spite of the late hour, almost the entire audience stayed through the rescreening of the play. So great was the crowd the management announced that they would hold over the film until the next day so that all might view it.

"SHERLOCK HOLMES" FACES LENS

Essanay Company Presents William Gillette, Powerful Figure of the Stage, Noted for His Detective Role

The name William Gillette is synonymous with Sherlock Holmes.

It immediately calls up a vision of a stage absolutely dark, with no action visible except that portrayed by the spark at the end of a burning cigar moving swiftly about.

While Gillette has since made many roles famous it was originally as Sherlock Holmes with his inevitable cigar, that he endeared himself to the public. When the news was published that he had signed a contract with the Essanay Company to give Sherlock Holmes to the public through the medium of the screen his admirers immediately began to wonder whether they would like him as a "film actor," whether it would be the same Gillette and same Sherlock Holmes who would come forth from the Essanay studios via the screen as the actor and play they had viewed on the stage.

But we are assured that they will be the same, for although this is Gillette's first venture into filmland he appears to be as perfectly at home before the camera as he was before the foot-lights, and has none of that shyness caused by the unfamiliar camera which so often besets even the veteran stage actors in their first work in the studio; and his sharp chiseled features, his aquiline nose photograph perfectly, while his large, mobile mouth and heavy eyebrows convey expression with extraordinary accuracy. Mr. Gillette's work before the camera is characterized by that same ease of manner and deliberateness of motion which marked his work on the legitimate stage. In other words he merges his personality into that of Sherlock Holmes so completely that he lives the part just as he always has done.

Mr. Gillette says, in speaking of his experience:

> It is natural for an actor to assume that playing for pictures requires that something more than stage portrayals must be supplied to offset the loss of the voice. But I am convinced that this is not so and that enacting Sherlock Holmes in the same manner as I would on the stage is entirely sufficient. Every act and expression is recorded so sharply in pictures, that I assume the spectator can carry the thread of the plot without missing the slightest detail.
>
> On the stage words forestall the chance that the audience may neglect an important point. In pictures the actor is brought closer, and the minor moves and expressions, frequently unnoticed on the stage, are fully apparent to the spectators.

Congratulations continue to pour in on George K. Spoor, president of Essanay, for obtaining Mr. Gillette. Not only is he being praised by business men for what they call a master stroke, but motion picture followers in America, England, and Australia write that they are anxiously awaiting an opportunity to see the famous stage plays in pictures.

Director Paul Powell is meeting with great difficulty in finding locations remote enough to enable him to work in absolute privacy on the new Fine Arts play. He has employed sentinels to keep watch while he is working, in case a stranger by chance might happen near at the time. The entire play, with the exception of one interior set, takes place in the open. Robert Harron and Wilfred Lucas play leading parts with Miss Marsh in her mysterious Triangle production. Director Powell's cinematographer is planning some unusual photographic effects in this Mae Marsh vehicle.

Clean Pictures the Great Demand

By William W. Hodkinson,
President Paramount Pictures Corporation.

Good, clean and wholesome pictures; the best to be obtained from literature, art, science, travel and instructive matter are the great demand in the motion picture industry today.

It must be remembered that the motion picture is the psychological fulfillment of a human demand, which has, by reason of its rapid advancement, brought to bear upon the whole world, from which the industry draws its material, and particularly upon producers, distributors and theater owners, an absolute demand, a demand that has been the means of advancing the industry more than any other phase that has entered into it.

This demand in a few words is, clean pictures.

Clean pictures where quality appeals to people who demand the best.

Clean pictures that are representative of the desires and higher ideals of the great amusement-loving American people.

Clean pictures conducive to better theaters, those that will be in conformity with the standard and quality of their entertainment.

Clean pictures that will be the means of perpetuating and strengthening the wonderful qualifications of the fourth greatest industry of the United States.

Our Paramount business was founded upon those ideals. Our records have proved the soudness of our fundamentals.

Film Editorials Fight Censorship

The Fine Arts studio, which a number of months ago introduced the idea of presenting censorship editorials on its film productions, has decided to continue doing so, until the American public begins to realize that the continuance of motion picture censorship is a restriction of liberty, in addition to being detrimental to the successful film production.

The De Wolf Hopper play, "Mr. Goode, the Samaritan," carries the following censorship argument:

"Censorship is absolutely against public policy, against the spirit of the Constitution, against the very life and essence of true American and democratic ideas."

Proof that the censorship executives fear the solicitation of the public by the film manufacturers, in their strenuous fight for the abolishing of any form of motion picture censoring, was evidenced recently in the state of Pennsylvania, when the censor board ordered the elimination of a Fine Arts censorship editorial.

Exhibitors and exchanges have been writing in to the Signal Film Corporation very plentifully for the past weeks asking for a continuance of "The Girl and the Game" series, which has so successfully featured Helen Holmes. The latter, however, with the rest of the Signal Company, has been busy with the new feature "Whispering Smith."

Censoring the Censors

WHAT IS BEING DONE BY AND TO THE FILM REVIEWERS

Editor Attacks Kansas Censor

R. R. Booth, manager Paramount Theater, Nebraska City, Nebraska, sends us a copy of a very toxic editorial on censorship in Kansas, published in the *Nebraska Daily Press,* Nebraska City. This editorial attack was instigated by the censor of moving pictures in Kansas recommending that all scenes showing the use of tobacco be cut out as such scenes have a tendency to corrupt the morals of the youth. The editor satirically suggests that the said censor should "cut out all scenes which show a representative of the Holy Bible—for the reason that the Good Book contains words and descriptions which might bring the blush of shame to the cheek of the budding maiden; he will have the women cover up their faces, for the reason that in Turkey it is immodest for a woman to uncover her phiz in public; he will have all statuary draped, for is it not understood that the naked human body, either real or simulated, is a mark of indecency? He will go a step farther and require the actors to portray their art clad in bloomers, for the human form, clothed or unclothed, is quite likely to have a depressing effect on certain members of the audience who cannot look at bald-heads or bow-legs without a tinge of sadness and vain regrets. He will, if he does his duty, stop the publication of newspapers, the transportation of hardware (stoves) with uncovered legs, the uttering of speech in any form for fear the voice may slip and, by transposing sounds, utter some obscenity or profane thing. This self-centered moralist who has been chosen to say what is good or what is bad in Kansas ought to jump on to Uncle Walt Mason and make him revise some of his poetry because its feet are naked and unashamed. He ought to make William Allen White cover up his bald spot for fear some spinster lady may suddenly become stricken with angina pectoris."

Decatur Fights Censorship

The Federated Mothers' Clubs of Decatur, Ill., have requested censorship of the films shown in that city. In an ordinance presented to the City Council to meet the organized resistance of the exhibitors. Mayor Dineen is not in favor of this ordinance as he does not think the situation in Decatur warrants its passage.

The motion picture theater managers have organized under the name of the Exhibitors' League and Theatrical Managers' Association of Decatur and have elected officers as follows:

President, Ray Colvin, Orpheum Theater; vice president, Daniel Higgins, Paris Theater; secretary, Charles Dorgan, Strand Theater, and treasurer, Mrs. E. Striewing, Crystal Theater.

Stronger Censorship Requested

At a recent convention of the Kansas state bankers a protest was made against films which depict bankers in a wrong light, showing them robbing their banks, falling in love with pretty stenographers and running away with them. The bankers protested that they did not do these things in real life and they should not be allowed to be shown on the screen as it is detrimental to their business. After a spirited discussion on the motion picture and the evils of too liberal censorship, the following resolution was drawn up:

"That we are dissatisfied with the censorship law, because it does not provide strict enough censorship, and recommend to the members of the legislature who are members of this organization, that they work in the coming legislative session in order that objectionable pictures may be not shown in Kansas."

This resolution was passed without a dissenting vote.

Ohio May Bar Sunday Shows

As the result of a ruling by the Ohio Supreme Court motion picture shows may be barred on Sunday. The court held that film shows are "theatrical performances," and are therefore forbidden by the Sunday closing laws. The court's action came in the form of a refusal to review the prosecution started against Clarence Myers, Chillicothe theater owner. Myers was convicted of violating the state law but claimed that his show was a biblical picture, put on without actors, scenery or music, and for that reason did not come within the law.

Canadians Plan New Censor Board

An inter-provincial censor board is being planned for Saskatchewan and Manitoba, beginning June 1. Heretofore the censoring for these provinces has been in the hands of the government of the city of Winnipeg. At the same time an inspector and examiners will be appointed by the officials of Manitoba with a view to the establishment of a new system of inspection of theater buildings and examination of employes.

Important Films Imported

Harry Rowson, general manager of the Ideal Film Company of London, is the first European film manufacturer to see the value in adapting well-known plays and well-known fiction to the screen, as well as using the notable actors and actresses in the cast. Mr. Rowson reports that he had many difficulties to overcome in persuading the rest of the English manufacturers that the old fashioned film story was all that was needed to please the public.

Mr. Rowson is now in America and he has brought some very interesting films with him. They are "Caste," with Sir John Hare and Peggy Hyland; "The Great Adventure," with Henry Ainley and Esme Hubbard; "Still Waters Run Deep," with Lady Tree, the wife of Sir Herbert Tree; "The Fallen Star," with Albert Chevalier, which is a version of his monologues; "and "The Second Mrs. Tanqueray," with Sir George Alexander and Hilda Moore.

"The Second Mrs. Tanqueray" is especially interesting as it was made under the personal supervision of the author of the original play. Sir Arthur Pinero and Miss Moore, who takes the leading part, is a niece of the playwright.

Earle Williams, the popular Vitagraph star, is still having numerous experiences in the C. N. and A. M. Williamson story which Wally Van has well under way. It will be released in fifteen episodes—one episode a week.

Current Releases Reviewed

"The Mysteries of Myra"

Fourth and Fifth Episodes of International Film Service Serial. Reviewed by George W. Graves

THERE is a fascination which the element of spooky mysticism engenders in "The Mysteries of Myra" which is hardly explainable and yet is persistently present. Not only does atmosphere and elaborate production prevail in this picture, but it also

Powerful scene from the fourth episode of "The Mysteries of Myra."

has the advantage of a cast practically made to order and a story, despite what the specator may not believe about spirits and the occult, that is highly entertaining. Both the fourth and fifth episodes reveal some surprising situations which make for genuine interest, but the last few scenes of the fifth episode make the spectator pine for knowledge of what is to follow.

In episode four, Dr. Alden (Howard Estabrook), with the help of his Hindu colleague, gains access to the underground home of the Black Order and escapes only after the effort has been made to bury him alive for trespassing upon their secrecy. Simultaneous with his death, the Grand Master informs Dr. Alden Myra will die also. Upon his escape the doctor races to Myra's home and arrives there just in time to save her from becoming a victim of a poisonous balloon, a simple but effective engine of death invented by the Black Order.

The fifth episode relates how Dr. Alden enlists the aid of

Myra attempts to kill Dr. Alden. Episode five.

the police, but fails in his raid on the Black Lodge. Vernay, working in the interests of the Black Order in the face of his love for Myra, informs the Grand Master of the imminent danger and the latter blocks up two of the secret entrances to his domain. Dr. Alden's Hindu helper, discovered by the order to be a traitor, meets with a horrible death.

Myra receives a letter from the Black Order telling her that on its receipt Payson Alden will be dead. She begs Varney to hypnotize her so that her astral body be released and perhaps be of aid to Dr. Alden. To meet his own evil purposes, the Black Master hypnotizes himself and his astral body departs from him at the same time as Myra's. As a result of this mental contest, when Myra and the Grand Master awake from their hypnotic state, each is possessed of the other's soul. The wicked spirit of the Grand Master shows itself in Myra when she makes an unsuccessful attempt upon the life of Dr. Alden. The latter realizes what has happened, but his explanations fall upon deaf ears.

"The Man From Manhattan"

American Mutual Masterpicture Released May 29. Reviewed by Genevieve Harris

SO MANY very fine stories have appeared in fiction, woven about the newspaper office of a small town, that one's expectations are aroused by the theme of this story. A broker's son who writes poetry, put on his own resources by his father, who cannot sympathize with literary tendencies, buys a bankrupt newspaper in a small town and proceeds to bring it to life. The

The editor and his staff publish the paper in a tent.

theme suggests delightful possibilities for showing life in a rural community and its gradual awakening under the leadership of a progressive city man. Some of these possibilities are utilized in this story, and audiences will appreciate them.

However, for its plot, the play makes use of material which becomes so melodramatic that the character of the offering is changed from a "human interest" story to more conventional "thriller." It will perhaps be liked as well as the quiet tale it suggests, but by a different class of audience.

There is certainly enough excitement in the play, especially that furnished by the fire scenes in which the old printer is killed. There is no last minute rescue in this story, which is an unusual point. The printer, caught in the building, crawls into a vault and is smothered to death. Before he dies he writes on the wall a statement which later clears the hero of an unjust accusation.

William Stowell is well cast as the hero, Willoughby Whipple, the man from Manhattan. He is disappointed in the paper he has bought, but with the aid of Daddy Eggleston, a tramp printer (Perry Banks), sets about putting it on its feet. A spring poem submitted by one of the girls of the town, Virginia Winters (Rhea Mitchell) leads to her appointment as associate editor, and romance enters the story.

Trouble begins when the newspaper attacks Squire Benjamin Barton (Jack Prescott), an unscrupulous candidate for the office of mayor of the town. The candidate owns the building used as the newspaper office, and he at once turns the concern out. They continue to publish the paper, in a tent, still combating the corrupt politicians.

Squire Barton sets fire to his own building, intending to

blame Whipple for the deed. But "Daddy" Eggleston, the old printer, coming home bewildered after a "spree," wanders back to the old office and sees Barton set fire to the building. Barton, although he sees the old man, does not rescue him, but leaves him to be burned. The man crawls into the vault, where he dies, after writing his message on the wall.

Whipple, accused of the deed, is about to be punished by the excitable townspeople, when the message is discovered and the populace, finding him innocent, decides to make him mayor. So that when his father, called by a telegram from Virginia, arrives to save his son from mob violence, he finds him the hero of the day. Then, as a token of his new regard for his son's ability, he offers to build him a fine newspaper office as a wedding present, for Whipple is to marry his associate editor.

While much of the story lacks plausibility, it holds the interest and is clear. The photography is very good. The leading players are acceptable, although the villains in the play and many of the town characters are overdrawn. The cast includes Charles Wheelock, Jo Taylor, Warren Ellsworth, Otto Nelson, George Baily, Harry Edmonson and William Tedmarsh.

"Fate's Boomerang"

A Five-Part World-Paragon Feature. Reviewed by Hugh Hoffman

ANYONE who loves nature is going to love this picture, because it abounds in wild life and scenery and glorious backgrounds that extend for miles and miles into the dim distance. The freshness of the mountain forests seems to breathe its very fragrance out of the screen, and one can

Molly King as a girl of the Blue Ridge country.

almost hear the ripple of the waterfalls and rapids that frequently appear in the many beautiful scenes.

It is a picture of strong contrasts, part of it being laid in the rugged Carolina mountains, and part of it having to do with the luxury of New York's idle society women and men, who make a fine art of self-indulgence. It is a story showing a husband and wife separated for business reasons. He is sent to the south to take charge of a large railroad construction work. She refuses to go with him because she prefers the society life of New York.

While they are separated, the husband meets a mountain maid and falls in love with her. At the same time, his wife is having a heavy love affair in New York with a society man. In the end she loses her life by falling over a precipice in North Carolina while in quest of some evidence against her husband which will obtain for her a divorce.

With this production, a new leading man is introduced to the World Film constellation. This new leading man is Charles Gotthold, and he is a worthy addition to the already distinguished list. In general appearance he is not unlike Sir Johnson Forbes-Robertson, although he is very much younger. He resembles Forbes-Robertson when the latter was around thirty years of age. Mollie King is the featured lead in this production, and her beauty and care-free ways, combined with the beauty of the scenery, give her mountain girl character a touch of exhilarating realism. Miss King has always appeared to unusually good advantage as a mountain girl. In this picture she is more than usually charming as a child of nature, a mountain girl saturated with the glory of the beautiful hills in which she grew.

A word of praise should be said in favor of the work done by Harry Redding as the skulking mountain degenerate. The type of man he played is a type that is occasionally found in the southern mountain regions; a type of man who loves to kill things, one who finds a great pleasure in watching some creature die. In this part Mr. Redding was altogether convincing, and the fidelity of his work will be astonishingly real to those who know the character. On the whole, his work was extremely artistic in a part that might have been less effective in less capable hands.

There was some very good acting all the way through, all of the players being about on a par as to ability. This goes for June Elvidge and Frank Goldsmith particularly, they having done some very smooth work as the guilty pair of society lovers.

The picture contains a number of thrilling accidents, such as the runaway scene in which the selfish wife plunges over the precipice to her death below. There is also another genuine fall down the side of a mountain for a considerable distance. Also there is a dynamite explosion which ought to cause almost anyone to sit up and take notice. As a feature it ranks along with the standard the Paragon studio has been maintaining for some time past. They have been doing some good features lately, and this is one of them.

"Who's Guilty?"

Third and Fourth Releases in Pathe-Arrow Series. Reviewed by Thomas C. Kennedy

NOW that one has become accustomed to the swift movement of plot which has thus far been a characteristic of the "Who's Guilty?" plays, other admirable phases which hitherto had only received passing notice impress themselves upon the spectator. The third and fourth releases serve to bring to mind the fact that this series is notable also for the high standard of acting being rendered by Anna Nilsson and Tom Moore and the splendidly chosen supporting cast.

"The Tangled Web" and "The Silent Shame," the third and fourth issues, respectively, give the leading players, especially Miss Nilsson, acting opportunities which are utilized remarkably well. In the third release Miss Nilsson is seen as a not faultless young woman who is tricked by a socially ambitious guardian into becoming the wife of a man she does not love, and the fourth play shows her as the victim of the marriage and divorce laws. Both characters permit her to give expression to the ability she possesses, and it is a true ability which manifests itself.

These two stories also afford Tom Moore with some occasions for effective acting, and the other players in these pictures give commendable performances.

"The Tangled Web" presents a number of highly dramatic situations. The story tells of a young woman whose love for an impecunious young man is distasteful to her frivolous guardian. The guardian and a wealthy broker succeed in separating the girl and her fiance. He goes to Europe, and upon returning finds that Ruth is now his employer's wife. When Ruth learns that she has been tricked, she is bent upon revenge. She urges Blair to use his knowledge of her husband's business affairs to wreck him financially. This is done, but it turns out to be the means of destruction of both Ruth and Blair. Kendrick, half crazed, shoots and kills them as they are about to elope.

In "The Silent Shame" the domestic triangle is also the basis of the play. A neglected wife leaves the man who treats her with such cruelty and marries a sympathetic playwright. The husband, more for the purposes of the play than anything else, it seems, so arranges the divorce proceedings that it will appear as though she were free, whereas in reality she is not. Later when he needs capital, the husband returns and demands her inheritance. In this way Eunice and Bruce are parted. Years elapse. Bruce meets Eunice's daughter, who is now a famous actress, and they are married. When Eunice again meets Bruce, he is the husband of her daughter by Hilliard, so there is nothing for her to do but remain as one apart and alone. The play ends tragically.

The direction and production of the plays are up to the mark set in the first two releases, which is to say that one can find only praise for both. Of the two stories, "The Tangled Web" is the better. "The Silent Shame" holds the interest admirably, but the climax is not as strong dramat-

ically nor the ending as convincing as in the case of the third offering in the series.

Besides Anna Nilsson and Tom Moore, the players who distinguish themselves in these pictures are: Arthur Donaldson, Dewards Davis, Paula Shay, Helen Tracy, Joel Day and Joseph Clark.

"The Trail of the Thief"

Three-Reel "Flying A" Drama Released June 1. Reviewed by Genevieve Harris

THE girl detective in this play does not at once detect and capture the master thief, thus beating her masculine competitors. Instead, she is blinded by his pretense, and later falls an easy victim to his trap, which gives her chief, who secretly

Gale presents Dorothy with a revolver.

loves her, a chance to rescue her and prove the depth of his regard.

Winnifred Greenwood plays Dorothy Baird, the detective, in this entertaining play by Edward L. Hungerford, while Edward Coxen is Martin Gale, the chief of the detective agency. Dorothy is assigned to watch the gifts at a birthday party given for a society girl. Among the guests is James Vallon (George Field), a clever thief. During the evening a valuable necklace is stolen, but Dorothy does not suspect Vallon.

Later Dorothy gets evidence against two crooks who are working under Vallon's direction, and in attempting to follow them, falls into a trap. They take har, a captive, to their rendezvous, where she is astonished to meet Vallon. In the meantime others of the band, robbing a jewelry store, are captured by Gale and his aids. A revolver which Gale had given Dorothy is found in their possession and one of the men confesses the plot against her. Vallon, who has been drinking, attempts to take advantage of Dorothy's defenselessness, but Gale arrives in time to protect her.

The story is effectively presented, and holds the interest throughout. The cast of players is good and the photography is pleasing. In the cast are Jack Farrell, George Armstrong, Meta Drinkwitz and Anna Morrison. Thomas Ricketts directed the production.

"The Secret of the Submarine"

Chapter Four of the American Mutual Serial. Reviewed by Genevieve Harris

CHAPTER four of this "Flying A" serial is quite up to the standard set by the preceding installments in action, story and photography. It deals with the further attempt of Cleo Burke, the inventor's daughter (Juanita Hansen), and Lieutenant Hope (Thomas Chatterton) to recover the books sold at auction, which, too late, were found to contain the "secret of the submarine." The inventor had concealed the cipher code in one of the books, the key to it in another. The list of buyers of the books had apparently been destroyed at the close of chapter three.

When chapter four opens, Cleo and Hope learn from Dawson, who had sold the books at auction, that he still has the original list and that he had given a copy to Satsuma, the Jap spy. The first name on the list of buyers is Stephansky, a Russian bomb maker. Cleo and Hope, Satsuma, Olga, the Russian adventuress, and Morton, the American millionaire, all seek out Stephansky. Olga's automobile is wrecked on the way, and she is aided by Morton. Discovering their common goal, Olga and Morton agree to work together.

When Olga and Stephansky meet, they recognize each other as members of a secret society. Unable to discover the secret in the book which Stephansky bought, they plan to force Cleo to tell, when she returns. Cleo does not wait for Hope, but goes to Stephansky's alone that evening. There she is made a prisoner. Hope and "Hook" Barnacle, the old sailor, go in search of her and have a struggle with her jailors. During the battle, a bomb is thrown into the cellar where Cleo is held, and explodes, wrecking the house.

There are a number of spectacular scenes in this episode. The automobile collision is effectively presented. A flash-back repeats the leap of an automobile across a broken bridge, which was a feature of one of the earlier episodes. The story is interesting and is progressing well.

"The Iron Claw"

Episode Thirteen of the Pathe Serial. Reviewed by Thomas C. Kennedy

THE common bond existing between the followers of the popular "Iron Claw" serial and Margery Golden, which resulted from the curiosity on the part of both as to just exactly who the Laughing Mask is, has been broken. In the thirteenth episode, Margery learns the identity of the mysterious righter of wrongs, but the spectator does not. Of course, there will be no decrease in the "Iron Claw" fan's interest in Margery on this account; only your fan will expect Margery to help him to a solution of the mystery, and unless Margery turns out to be the single rule breaker, we feel that she will do that very thing. We are not of the opinion that a secret can be a secret very long after it has come into the possession of a woman. If in this we are wrong, we will thank the "Iron Claw" for putting us on the right track.

"The Hidden Face" as an entertainer is typical of this serial. In the episode there are the puzzling appearances and disappearances, the quick action and the thrilling scenes in which the Laughing Mask and Legar match cunning and physical daring. Its two reels are interesting as usual, and as usual they present many striking examples of craftsmanship in production. The interior scenes of the Golden home continue to please, and the photography is up to standard, while the acting of Pearl White, Sheldon Lewis and the impersonator of the Laughing Mask loses nothing as time goes on.

Though the death of Davy was intimated in a previous episode, the Mask visits Margery and comforts her greatly by telling her that the secretary may still live. An accomplice of the Iron Claw informs the police that the mysterious person they seek is in the house, and they attempt to capture him, but not successfully. The foe of evildoers tries

The ingenious signal brings help.

to spy upon Legar. He is trapped and the mask removed from his face, but further disguise prevents both Legar and the spectator from making out the true identity of the Laughing Mask. Legar discovers a ring on the finger

of the captive which interests him. This he sends with the maid to Golden, demanding the confession which Golden holds over the head of the Iron Claw.

The Mask is locked in a closet, and by cutting the electric light wires he is enabled to signal for help. The hotel detectives come to his aid, and all reach the Golden home in time to keep the important paper from reaching Legar. Then, at the maid's suggestion, the detectives turn on the Mask. He makes his way to Margery's room and she promises to hid him if he will show his face. Turning his back to the absorbed spectator, the righter of wrongs removes his mask and the second mask. Margery expresses gleeful surprise and the picture fades at this point.

"The Release of Dan Forbes"

Two-Reel "Flying A" Drama Released May 29. Reviewed by Genevieve Harris

A VERY human appeal has been given this play by the sincere acting of Helene Rosson and William Stowell. They hold the sympathy throughout the picture, and this is most important, since the story itself is not remarkable. William Stowell appears as Dan Forbes, a convict near the end of his prison term. Miss Rosson plays his wife, Alice, who supports herself by work in a department store during her husband's absence.

Harry Von Meyer is the villain in the play, Piper Stark, who is very relentless in his pursuit of Alice and tries to shake her faith in her husband. His villainy is not so very convincing—

Dan is accused of his enemy's murder.

unrelieved wickedness seldom is—but his reformation after he has received a good beating is believable.

Dan Forbes, released from prison before the end of his term because of good behavior, returns to the city where Alice lives. While waiting until she has finished her day's work in the store, Dan wanders into a saloon just in time to witness a murder. The real murderer escapes, and since the victim was an enemy of his, Dan is accused of the murder. Piper Stark, unknown to anyone, had also witnessed the affair, but he does not reveal his knowledge.

He shows the newspaper account of the affair to Alice, believing that it will destroy her love for Dan. But Dan returns, and learning Piper's intentions, gives him a thorough beating. When the police arrive, Piper announces his knowledge that Dan is innocent of the crime with which he is charged, and the story ends happily for Dan and Alice.

The play is handled in a way to capture and hold the sympathy and attention of an average audience.

"The Schemers"

Three-Reel Essanay Drama Released May 27. Reviewed by Genevieve Harris

A MERRY little comedy which, while not slapstick, still depends more on "business" and improbable situations for its humor than on plot, is this Essanay release on the General program. It will without doubt prove very amusing to most audiences. John Junior and Harry Dunkinson are the leading comedians and they are well contrasted. They play the roles of two irresponsible young chaps, Roy Jones and Bill Barton, who are expelled from college and go into business for themselves. Their first effort is with a grocery store in a small town. After having a rather appalling time trying to run it, they sell out, and with the money rent an office and become stock brokers.

At this point, Elizabeth Burbridge enters the story, as their

The partners count their cash and plan a new scheme.

stenographer. The boys play fast and loose with business, but by luck get hold of a "good thing." To avoid their creditors, they run away to a fashionable resort and with their remaining funds pose as a millionaire and his secretary. Bill Barton (Harry Dunkinson), as the man of wealth, makes love to a supposedly rich girl, who is really a fortune hunter. The lovers elope, with the help of the mother, and later each confesses and forgives the other's pretense.

At the office the stenographer bravely defies all enemies and manages business better than the boys did. At last their "good thing" turns out even better than expectations. They make a lot of money and also convince their fathers of their business ability. The formerly "indifferent" father of Roy goes into partnership with the young men, while Roy and the stenographer begin a life partnership of another sort.

As a whole, the offering is pleasing and fulfills its primary purpose of furnishing a light, whimsical entertainment. The subtitles are in keeping with the spirit of the tale; the cast of players is very acceptable and the photography is fine.

"The Hare and the Tortoise"

Selig Three-Reel Drama Released May 29. Reviewed by Genevieve Harris

THE analogy between the fabled race of the hare and the tortoise and the careers of two brothers adds decidedly to the interest of this offering. As an introduction, there is a short scene of the animal contestants, and various little cut-in scenes throughout the story recall the theme of the play. This embroidery is very effective in presenting a simple story which

Sidney prefers pleasure to labor.

progresses straight forward without much complication. As a program offering, this three-reel is very acceptable.

Even at college, Sidney Drake prefers pleasure to labor, while his brother, John, shuns frivolity and devotes his time to study. Sidney, although he indulges his taste for liquor, is still the star player of the football team (whose training rules were apparently slack), and is a hero in the eyes of Marion Lee (Fritzi Brunette), whom John secretly loves.

After college, John goes to work as a laborer in his father's steel mills, which gives opportunity for the introduction of a number of interesting scenes in this industry. Sidney, however, continues his life of idleness, a fact which gives Marion occasion for some thought, and she finds her admiration shifting from Sidney to his brother. After their father's death, John inherits the steel mills, while Sidney is given his share of the estate in money, which he proceeds to gamble away on the stock market. The hare is beginning to lose out in the race. At the end, the real character of Sidney is revealed to Marion, and her love is given to John.

The role of John, the "tortoise," is especially well played by Harry Mastayer, while Edward J. Piel makes Sidney an effective contrast. Fritzi Brunette is a very charming heroine. The balance of the cast includes Harry Lonsdale, Lillian Hayward, Edith Johnson and William Scott. William Robert Daly directed the play from a story by William Anthony McGuire.

"Sweet Kitty Bellairs"

Mae Murray the Star of Lasky-Paramount Release. Reviewed by Thomas C. Kennedy

THE beauty of settings, groups, lights and shadows so characteristic of pictures produced at the Lasky studio were never put to better use than in this picturization of the David Belasco-Egerton Castle play, "Sweet Kitty Bellairs." In praising the production given the play we will go so far as to compare it in the pleasure it affords to the winsomeness of Mae Murray, who is an overwhelmingly sweet and fascinating Mistress Bellairs.

"Sweet Kitty Bellairs" is a very delightful screen entertainment. The story, of itself quite innocuous, finds its way to one's heart through eyes that open wide in response to the engaging charms of Mae Murray and pictures so handsomely composed. Costume plays we find very pleasant subjects for photoplay offerings, on condition, of coure, that they be well presented, and "Sweet Kitty Bellairs" is particularly well presented. Pictorial beauty was the mark at which the director aimed, and the desired goal has been attained. It is not only that each scene is beautiful, but each scene marks an advance in the process of building an illusion which grows stronger and more complete as the film is unreeled.

James Young adapted and produced "Sweet Kitty Bellairs," and it must be added to the long list of successes produced by this director. "Sweet Kitty Bellairs" is the story of a strikingly beautiful Irish maid who is not unconscious of her attractiveness, and the action is laid in England in the eighteenth century. Mistress Kitty advises her friend, Lady Julia, who is much troubled because of her husband's infatuation for Lady Barbara Flyte, and her advice leads to the complications which cause a scandal involving Kitty and Lieutenant Verney. The true state of affairs finally comes to light and Kitty promises to marry Verney.

Mae Murray in "Sweet Kitty Bellairs."

Mae Murray rises to the heights of a real picture star as Kitty. Her Mistress Bellairs is an alluring coquette with not a trace of affectation. Self-reliant she is, but neither forward nor retiring, she ensnares her audience quite as positively as she does Lieutenant Verney. The play makes this character a lovable one and Miss Murray carries things further; she makes Kitty Bellairs captivating.

Tom Forman, Belle Bennett, Lucille Young, James Neill, Robert Gray and Horace B. Carpenter give a good character of support to the star. "Sweet Kitty Bellairs" is a sparkling screen romance and we hasten to recommend it as pleasant entertainment.

"Going Straight"

Triangle-Fine Arts Offering Is Finely Produced and Acted. Reviewed by Thomas C. Kennedy

NORMA TALMADGE, whose restrained yet colorful acting we always enjoy, and a supporting cast which includes Ralph Lewis and Eugene Pallette, do a great deal toward making "Going Straight" a picture that will please. Others responsible for the appeal this offering is capable of are C. M. and S. A. Franklin, who produced a story telling of the man and his wife who are hard put in the endeavor to live down the lurid past, in a manner to bring to the fore all the interest-compelling possibilities contained in this melodrama.

Eugene Pallette and Ralph Lewis in the new Norma Talmadge play, "Going Straight."

Miss Talmadge is again the young mother, and once more she is appealing in the role. Ralph Lewis makes Remington as convincing as possible under the circumstances, and Eugene Pallette is a vicious, drink-soaked villain. These three players deserve praise for their portrayal of characters with which the story presents them. Kate Toncray and the Fine Arts children complete the cast.

With the freshness of spring and the warming rays of an unclouded sun all about one, one hates to find fault. As this is being written these delightful conditions prevail, and as a consequence all reference to the story's logic and its claim to one's admiration as a play for visualization in five reels will be here avoided.

In the opening scene John Remington and his wife are discovered in their comfortable home. While glancing through a book, Remington comes across a newspaper clipping giving details of the trial of a notorious band of crooks. Both Remington and his wife then review the past. He was the leader of the band and Grace was one of his assistants. Remington was arrested and sent to prison for three years, but Grace escaped. After serving his term, he resolved to go straight, mostly because of the child born to Grace during his stay in prison.

Remington is now fairly prosperous and he lives in the respect of his associates and neighbors. One of the band, who is still a crook, discovers this and he at once starts to blackmail the former leader. Then he insists that Remington return to the old life for just one job, threatening the while to give evidence which will send Grace to prison. Remington hesitates long, but finally decides to do the job. On the night of the proposed robbery Grace takes the children to visit a friend, and, of course, the friend's house is the very one chosen by Briggs to be robbed. Briggs is defeated in his scheme by Remington, yet he does not squeal. Instead, he attempts to shoot the re-

formed crook. The result is that Briggs is killed and the Remingtons are safe, unless some other member of the band turns up.

The settings used in the production of this story are splendid. The fight in the crook's den and the chase through alleys, across back yards and over roof tops is done well enough to be interesting, which is a compliment to the Franklins, who, with some able assistance from the players, have made "Going Straight" a melodrama that at no stage of its development fails to hold the spectator interested.

"A Dash of Courage"

Triangle-Keystone Released May 7. Reviewed by Thomas C. Kennedy

"A DASH OF COURAGE" tells amusingly the story of a silk-hatted crook's adventures in a small town where he is received with open arms by the villagers, who think him a duly authorized collector for the police pension fund. Harry Gribbon is the crook, who, living up to the best traditions of the melodramatic villain, wins the affections of the heiress, thus incurring the enmity of a youth of the town.

Undoubtedly the incidents in the mad chase for the crooks who attempt to make a get-away in the police patrol flivver are the surest laugh provokers of any in the picture, but previous to this dash, which comes at the end of the show, one finds many really humorous moments, and the picture tells a story that is always interesting; in fact, a story with such continuity as this one has is quite unusual in farce of the Keystone type.

Harry Gribbon in the leading role wins the acting honors, but the others in the cast are not far outdistanced. Gloria Swanson is much in the foreground as the heiress, and Wallace Beery is a good police captain for the purposes of comedy. William Mason and Guy Woodward are also commendable, while the leader of the police band, whose name is not to be found in the cast, adds somewhat to the general fun this picture contains. "A Dash of Courage" reaches the standard of a good Keystone offering.

"Gloria's Romance"

"A Perilous Love." Part Three of the George Kleine Film Novel. Reviewed by G. Harris

CHAPTER three of this serial, written by Mr. and Mrs. Rupert Hughes, shows Gloria Stafford growing up, and it is in some respects the most interesting installment so far. While the first two chapters had dealt with an episode in Gloria's life as a little girl at Palm Beach, and had covered only the space of time of a few days, chapter three takes us over five years. The thread of the story is becoming more clear. The serial is developing very much as a novel does, and it is less a succession of episodes than the usual film serial.

Gloria, in chapter two, had an adventure with the Seminole Indians in the Everglades of Florida. Dr. Royce (Henry Kolker) rescued her, but credit for the deed was given to Dick Freneau, a young broker (David Powell). Gloria promptly fell in love with him, to the consternation of her father and brother, who realized the man's unworthiness. Since Gloria is an heiress, Freneau refuses the reward offered for her rescue and declares he is interested in the girl herself. As a result, Gloria is hurried away to a boarding school and she and Freneau are not to see each other for five years.

Photo copyright by George Kleine.

Billie Burke's attractiveness springs eternal. She is seen here in chapter three of the Kleine chaptered photoplay novel, "Gloria's Romance"

The principal events of these years are skillfully outlined as they affect Gloria. There is the letter which tells of her brother's marriage to Lois Freeman, and there are a few scenes which sketch Freneau's uneven business success and a few which suggest a love affair with Lois, David Stafford's wife. But most of the story deals with Gloria's school days, the midnight "spreads," the gymnasium classes, the play and work of girlhood. And through the days Gloria gives whatever spare time she has to dreams of her hero, Freneau.

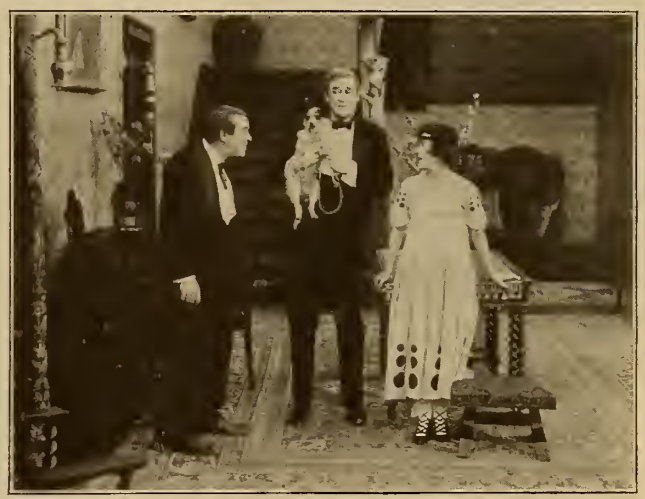
Then Gloria comes home, and to celebrate her return, her father takes her to the opera. There she sees Freneau, but he, who had come there especially to see Lois, does not recognize Gloria, much to her chagrin.

David Powell is very well cast as Freneau and makes an interesting villain. William T. Carlton stands out vividly as Gloria's father, Pierpont Stafford. Miss Burke as Gloria is as fascinating as ever, and these two reels of the play form a charming entertainment.

"Mr. Goode, the Samaritan"

Triangle-Fine Arts Contains Comedy and Human Appeal. Reviewed by Thomas C. Kennedy

DE WOLF HOPPER is a much more interesting Alphonse Goode, who believes in giving crooks a chance to be good, than he was in the Fine Arts production in which he starred immediately preceding "Mr. Goode, the Samaritan," and there are reasons for the improvement. While Chester Withey wrote the scenarios for both "Sunshine Dad" and "Mr. Goode, the Samaritan," the latter is superior in every way in comparison with the former.



Edward Dillon, De Wolf Hopper and Fay Tincher in "Mr. Goode, the Samaritan."

Mr. Hopper makes Mr. Goode a character commanding the spectator's sympathy on more accounts than that he is amusing. There are many times when Mr. Goode causes one to take him qutie seriously. These are the occasions when Goode's tolerance and big-hearted faith in his weaker, less fortunate fellow beings shines through the blunt and blundering exterior of the man. This character is not an extraordinary one, but whenever Mr. Goode was in the picture we were always, in a semi-amused manner, deeply interested in him.

The story is not impressive in any one particular, but in general it is pleasing, and as enacted and produced, "Mr. Goode, the Samaritan," is an appealing picture. Edward Dillon apparently was not satisfied to be merely the director of a highly commendable offering, for he stepped in and played the role of the crook who is reformed by the kindly Mr. Goode, thereby winning more of the honors to which this picture entitles itself.

The picture begins by showing the ease with which Mr. Goode, wealthy and quite proficient in commercial dealings, falls in with the plans of crooks. He buys an auto which has been stolen and is put in the lock-up until his identity is made known. In the "pen" he makes the acquaintance of several notorious crooks. He orders and pays for some comfortable chairs and other furnishings for the pen. Goode is much attracted to

Shifty Ed. When Ed is released, he and his girl, Shortie Sal, call on the samaritan. There are many temptations to steal, but both are above touching anything belonging to Goode, and they are the means of exposing Foxy Monte, who, in the guise of a foreign nobleman, has won Evelina's consent to elope with him.

Toward the end of the picture there is much suspense. The guests of the Goodes have been robbed and both Ed and Sal are under suspicion, and out of this situation there have been made many effective dramatic moments. Fay Tincher is Shorty Sal and Margaret March is Eveline Goode. Both give the spectator cause to be thankful that they were thus cast. Chester Withey is a convincing Foxy Monte. "Mr. Goode, the Samaritan," contains many amusing moments and a tensely interesting melodramatic climax. This combination serves to send one away wholly pleased, and feeling that the time spent in seeing it brought a good return.

Thomas H. Ince in New York

Thomas H. Ince of Los Angeles, the artistic producer of gigantic features in cinematography, is in New York City, arranging for the first showing of his tremendous spectacle, "Civilization," which was given its premier at the Majestic theater in Los Angeles six weeks ago and where it is still running.

Thomas H. Ince.

This marvelous cinema spectacle has set a new standard in moving pictures photographically. In some of the battle scenes the pictures are thrown on the screen in their natural colors, the process being a new discovery made during the process of cutting the film. Thus in the battle scenes taken at the twilight hour some of the most artistic effects are produced which have ever been known in cinematography.

The picture presents a thrilling appeal to the mothers of men, that vast army who carry in silence the heaviest burden of the war. With a beautiful love theme carried through the story, the plot is developed to a tremendous climax through a series of unequaled situations. In one scene alone a fleet of the United States battleships is seen in action and an "inside close-up" view of a submarine. In this one encounter over $24,000 worth of amunition was used during the battle.

With a large chorus of trained voices and an augmented orchestra of thirty-five musicians "Civilization" will be shown for the first time in New York City about June 2, at a Broadway theater, the name to be announced later.

Rialto Celebrates Successful Month

The Rialto Theater, New York, celebrated the completion of its first month of existence by giving its patrons an attractive double bill. As a dramatic offering Norma Talmadge and the "Fine Arts Kiddies" were shown in "Going Straight." Charles Chaplin furnished the comedy element in a burlesque on the same theme, called "Police, Police," which was exhibited at the Rialto as a pre-release showing. Greece was the subject of the travel picture and current events were shown in the Rialto Topical Digest. The musical program was most attractive, presenting Marcus Kellerman in Robert Schumann's "Two Grenadiers," Naum Costa and Mary Ball in the duet "Miserere" from "Il Trovatore," Herman Hand in a solo for the French horn, Godard's "Berceuse de Jocelyn," and the Rialto orchestra, which played the overture from "Tannhauser" under the direction of Hugo Riesenfeld.

The two thousand delegates to the biennial convention of Women's Clubs were invited to view an ideal motion picture program at the Rialto Theater. This "ideal" presentation included travel and scientific pictures, a dramatic feature, and vocal and instrumental solos, in addition to organ numbers and an overture by the Rialto orchestra. The photoplay selected was "The Bugle Call," with William Collier, Jr., as the star. Pictorial news events, topical subjects and cartoons were also shown, and Mr. S. L. Rothapfel delivered a brief lecture on the value of such programs in developing culture and comprehension of ethical standards among children.

BONUS FOR STRAND ATTACHES

The Strand Theater Company of New York Plan to Permit Attaches to Share on Profits of Theater

To the Strand Theater Company of New York is awarded the honor of being the first theatrical enterprise to adopt a profit sharing system, and it is believed their lead will be followed by others.

Mitchel H. Mark, president of the company, announces the adoption of a plan which will permit a share in the profits of the theater by all the employes who have helped to make those profits possible. This will be distributed in the form of bonuses based on per cents of their salaries determined by individual efficiency. Ninety-one employes will benefit by this scheme. These are divided into two groups—those receiving less than twenty-five dollars per week and those receiving a salary above that figure. The first group will be entitled to a bonus up to ten per cent of their salary, based on their efficiency, and the latter will receive up to five per cent of their salaries determined in the same way. In the first group are the ushers, doorkeepers, cleaners, cashiers, stenographers, maids and porters. The second group is comprised of the orchestra, the mechanical department and executives.

The Strand, the largest theater in the world devoted to the exhibition of moving pictures, has had an average daily attendance of 12,500 since its opening, making a total attendance for the two years of 9,125,000 paid admissions. This success was what led the directors to share their profits with their employes. The first apportionment will be made January 1, 1917, and yearly thereafter to all employes who remain in the staff from one distribution period to the next.

Mr. Mark believes that the success of any business is always due to the co-operative efforts of everyone connected with that enterprise, he says, "By giving our employes a part of the profits we feel that the staff immediately becomes a partner in the business. We hope to promote an esprit de corps which will change the individual from a mere wage earner to a worker very much interested in the welfare of his firm."

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Diary of Future Star

By this time you know of June Caprice, the dainty little Boston girl who has been taken right out of school, by William Fox, to be made into a great film star.

Doubtless you know many pretty girls who would become sensationally successful film favorites if only some big maker of pictures would give them the opportunity. June Caprice is just that kind of a little beauty.

Director John Adolfi saw her writing in a book in the studio between scenes a few days ago, and discovered that she was making entries into her diary.

And here for your amusement and entertainment are the diary records of little Miss Caprice from that dream-like day when her feat first began to tread the road to fame and fortune:

April 18—I can hardly believe I am in New York City. My, what a place! The din and roar of its busy streets almost deafen one. This is the impression I get from Mr. Fox's car as we skim down Forty-second street to the ferry to reach the studio at Grandwood. There are nineteen girls on the way to the studio, besides myself, and all of us are to have a camera "test." We are told to make up. My face has had its first introduction to powder. The camera man has just told us that some faces reflect all the light and others absorb it all, and that the powder—just enough to take the "shine off"—is to aid the light in making true impressions upon the film in his camera. There are, oh, so many beautiful girls here! Poor me! I'm afraid that I'll be bundled back to Boston. There are so many others!

April 19—Mr. Fox had all of us in the projection room to see how we looked on the screen. Can that be me? Am I that wild young thing that stamps her foot and says she won't do this or that? It hardly seems possible, and I don't remember what I did before the camera, yesterday, because I was so scared with the brilliant lights and the bustle. It is all over—the showing, I mean—and Mr. Fox hasn't said a word about how he was affected by what he saw. I am secretly elated, however, because my mirror never showed me my true self, because there's a winsomeness to my smile and a laughter in my eyes that Daddy has often told me about, but my mirror never revealed to me.

April 20—Up at 6:30. It seems a dream. I am to be taken to a Fifth avenue dressmaker to pick material for some dresses. I'm so happy, and everybody is so kind. For two hours I've talked with Mr. Fox and his director. My poor head was all awhirl! I am to start in tomorrow working in a feature picture written especially for me.

April 21—How can I describe my first day in pictures? And I made so many mistakes. Director Adolfi was so good, too—so patient, and I knew I did badly, because one scene was taken five times. I wanted to cry, but everybody looked so pleasant that I just couldn't. He has an assistant that looks like the pictures of old Abe Lincoln. He's about six feet three, and scrawny. He's been watching me pretty close all day, and tonight I found out that he's supposed to see that I don't forget what I wear in certain scenes, that my hair is just so; that if I leave a scene with anything in my left hand I mustn't go into the next scene with it in my right hand. It's lots of fun, though, but I can see where Johnnie (that's his name) will have a lot of watching to do, because I was never bothered much with detail, anyway. I was a little scared in front of the camera today, but it soon wore off, and I ceased to be June Caprice while the lights were on and the camera man was turning the crank. I was just the little mountain girl I'm supposed to be in the picture.

Metro Releases Travelogues

Starting May 29 the Metro Travelogues will be a weekly feature of the releases of this company. These features will embrace a wide range of subjects, including studies in animal and bird life and glimpses of interesting and picturesque locales all over the world. The close-up pictures of bird and animal life will give intimate knowledge of their habits and will carry a predominating element of humor. All kinds of birds in their habitats as well as bears, cougar kittens, deer, elk and antelope, will be shown. One chapter will be "The Life History of the Salmon," and still another will include an automobile trip over the Lincoln highway. William Lovelle Finley, biologist for the state of Oregon, is the genius responsible for these intimate pictures of bird and animal life.

"Billy" Sherwood, who plays the juvenile lead in "The Spell of the Yukon," in which Edmund Breese is starred, always aspired to be an architect. But while attending preparatory school he received a gold medal for reciting, and then made such a "hit" by his unusual histrionic ability in a number of plays that he decided his forte lay in another direction. Before joining the Metro he was leading man for Marguerite Courtot and also appeared with John Barrymore in "The Lost Bridegroom."

The *Pictures Magazine*, Metro's weekly publication devoted to motion pictures and their activities, has had a rapid growth. About seven months ago it started with a circulation of 100,000, and is said to have passed the million mark. Arthur James, the editor, lays this rapid growth to the fact that next to seeing motion pictures, the public likes to read about them. The contributors may also have something to do with this popularity. It is planned to publish a series of articles from the pens of Mabel Taliferro, Viola Dana, May Allison, Mme. Petrova, Francis X. Bushman, Harold Lockwood, Lionel Barrymore, Ethel Barrymore, Emily Stevens, William Faversham, Irene Fenwick, Ralph Herz, Grace Valentine and other stars. The regular contributors include Townsend Black, Duane J. Kertyn, Lloyd Llewellyn, Eileen Mack, Tom J. Geraghty and Janet Priest.

Harry O. Hoyt, chief scenario writer at the Metro-Rolfe studio, has shown another phase of the versatility by his appearance before the camera in the role of the warden of Sing Sing in "Notorious Gallagher." William Nigh, the director and author of the production, and Marguerite Snow are starred in this five-part feature. The members of the company went to Sing Sing for this production.

Famous Program for June

The Famous Players Film Company is offering five big productions on its June program which are of special interest because they introduce a number of new stars. First among these is Peggy Hyland, the British star, who will make her American debut in an adaptation of Henry Arthur Jones' "Saints and Sinners."

Another newcomer is Ann Pennington, of Ziegfeld "Follies" fame, who will make her first screen appearance in "Susie Snowflake."

Louise Huff is featured in "Destiny's Toy," with William Courtleight, Jr., playing opposite her.

On June 5 will be released "The Evil Thereof," a morality play written by Channing Pollock and Rennold Wolf, and featuring Frank Losee. Grace Valentine and Crauford Kent are also in the cast.

Marguerite Clark's next appearance will be in "Silks and Satins," a combination of comedy and drama which opens in the present and goes back to mediaeval times.

Pauline Frederick will star in "The World's Great Snare." One of the many big scenes in this play will be the fight in a Montana cabaret in which Irving Cummings and Riley Hatch engage.

Pathe Films for Children

The Pathe Company has produced a large number of films especially suitable for children. These are listed in convenient form in a booklet which the company will send to an exhibitor upon request, addressed to 25 West Forty-fifth street, New York.

Among the children's films listed are the following single-reel comedies:

The Troubles of Rufus, Tale of a Shirt, The Treasure, The Other Kid's Sister, Miss Cinderella, The Poor Little Rich Boy, Mother's Darling Little Boy, Shot in the Fracas, Happy's Mishaps, Just Nuts, The Vanishing Cinderella, When the Lion Roared, Laughing Gas, Terribly Stuck Up, A Mix-up for Maisie, Monkey Shines, Considerable Milk, Fresh from the Farm, Fatty's Fatal Fun, Flats and Sharps, Bughouse Bell-Hops, Siberia the Vast Unknown, Scenic and Educational, two numbers, Ragtime Snap Shots, Deep-Dyed Dubs, Peculiar Patients' Pranks, Luke Lugs Luggage, Lonesome Luke, Circus King, Luke's Double.

Among the split-reel subjects are the following: The long "Col. Heeza Liar," "Max," "Whiffles" and the "Police Dog." Series of comedy cartoons carry on a scenic or an educational with each number. Stars indicate subjects in color.

(A Trip to Madeira, Portugal....Scenic
(*Wild Birds, Scotland.....Educational
(Japanese Artisans .....Educational
(*Picturesque Rivers of Brittany..Scenic
(*The Cormorant .....Educational
(*The Gorges of the Tarn.....Scenic
(The Praying Mantis.....Educational
(Ima Simp, Detective.....Comedy
(The Intelligence of Apes...Educational
(Gulf of Rosas, Spain.....Scenic

(Wiesbaden, Germany .....Scenic
(Too Much Bull.....Comedy
(Fjords and Mountains of Norway Scenic
(*Picturesque France, Grand Morin... .....Scenic
(*The Stickleback .....Educational
(Doubles Bring Troubles.....Comedy
(*Prairie Dogs .....Educational
(The Runaway Leopard.....Comedy
(*Some Non-Poisonous Snakes..... .....Educational
(Rastus' Rabid Rabbit Hunt....Comedy
(*Gingi Southern India.....Scenic
(Romiet and Julio.....Cartoon Comedy
(*Malaga, Southern Spain.....Scenic
(He Takes Well at Parties.....Comedy
(The Ant-Eater .....Educational
(Toledo, Picturesque Spain.....Scenic
(Army Engineers, France...Educational
(*Pisa, Picturesque Italy.....Scenic
(Study in Insect Life.....Educational
(*From Oxford to Windsor.....Scenic
(*Giraffe Hunt, Africa.....Hunting
(*Some Interesting Birds...Educational
(In the Vosges.....Scenic
(The Otter .....Educational
(The Agouti .....Educational
(*Picturesque Caucasia..... Scenic
(*Apple Industry in State of Washington .....Industry
(A Stone Age Adventure..... .....Cartoon Comedy
(Microscopic Marvels of Fresh Water .....Educational
(The Ruins of Ancient Rome.....Scenic
(How Building Stone Is Quarried.... .....Industrial
(Baby's Trumpet .....Comedy
(How Troops Cross a River, Sweden .....Educational
(Eggs and Some Tests.....Educational
(*The Spider-Monkey .....Educational
(The Kangaroo .....Educational
(In Pekalongan, Picturesque Java Scenic
(An Old "Ile de France".....Scenic
(Native Venders, Calcutta, India..... .....Industrial
(*The Bois de Boulogne, Paris...Scenic
(Through the Sierra Nevadas, Picturesque Spain .....Scenic
(Picturesque French Guinea, West Africa .....Scenic
(The Marcenay Fish Ponds.....Fishing
(Picturesque Java .....Scenic
(In Dahomey, West Africa.....Scenic
(Jocko, the Lovesick Monk..... .....Cartoon Comedy
(An Intimate Study of Birds, No. 7 .....Educational
(*The Waterways of Bruges, Picturesque Belgium .....Scenic
(Fishing with Cormorants, China..... .....Industrial
(Hot Stuff .....Comedy
(Strange Occupations, French Soudan .....Industrial
(Exploring Ephraim's Exploit..... .....Cartoon Comedy
(Intimate Study of Birds, No. 8..... .....Educational
(*Picturesque Zeeland, Holland...Scenic
(Altar of Heaven, Pekin, China...Scenic
(When Mice Make Merry..... .....Cartoon Comedy
(Intimate Study of Birds, No. 9..... .....Educational
(*Geithorn, the Rustic Venice, Holland .....Scenic
(How Winter Flowers Bloom..... .....Educational
(*Children of the Netherlands..... .....Educational
(Human Movements Analyzed..... .....Educational
(*Bamboo and Its Uses.....Industrial
(Our Feathered Friends at Dinner... .....Educational
(In the Caucasus.....Scenic
(Intimate Study of Birds, Part 11.... .....Educational
(*Picturesque Hanoi (French Indo-China) .....Scenic
(Sugar Cane Growing, Mascarene Islands .....Educational
(Climbing Mount Blanc.....Scenic
(*Animal Movements Analyzed..... .....Educational
(A Tea Plantation in Java...Educational
(Lonesome Luke, Social Gangster.... .....Comedy
(Where the Trees Are Stone.....Scenic
(*Old Unchanging Holland.....Scenic

Eugenia Forde, starring in the American-Mutual, "The Courtesan," five-part masterpicture.

(Quaint Dances of Japan...Educational
(*From Kabylia to Constantine...Scenic
(Unfamiliar Fishes .....Educational
(*On the Shores of the Black Sea... .....Scenic
(*California's Rocky Shores.....Scenic
(*Head Dresses of Holland..Educational
(The Ausable Chasm, Picturesque America .....Scenic
(*Movements the Eye Misses..... .....Educational
(Glimpses of Java.....Scenic
(Siberia.....Scenic and Educational
(Along the Columbia River.....Scenic
(*Quaint Volendam, Picturesque Holland .....Scenic
(Siberia.....Scenic and Educational
(Some Views of Singapore.....Scenic
(*How Flowers Breathe....Educational
(In the French Soudan, Picturesque Africa .....Scenic
(Siberia, the Vast Unknown, No. 4... .....Scenic and Educational
(Idaho's Waterfalls, Picturesque America .....Scenic
(Coal Mines of French Indo-China... .....Educational
(Teddy and the Angel Cake....Comedy
(Algeria, New and Old.....Scenic
(Siberia, No. 5....Scenic and Educational
(Glimpses of San Francisco, Picturesque America .....Scenic
(*How Birds Feed Their Young..... .....Educational
(Towns of Northern Africa.....Scenic

Three-Reel Dramas

The Tramp, Nick Winter and The Lost Prince (detective drama); The Warning, The Old Fogey, The Bomb Boy (with Ernest Truex); Nick Winter and the Mysterious Bank (comedy); It's a Long, Long Way to Tipperary, Rods of Wrath, Nick Winter and the Masked Thieves, *A Rose Among the Briars.

Four-Reel Dramas

For Her People (with Florence Turner); *Adventures of a Madcap.

Five-Reel Dramas

The Last Volunteer, *A Royal Impostor, *Queen Margaret, Giants-White Sox World Tour, Educational, Scenic or Travelogue.

Seven-Reel Biblical Subject

*Life of Our Saviour.

Gold Rooster Plays

The Galloper, comedy; Via Wireless, drama; Mary's Lamb, comedy; *The Beloved Vagabond, drama; Hazel Kirke, drama; The Precious Packet, drama; Little Mary Sunshine, comedy drama.

Fay Tincher Becomes a Star

Production of two new Triangle-Kay Bee plays has been begun at Thomas H. Ince's Culver City studios. In one Frank Keenan is playing the stellar role and in the other Bessie Barriscale appears. In the cast with Keenan are George Fisher, Joseph J. Dowling and George Elwell, while the principal members of Miss Barriscale's supporting cast are Charles Ray and Fanny Midgely.

Fay Tincher returned from her much-needed vacation to find herself a star. Two scenarios were waiting for her and when the pictures are completed her name will appear in big type. This promotion is a recognition of Miss Tincher's faithful work at the Fine Arts studio.

In "Bath Tub Perils" it is a question which appears oftener and in more humorous situations, Fred Mace or water. This has been called one of the best Keystone releases and is played by an all-star cast, headed by Fred Mace, under the direction of Mack Sennett.

Mabel Normand and her own company of players have begun rehearsals on the first production to be released by the Mabel Normand Feature Film Company. This will be in four reels and the plan is to make eight releases of this length during the year. Miss Normand has not cut away entirely from the Keystone studios, as James Young, who will direct the star, and Del Ruth are lending their aid as in the past. The only real difference is in the play, which is a straight comedy-drama. In it the dramatic situations are strong, while the opportunities for comedy are unlimited.

New Play for Walthall

Two more Essanay feature productions, one presenting Henry B. Walthall and the other Edna Mayo, which will be released on the V-L-S-E program, have been announced by George K. Spoor, president.

"The Little Musketeer," in five acts, was written especially for Mr. Walthall, who just now is making a short visit to his home in Birmingham, Alabama.

"The Return of Eve," a strong drama in five acts, is the vehicle in which Miss Mayo will next appear in feature productions.

Essanay's short-reel releases, which it is producing with as much care as it does its features, have been booked through July and are just announced by Mr. Spoor.

Among the strong two-reelers is a fable

by George Ade, that of the Fearsome Feud Between the First Families. This is the first of Mr. Ade's fables to be released in two reels. The one-reel releases for the month consist of a Canimated Nooz Pictorial, cartoons on events of the day, Vernon Howe Bailey's Sketch Book of New Orleans and two of Ade's fables.

The three-reel releases consist of "The Regeneration of Margaret," presenting Warda Howard and John Junior, "Power," featuring Sydney Ainsworth and Nell Craig, "Secret of the Night," featuring Sydney Ainsworth, Lillian Drew and John Lorenz, and "The Grouch," presenting Harry Beaumont, Harry Dunkinson and John Cossar.

WRITER JOINS LASKY

Miss Eva Unsell, well-known scenario writer and continuity editor, for a long period with the Famous Players Film Company and other big feature play-producing companies, left New York this week for Hollywood, California, to join the photodramatic staff at the studios of the Jesse L. Lasky Feature Play Company.

Eva Unsell

Miss Unsell is one of the first engagements announced by the Lasky Company since the arrival in New York recently of Mr. Lasky, who has personally taken, since the organization of the firm, a very great interest in the photodramatic department. Miss Unsell has to her credit a number of popular successes on the screen, among them: "Wildflower," with Marguerite Clark, "The Morals of Marcus," with Marie Doro, and "The Dawn of a Tomorrow," with Mary Pickford. Miss Unsell also selected Miss Pickford's famous vehicle, "Tess of the Storm Country," considered the best feature in which Miss Pickford ever appeared. Miss Unsell left the Famous Players a year ago to devote herself to original photoplays, and among her recent successes are "The Warning," with Henry Kolker, "The Ransom," with Julia Dean, and "The Reapers," written expressly for Mr. John Mason. The wide variety of these subjects and their popularity with the public convinced Mr. Lasky that Miss Unsell would be a valuable addition to his company.

World's Fair Scenics Ready

Geo. A. Collins, president of the Exposition Players Corporation, has consummated a deal whereby E. M. Asher takes over the world's rights for seventy-five thousand feet of negative which covers the complete history of the world's fair which closed in San Francisco last December.

The Exposition Players Corporation controlled the exclusive and only franchise which permitted the taking of scenic pictures inside the exposition grounds.

The compiling of the negative required almost two years of preparation, none of which has ever been released. Asher announces the pictures will be ready for release in about two weeks, and after being cut to ten thousand feet will be marketed as a serial in eight-hundred-foot lengths at the rate of one each week.

"Gloria's Romance" in New York

The first two episodes of the George Kleine serial written by Mr. and Mrs. Rupert Hughes and featuring Billie Burke were shown for the first time on Broadway last Monday night at the Globe theater. "Lost in the Everglades" and "Caught by the Seminoles," the first two chapters, were shown to a large audience, and while applause on an opening night is one of filmdom's certainties, it was apparent that the beginning of "Gloria's Romance" was actually enjoyed by those in attendance. One of the features of the occasion was the presence of numbers of well-known figures in the motion picture and theatrical world.

Inglis Secures Stars

Gus Inglis, of Willis and Inglis of Los Angeles, is preparing to return to the coast after a few weeks' stay in New York City. During his stay in the East Mr. Inglis, who made his headquarters with Arthur S. Kane, secured a number of stars and some directors for the Pacific coast studios.

He also made arrangements with Sanger and Jordan and with Darcy and Wolford for the photoplay rights on a number of plays and scripts handled by those concerns. These dramas will be arranged for screen presentation by Willis and Inglis. Mr. Inglis plans to stop over in Chicago on his way back.

Hunter Joins Fox

Kenneth Hunter, an actor whose work in Amelia Rives play, "The Fear Market," has attracted much attention in New York and other parts of the East, has joined the Fox organization and become leading man with Madame Kalich in her newest picture, now being made by Director James Vincent.

"Woman Who Dared" Showing

A special showing of "The Woman Who Dared" will be given to the trade in New York at 10 a. m., June 20. This will be the only screening before the allotment of territorial rights. The feature will be accompanied with full orchestration.

"Chip's Carmen" Released May 27

"Chip's Carmen," the two-act juvenile burlesque, is to be released by the Juvenile Film Corporation on May 27.

This is said to be one of the greatest comedies ever produced by children. Joseph Monahan is the featured personage. The state rights of a very few states are still open and going fast.

World Director Says "30"

S. E. V. Taylor, who has been producing for the World Film Corporation, has resigned and the resignation was accepted with regrets by William A. Brady.

Mr. Taylor has been directing Miss Clara Kimball Young. Among his productions are "The Story of Suzanne," Charles Cherry and Mary Charleson in "Passers By," and Mollie McIntyre in "Her Great Hour." Some eight or nine years ago Mr. Taylor and D. W. Griffith were the best known producing team in filmdom, Taylor writing the scenarios and Griffith producing them.

Mr. Taylor has not announced his future plans.

Live News Notes For Theater Men

SOUTHWESTERN THEATER NEWS

By William Noble

O. P. Hall has resigned the position of manager of the Fox exchange in Atlanta. The new manager has not as yet been selected.

The United Music Company has opened office at Dallas, Texas, with A. G. Williams as manager. The new concern will handle the American Fotoplayer, a united style orchestra music instrument.

W. F. Tuttle is the new road man for the World Film Corporation at Dallas.

C. J. Musselman, John Shively and Manager McKee are opening new picture houses at Paris, Texas, to replace the theaters burned in the recent big fire at that place.

William Wilder and Joseph Hulshizer have purchased the Newport Theater at Dallas, Texas.

W. E. Condell is now in charge of the Kleine-Edison Feature Service at Dallas, succeeding E. J. Moscowitz.

P. C. Crown of Houston has taken over the Queen Theater at Brownsville and the opera house at Childress, Texas.

Mayor G. C. Northcutt has secured the New Star Theater at Mineola, Texas. M. C. Rouse is building a new picture house at Spur. Gwynn & Byar are building a new theater at Terrell and G. N. Mattison is completing a new picture house at Pittsburg, Texas, for negroes exclusively.

E. G. Welch has purchased the Star Theater at Winnsboro, Texas, from J. E. Patrick.

James A. Athas has sold his "Candy Jim's" Theater at Taylor and purchased the Crazy Theater at Mineral Wells, Texas.

J. C. Stevens has purchased the Lyric Theater at Austin, Texas, from Costley & Smith. Mr. Stevens will run all feature programs exclusively.

The Bonita Theater, at Five Points, Atlanta, Georgia, has been closed temporarily for renovation, but will be reopened about May 10.

A screen club has been organized at Atlanta, Georgia, with William Oldknow as president. Other officers are R. M. Savini, vice president; Britt Craig, secretary, and Joseph Marintette, treasurer.

Harry P. Allen, formerly with the Rome films in Kansas City, and later with the V. L. S. E. at Atlanta, has accepted a road position with the Triangle Film Corporation, having for his territory the states of Georgia, Tennessee, Alabama, Florida and the Carolinas.

G. K. Jorgensen is building a new theater at Galveston, to be known as the New Crystal Palace. The new house will cost about $6,000.

On May 1 The Cambria Company established an exchange at Dallas, under the management of L. C. McHenry.

A concerted effort is being made in Texas to have the state law in regard to Sunday exhibitions repealed. A campaign has been established and committees appointed to get a plank in the Democratic platform calling for a revision of the present law.

Dorbandt Brothers are remodeling their Dixie Theater at Athens, Texas, adding another story and balcony.

Charley St. Clair will open his airdome at Corsicana, Texas, soon, and will show pictures in connection with road troupes.

The Jefferson Theater at Celeste, Texas, has been renamed the Lawrence.

F. A. McConicho has purchased the Elk Theater at Marshall, Texas, from the Powell-Moore Amusement Co.

H. C. Kyle has leased the Queene Theater at Dallas from Wm. Batsell.

J. C. Chatmas has purchased the Orpheum Theater at Marlin, Texas, from C. P. Lewis.

R. W. McEwan is the new road man for the United Film Corporation at Dallas.

A new $40,000 opera house is to be built at Okmulgee, Oklahoma, in the near future, if present plans carry.

Approval of motion pictures shows, both in public places and in schools was given a district meeting of the Mothers' Congress and Parent-Teachers' Association at Gainesville, Texas, recently.

Chickasha, Oklahoma, will have no more moving picture shows on Sunday. By a voluntary agreement of the managers of all the theaters in Chickashaw no more pictures or vaudeville will be given on the Sabbath. Attempt was made by the county attorney two years ago to close the shows by legal action, but it failed. The closing of the shows is the result of a three years litigation on the part of the ministerial alliance of the city.

The New Yale Theater at Muskogee, Oklahoma, has started to make extensive improvements at a cost approximately of $15,000. The management has leased gound floor space of fifty-five feet, having a seating capacity of 800 lower floor seats, 125 balcony seats, a stage opening of 30 feet and will change from a picture house to a vaudeville and picture house. Mr. Brophy, the proprietor, will cater only to high class acts and the best pictures obtainable and at moderate prices.

Maude E. Littlefield, manager of the Electric Theater at Claremore, Oklahoma, has instigated a unique method of aiding in the "clean-up movement" in that city. On Saturday mornings she admits any child to the show who will bring to the front door of the theater twenty tin cans or bottles. The past two Saturdays have found over a wagon load each time. The children have shown themselves adepts when it comes to "rushing the cans."

The New Muse Theater, at Omaha, Nebraska, costing $60,000, will be opened soon. The management has spared neither pains nor expense to make the New Muse an up-to-date modern theater.

Walter Stoppleman, for past three years assistant manager of the Princess Theater at Fort Smith, Arkansas, has leased the Van Buren Theater at Van Buren and will show features.

"There is no such thing as peaceable picketing," said Judge Fred W. Coon last week in the municipal court, Kansas City. He fined J. A. Payne and D. L. McCullough $50 each on the charge of creating a disturbance at the Eastern Theater. These men were alleged to be employed by the motion picture operators' union and had been fined twice by Judge Coon before on the same charge.

The city of Dallas, Texas, is asking the co-operation of moving picture exchanges in Dallas to furnish good but discarded film to be used in providing weekly entertainment for the children who are inmates of orphan homes. The exchanges frequently junk good reels of pictures which have made the rounds and the films then destroyed. The city will buy a projecting machine and booth installed in the municipal auditorium and entertainments given to children who seldom see picture shows.

The Virginia Theater Company, pictures, Amarillo, Texas, has been incorporated. Capital stock $1,000. Incorporators, Charles A. Fisk, Carl R. Sullivan and J. M. Davis, Jr.

Gov. J. A. A. Burnquist, Mayor Wallace G. Nye and other notable fat men skipped about lightly in a giddy moving picture comedy that was a feature of the Northwest film men's annual convention at Minneapolis, Minn., May 2. The prettiest maids and the Mystic Shriners were also included in the picture, which is said to be some picture and well worth looking at.

AN APPRECIATION

Gentlemen: The sample of Motography sent us certainly shows up well and as we are desirous of keeping up with the procession and feel it will prove money well invested, please enter our subscription to Motography for fifty-two weeks. Find enclosed $3.00.

The Savoy is strictly a family theater, of the highest grade, and we show nothing but the best program money can buy. That we believe makes for success.

Sincerely,

B. F. ENOS,

Owner Savoy Theater, Toledo, Ohio.

FLICKERS FROM TEXAS

By S. G. Parker

Special Correspondent for Motography.

What film men say is the first report to come from the Division of Censorship of Commercialized Amusements of the City of Dallas without a film being condemned nor a request for "This film must be shown to the board before action is taken" being noted, is the report of May 5. The report comes out weekly, and the one of the fifth, in addition to "Films for which permits are granted," and "Films approved without change," minor eliminations are noted for "Lunch Room Legacy," a Kalem single reeler; "Not My Sister," Triangle, five reels; "The Man's Sin," Thanhouser, three reels; and "Conscience of John David," Centaur, five reels.

Among the visitors on Exchange Row in Dallas during the week of May 7 were A. B. Estes of the Busby theater, McAlester, Okla., and H. Thomas, Airdome theater, Orange, Texas.

Mr. Thomas was accompanied by his wife, and this is his first trip to Dallas in two years. Though his theater is called "Airdome," it is a combination summer-winter house, and is arranged so that a five-foot opening may be made all around the house, is equipped with opera chairs, automatic orchestra, etc.

Miss E. Johnson of the Key theater, Houston, Texas, visited in Dallas last week and purchased new chairs for her house from the United Seating Company.

E. G. Welch has purchased the Star theater, Winnesboro, Texas, from J. E. Patrick, and will make a number of improvements. It is said that Mr. Patrick is looking for a good location to open a new house.

The Pastime theater of Quitman, Texas, has been purchased by Misses Eleanor and Jennie Richardson, who are now operating the house.

On May 11 a trade showing was given at the Old Mill theater, Dallas, on the patriotic film, "Are We Prepared?" which was in the possession of the Progressive Feature Film Company of Dallas, who are figuring on purchasing the southwestern territory on same.

All filmdom in Dallas was aroused over the baseball game played May 14 between the Consolidated Film Cats and the Motion Picture Cubs. E. T. Peter of the United exchange is president of the Cubs and Dave Reed of the Metro office is secretary and treasurer. The Consolidated Cats are managed by Jimmy Kelly, assistant manager of the Consolidated Film and Supply Company, while his boss, Ned E. Depinet, has the office of president.

Florence La Badie will make her initial appearance as a star of the new Thanhouser Classics to be released through the Mutual in "The Fugitive."

William Eagle Eye, an Indian actor and famous thrill producer, has joined the William Fox forces under Director Raoul A. Walsh and will play a Chinese role in a Fox picture now being made in California and Arizona.

Sifted from the Studios

PACIFIC COAST NOTES

A number of scenes calling for race track atmosphere were taken in Mexico for a Triangle Kay-Bee "crook" picture in which **Frank Keenan** is starred. **Enid Markey** is leading lady. **Charles Giblyn** is directing.

Phillips Smalley, Universal director, has just received word of the death in London of his father, **George W. Smalley,** famous as a journalist and war correspondent.

Cleo Madison, assisted by **William V. Mong,** is preparing a picture adapted from the vaudeville sketch, "Chances," written by **Charles Summerville.**

Three hours after he had finished a three-reel drama, **William Wolbert,** Vitagraph director, had started a one-reel comedy. The cast includes **Mary Anderson, Anne Schaefer, Reggie Morris, Otto Lederer** and **George Kunkel. King W. Vider** wrote the script.

Frank Borzage, director at the American studios, has recovered from his attack of the mumps.

William S. Hart and **William Desmond** will be seen together for the first time in a picture now being made at Inceville. **Mr. Hart** takes the part of a half-breed in the story, written by **C. Gardner Sullivan.**

Myrtle Stedman is being starred by the Pallas Company in "The American Beauty," under the direction of **William D. Taylor. Elliot Dexter, Adelaide Woods** (late of the Biograph), **Howard Davies** and **Juan de la Cruz** are in the supporting cast.

Raymond B. West, who assisted **Thomas H. Ince** in the production of "Civilization," is now directing **Bessie Barriscale** in her present play. At its completion, he plans to take a long vacation during which he will tour the Orient.

Within ten days, **J. G. Hawks,** of the **Thomas H. Ince** staff of writers, turned out the working manuscripts of two Triangle-Kay Bee plays, one, a modern vagabond story for **Charles Ray,** the other, a Mexican border romance, for **Enid Markey** and **William Desmond.**

William S. Hart has completed his work as a half-breed Indian in a story by **C. Gardner Sullivan.** The 121 Indians of Inceville appear in many scenes. Important members of the cast are **William Desmond, J. Frank Burke** and **Frances White.**

Very beautiful interior settings, representing the entire ground floor of a New York mansion, appear in the Triangle-Kay Bee play which **Frank Keenan** is directing under the direction of **Charles Giblyn.** The sets were designed by **Art Director Robert Brunton.**

Mayor Charles E. Sebastian of Los Angeles was initiated this week, in to the Sioux tribe of Indians employed by **Thomas H. Ince** for appearance in Triangle-Kay Bee plays, and is now entitled to rank, as a white chief of the Sioux tribe, with **Ella Wheeler Wilcox, William Randolph Hearst** and **Mayor James Rolph** of San Francisco.

Several hundred people witnessed the wrecking of a train of box cars for a scene in **J. P. McGowan's** production of "Whispering Smith." Four cars were hurled down an embankment of more than twenty-five feet. Then they were burned.

Margaret Thompson, the Ince-Triangle ingenue, was the winner of a dancing contest recently at a private gathering of photoplayers and society people in Hollywood.

C. Gardner Sullivan, during the past three weeks, has written a play for **Bessie Barriscale,** one for **Frank Keenan** and a third for **William S. Hart.**

Work is progressing rapidly on the construction of the projecting room building at the new Ince-Culver city plant. The structure is of reinforced concrete and in addition to the projecting rooms, it will include, on the second floor, the cutting and assembling rooms and tinting department.

An unusually strong cast is supporting **Frank Keenan** in the Triangle-Kay Bee play in which he is now working, directed by **Charles Giblyn. Enid Markey** is leading woman. **Robert McKim** plays the "heavy" role. **J. Barney Sherry, Margaret Thompson, Fanny Midgley, Charles K. French, J. P. Lockney, Charles Miller, Roy Laidlaw, Louise Brownell, Will Bray** and **P. D. Tabler** complete the cast.

Monte M. Katterjohn, the photoplaywright who recently joined the forces of **Thomas H. Ince,** is writing a new story for **H. B. Warner,** a narrative of San Francisco and the sea. It will be a Triangle-Kay Bee play.

A Decoration Day picture, adapted by **Calder Johnstone** from a story by **Harry Leon Wilson,** is being made by the Universal director, **George Cochrane. Thomas Jefferson,** son of the great actor, is featured in the picture, as the last survival of the G. A. R.

Herbert Rawlinson, his director, **William Worthington,** and the stage manager, **Jack Wells,** were the guests recently of a number of leading Chinese of Los Angeles at a banquet in the Chinatown of Los Angeles.

Virginia Richdale Kerrigan, scarcely one year old, the niece of **J. Warren Kerrigan,** has already begun her motion picture career.

A baby camel has been born at the zoo at Universal City.

"Nero," one of the Bostock lions, nearly caused the death of his trainer, **Charles Gay,** in a scene for a two-reel Horsley picture, "The Butterfly's Wings," starring **Margaret Gibson** and **William Clifford.** The scene, a battle between a man and a lion, became too realistic.

"The Diamond Runners," a five-reel drama which **J. P. McGowan** and his company are to stage while en route to and from Honolulu, deals with the smuggling of diamonds from the mines. The plot is built on events which came to the attention of Mr. McGowan during his residence in South Africa in the Kimberly mines country.

"The Beggar King," a two-reel Lubin release directed by **Captain Wilbert Melville,** deals with the question of organized associations of beggars, which confronts municipal authorities.

Helen Holmes is to play the title role in **J. P. McGowan's** five-reel picturization of "Judith of the Cumberlands," the novel by **Alice MacGowan. Bert Gould,** technical director at the Signal studios, is giving special attention to the sets.

Anna Little is taking her first vacation in more than a year. With a party of friends, she has gone on a hunting trip into the Santa Ynez mountains.

Charles Chaplin is a skilled violinist. He is also a writer of music and has had several compositions published.

Roy Clements is directing **Louise Lovely** and her company in the Universal play, "Bobby of the Ballet," adapted from a stage story by **Ira Parks.**

Ella Hall plays a child's part in the Bluebird picture, "Ambrosia," in which she is featured, under the direction of **Robert Leonard.**

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc...	86	95
Biograph Co.....	..	40
Famous Players Film Co...	70	110
General Film Corp., pref...	..	43
Lone Star Corp., com.....	25	37
Mutual Film Corp., pref..	43	48
Mutual Film Corp., com...	44	48
No. Am. Film Corp., pref...100		109
No. Am. Film Corp., com...	45	55
New York M. P. Corp.....	30	43
Thanhouser Film Corp.....	3	3⅞*
Triangle Film Corp.....	2	3½*
Universal Film Mfg. Co....200		..

*Par $5.00.

With very few exceptions, film stocks have been generally weak during the past six or seven days.

Biograph Company: Sold at the lowest price in the history of the company within the last three years—namely, 36.

New York Motion Picture Corporation: Reached a new low level at 35 within the past week. Subsequent sales were above 40. Market is in a very disorganized state.

Mutual Film Corporation: A call is now out for proxies for the annual meeting to be held on June 21. This meeting will be fraught with interest, as dividend action on the preferred stock will then be up for decision and a future policy for the *common* will probably also be established.

World Film Corporation: On the New York curb there was a very fair volume of trading in this stock during the past few days at between 1 and 1¼.

Herbert Rawlinson is featured in "An Assisted Destiny," directed for the Universal Company by **William Worthington. Agnes Vernon, Yona Landowska** and **Jack Holt** have important roles.

George Foster Platt, a well-known stage director, formerly with the Thanhouser Company, is now in charge of the scenario department of the Lasky Company.

The new Fairbanks-Fine Arts picture, "The Assassin," will include a number of scenes made at the recent Corona races. The cast includes **A. D. Sears, Jewel Carmen, Norma Talmadge, Margia Wilson** and **W. E. Lawrence.**

Alan Dwan is introducing strong touches of symbolism in the **Lillian Gish** Kentucky story, now being filmed at the Fine Arts studio. The cast includes **Sam De Grasse, Spottiswoode Aitkin, William D. Vaull** and **Jennie Lee.**

Screen rights to **Vaughan Kester's** novel, "The Manager of the B and A," have been purchased by the Signal Film Corporation. It will be filmed in five reels as a **Helen Holmes** feature, with **J. P. McGowan** playing opposite her.

Grace Cunard and **Francis Ford** have returned to the Universal Company and will continue to play in "Peg o' The Ring."

Carmel Myers, of Los Angeles, daughter of **Rabbi Isadore Myers,** has chosen a motion picture career and her parents have given their consent.

A lighthouse sixty feet in height, built of stone and concrete, was erected in the Pacific, near Los Angeles, and blown up with one hundred pounds of dynamite for one of the important scenes in "The Secret of the Submarine," the Mutual-American serial.

J. P. McGowan and his company of fifty players are at Pine Crest, the summit of the San Bernardino range of mountains, making pictures for "Whispering Smith."

Thelma Salter, a six year old blonde, has been added to the **Horsley-Mutual** players and will make her first appearance with them in "The Wasted Years," a Mutual Masterpicture starring **Crane Wilbur.**

Hal. Cooley, who recently left the American Company, is to appear a young naval officer in the Monrovia Feature Film Company's big feature, which deals with early California history.

"The Strangest Man in the World," is the title of the picture in which **Neva Gerber** is being featured by the B. and L. Company. Miss Gerber is having many thrilling experiences in Belden, Cal., where the picture is being made.

Will M. Ritchey is writing a number of special features to be produced by the Balboa Company at Long Beach.

Reggie Morris is playing a special engagement with the Vitagraph Company at Hollywood, appearing in a comedy opposite **Mary Anderson.**

Vivian Reed will hide her blond hair beneath a black wig in the Selig play, "The Return," in which she is cast as an Italian girl. **T. N. Heffron** is the director.

Edith Johnson of the Selig players has returned to work after being absent from the studio for more than a week with a severe cold and laryngitis.

Bessie Barriscale recently received word of the death of her father, **Samuel Barriscale,** in New York City. This is the second bereavement Miss Barriscale has suffered in eleven months, her mother having died in May, 1915.

James Young has begun his third Lasky production, a comedy-drama featuring **Anita King** and **Victor Moore.**

William Russell is to play a dual role in his five reel picture, "The Guide," written by **Russell E. Smith.** "The Highest Bid" has been completed by Mr. Russell's company.

The Fine Arts studio has purchased the motion picture rights to **Bret Harte's** "In the Carquinez Woods."

Carter De Haven and **Vola Smith** are working on a comedy under the direction of **Richard Stanton** at Universal City, "The Mollycoddle and the Rounder," written by **Bess Meredyth.**

The Rolin company has returned from its trip to Mexico with three completed one-reel pictures made respectively at Tia Juana, the San Diego Exposition, and on board a war-ship. **Beebe Daniels, Harold Lloyd, Harry Pollard** and **Director Hal Roach** were in the company.

George Melford is working on a five-reel Lasky feature in which **Cleo Ridgely** and **Wallace Reid** are starring. The play, as yet unnamed, was written by **Margaret Trumbull.**

George Fisher plays the role of a young foreign lieutenant in the Triangle play starring H. B. Warner with Enid Markey as leading lady.

Donald Crisp, after his return from New York, went to work on the scenario for his next feature, "The Eyes of the World."

Edward Sloman, the American director, advises every aspirant to motion picture work first to join some stock company of the speaking stage.

Enid Markey and **William Desmond** are soon to appear together on the screen for the first time in a play by **J. G. Hawks. Walter Edwards** will direct.

Director Walter Edwards is finishing a Brazilian Jungle play, a Triangle-Kay Bee drama featuring **Dorothy Dalton** and **Howard Hickman. Gertrude Claire** also has an important role. The play contains many picturesque reproductions of the dense tropical forests.

One of the big Los Angeles departments stores served for a number of important scenes in the current Triangle-Kay Bee play in which **Bessie Barriscale** is featured, under the direction of **Raymond B. West.** Miss Barriscale appears in the first part of the play as a shop girl.

Florence Dagmar appears with **Victor Moore** in the Lasky production of "The Clown," written by **Marion Fairfax,** which will be released on the Paramount program during the summer. **Thomas Meighan** is also an important player.

A replica of a roof garden on top of one of New York's famous hostelries is one of the scenes in "The Wasted Years," a forthcoming **Horsley-Mutual** Masterpicture featuring **Crane Wilbur.**

Mae Marsh is wearing the picturesque garb of an Irish peasant girl in her new play, which **Paul Powell** is directing from a story by **Granville Warwick.** The company recently motored to Santa Barbara for scenes.

Allan Dwan, having completed the **Lillian Gish** Kentucky story, is preparing to film the recently purchased Bret Harte story, "In the Carquinez Woods," with **Douglas Fairbanks** in the stellar role. The picture will be taken among the California big trees.

Louise Lester, the versatile character woman with the American Film Company, has created five distinct types on the screen, as "Calamity Anne," the mountain woman, as the grande dame, the camp-follower, the sweet old mother, the dance-hall woman and the society vampire.

Edward Sloman, now directing American Mutual Masterpicture, began his stage career in England. His first American appearance was in the dramatic version of Parsifal, in which he played the king. He played in stock in Hartford, Conn., and other cities.

Rube Miller, who directs Vogue comedies, has returned to the studio, having quite recovered from his recent attack of blood poisoning, the result of his stepping on a rusty nail.

"Reggie Mixes In," the new **Douglas Fairbanks** comedy-drama, has been finished, under the direction of **William Christy Cabanne.**

Lillian Gish is resting after completing her Kentucky story. This Triangle play will probably have its premier at the New York Rialto theater, under the management of **S. L. Rothapfel.** In the cast are **Sam de Grasse, Mary Alden, Spottiswoode Aitken, Jennie Lee** and **William De Vaull.**

The supporting cast of **Mae Marsh** and **Robert Harron** in their Fine Arts-Triangle Irish play, includes **Walter Long, James O'Shea, Kate Bruce** and **Edwin Harley.**

Frank E. Woods and **Bernard McConville** are the authors of **Dorothy Gish's** new play, which **C. M.** and **S. A. Franklin** will produce. **Elmer Clifton** will be leading man. Others selected for the cast are **Josephine Crowell, Jack Brammall, Hal Wilson** and **G. M. Blue.** The Fine Arts children will also have a part.

Through the courtesy of **Mack Sennett, Louella Maxam,** leading woman with the Keystone Film Company, has been given a vacation to enable her to accompany her husband, **William Brunton,** on his trip to the Orient with the **J. P. McGowan** Signal Company.

Jessie Burnett, who has an important role with **Crane Wilbur** in "The Wasted Years," is a native of France and first appeared in pictures in that country. She came to America three years ago and has appeared in Biograph and Balboa pictures.

Winnifred Greenwood plays the role of detective in the three-reel "Flying A"

play, "The Trail of the Thief." **Edward Coxen** appears as the head of a detective agency.

Helene Rosson is planning a tour of Japan this summer. She wishes to secure the correct atmosphere for a story she is writing concerning that country.

Vola Smith, in addition to appearing in episodes of the Universal company's **Carter de Haven** series, will be featured in plays written for her and directed by **Richard Stanton.** At present she is working in the "Timothy Dodds" series under the direction of **Wallace Beery.**

"Teddy," a dog, is the hero of the two-part Mustang drama, "A Man's Friend," released June 2. **Art Acord, Nita Devis** and **Lawrence Peyton** are in the cast. **William Bertram** is the director.

Perry Banks was badly burned while acting in a scene for the American Mutual Masterpicture of May 29, "The Man from Manhattan." He plays the role of an old typesetter, who is caught by the fire when a newspaper plant burns. **William Stowell** and **Rhea Mitchell** have the principal roles in the play.

In anticipation of their trip to the Hawaiian Islands, the **Helen Holmes** company, under the direction of **J. P. McGowan,** is completing the diamond mine scenes of the five-reel feature, "The Diamond Runners," before leaving Los Angeles.

Director T. N. Heffron of the Selig forces has finished "The Return," featuring **Kathlyn Williams,** and is preparing to film as a five-reeler, "The Valiants of Virginia."

Jeanie MacPherson, the Lasky scenario writer, recently spent some time in a detention home getting atmosphere for a coming Lasky production.

A son was born to **Mr.** and **Mrs. Rollin S. Sturgeon** recently. Mrs. Sturgeon, before her marriage, was **Edna Fisher,** a screen actress.

Louise Lester is at present playing the role of a blind mother in a play which **Carl Le Viness** is directing for the American Company.

Jacque Jaccard is again producing underworld stories at Universal City. **Mina Cunard** and **G. Raymond Nye** are playing leads in his company.

Fay Tincher will soon be seen in a two-reel Fine Arts comedy directed by **Edward Dillon.**

Mae Marsh's next play is laid in Ireland. **Robert Harron** is the leading man. **Paul Powell** is directing.

Jean Hersholt, formerly a member of the Great Northern Film Company in Copenhagen, Denmark, has been added to the list of players at Universal City. Another newcomer is **Harold Skinner.**

Chester Withey, who has been promoted to the rank of director at the Fine Arts studio, will have **Norma Talmadge** and **Tully Marshall** in his first feature play, "The Dope Fiend," on which he and **Roy Sommerville** collaborated.

Wheeler Oakman, formerly with the Selig Company, makes his first appearance in William Fox plays in "The Battle of Hearts," starring **William Farnum.**

Blanche Ring has leased her California home, "Villa Bianca," at Hollywood, near Los Angeles, to **Geraldine Farrar,** who will occupy it during the summer months while fulfilling an engagement in motion pictures.

"The Pilgrim," reported as an unusual two-reel drama of the west, written by **E. A. Kaufman,** is being produced at the American Film studios by **Frank Borzage's** company with **Anna Little, Jack Richardson** and **Mr. Borzage** in the leading roles.

Nell Shipman was notified recently that her book, "Under the Crescent," has been placed on the shelves of the Los Angeles public library.

William Wolbert, Vitagraph director, is seeking a film story calling for bathing and yachting scenes to give his tired company a vacation after their hard work in a three-reel picture in which much strenuous action takes place in a railroad yard. **Corinne Griffith** and **Jack Mower** play the leads.

Ruth Stonehouse, who recently joined the Universal Company, is ill in the Good Samaritan Hospital. When she recovers, Miss Stonehouse will be featured in a five-reel drama.

Louise Lester makes frequent week-end trips from Santa Barbara to Los Angeles to visit her little daughter at school in the latter city.

Lillian Gish in her next picture will again be under the direction of **William Christy Cabanne,** who directed in "Daphne and the Pirates" and "Sold for Marriage."

Eugene Pallette is said to have been giving a striking performance as a crook in the Fine Arts-**Norma Talmage** vehicle, "Going Straight." **Ralph Lewis** and the Fine Arts children are very prominent in this Triangle play.

Elmer Clifton, who played the reporter in the Fine Arts play, "Acquitted," plays opposite **Dorothy Gish** in her new Triangle play.

The costumes that **Douglas Fairbanks** and his supporting cast of Fine Arts players wear in the picturization of Bret Harte's "In the Carquinez Woods," will be accurate in detail and true to the '49 California period.

Mae Marsh is developing great skill in running her new car.

Seena Owen is still vacationing in Colorado, climbing the mountains.

The $100 prize offered by **Douglas Fairbanks** to the best student in the Fine Arts school for their juvenile players, is proving a great incentive to the youngsters. Little **George Stone, Violet Radcliffe** and **Carmen DeRue** are tied for first honors.

Robert Harron, who co-stars with **Mae Marsh** in Fine Arts-Triangle plays, recently passed his twenty-second birthday.

Grace Wilson, formerly at the Fine Arts studios, has joined the Horsley-Mutual players and will make her first appearance in a two-reel drama being prepared by **Theodosia Harris.**

Harry T. Morey appears as a newspaper reporter in "The Accusing Voice," a three-part Vitagraph Broadway Star feature by **Ross D. Whycock. Harry Davenport** directed the play. In the cast are **Belle Bruce, Robert Gaillard** and **Thomas R. Mills.**

ATLANTIC COAST NOTES

Diversity of scenes characterize "The Isle of Love," Gaumont Mutual Masterpicture starring **Gertrude McCoy.** These include scenes in a New York theater, a quiet fishing village, a fashionable hotel, aboard a private yacht and upon an uninhabitated island.

Louis Beaudet, who has been appearing in motion pictures for the last three years, will return to vaudeville shortly in a one-act playlet by **Marguerite Bertsch** and **John E. Hazzard,** entitled "Mother Love."

Robert Hood Bowers is orchestra leader at the Globe theater for "Where Are My Children?"

Lois Meredith has returned from California where she has been appearing in pictures.

Emmet Williams, long in the employ of the Famous Players as camera man, recently died of septic poisoning in a New York hospital.

Fannie Ward, accompanied by her husband, **Jack Dean,** has returned from the west.

Rosetta Brice, formerly leading woman with the Lubin Company and the co-star with **Richard Buehler,** has forsaken the screen for the present and is appearing with a stock company in Union Hill, N. J.

Maggie Teyte is another operatic star who will pose for pictures. According to present plans, she will be seen in a film version of "I Pagliacci."

Carl Edouarde, musical director of the New York Strand, was the recipient recently of a silver loving cup given him by the theater's patrons. **Leo Feist** and **John Philip Sousa** were prominent on the committee in charge of the presentation.

The Hippodrome, New York, was the scene of a "movie" minstrel show on May 21, at which many of the picture favorites were seen and heard.

Vera Pearce, Metro ingenue, in her recent flight above New York City in a military tractor biplane, was assisted by **Tex Millman,** an instructor in aviation. From a height of 4,000 feet above the city, Miss Pearce threw "bombs," each containing two season tickets to the motion picture exhibition.

Bradley Barker, who appears with **Jose Collins** in her new William Fox play, is well known on the speaking stage. He supported **Dustin Farnum** in "Arizona" and "The Virginian." In pictures he has appeared with **Olga Petrova, Mary Fuller** and other stars.

"Kid" Broad, the prize fighter, appears in "The Eternal Sapho," starring **Theda Bara,** and is seen in one of the scrimmages which takes place in a tough saloon.

Some of the scenes for the William Fox-**Jose Collins** play are being taken in Cuba and others in the coal regions near Shamokin, Penn. The cast of players include **Devore Palmer, Mrs. Cecil Raleigh, Armand Cortez, Anna Reedor** and **Ruby Hoffman.**

The first of the new Thanhouser-Mutual comedies featuring **Claude Cooper** and **Frank McNish** as "Oscar and Conrad" is released May 15 under the title, "Detecketers."

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will he listed as long in advance of their release dates as possihle. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-22	The Mistake	Biograph	1,000
D	5-22	Social Pirates No. 9	Kalem	2,000
C	5-22	Otto the Hero	Lubin	1,000
D	5-22	The Test of Chivalry	Selig	3,000
T	5-22	The Selig-Tribune No. 41	Selig	1,000
C	5-22	The Cost of High Living	Vitagraph	1,000

Tuesday.

C	5-23	Who's Looney Now?	Biograph	2,000
D	5-23	The Duel	Edison	3,000
D	5-23	The Condemnation	Essanay	2,000
C	5-23	Ham's Busy Day	Kalem	1,000

Wednesday.

C	5-24	Canimated News Pictorial No. 10; Scenic	Essanay	1,000
C	5-24	The Bogus Count	Kalem	1,000

Thursday.

D	5-25	Prisoners of Conscience	Lubin	3,000
T	5-25	The Selig-Tribune No. 42	Selig	1,000
C	5-25	Baby Doll	Vim	1,000

Friday.

C	5-26	The Baby Grand	Kalem	1,000
D	5-26	The Chorus Girl and the Kid	Knickerbocker	3,000
C	5-26	Villains and Violins	Vim	1,000
C	5-26	The Battler	Vitagraph	1,000

Saturday.

D	5-27	The Schemers	Essanay	3,000
D	5-27	The Capture of Red Stanley	Kalem	1,000
C	5-27	Oh! You Uncle	Lubin	1,000
C	5-27	A Five Thousand Dollar Elopement	Selig	1,000
D	5-27	The Primal Instinct	Vitagraph	3,000

Monday.

D	5-29	The House With Closed Shutters	Biograph	1,000
D	5-29	Social Pirates No. 10	Kalem	2,000
C	5-29	Frilby Frilled	Lubin	1,000
D	5-29	The Hare and the Tortoise	Selig	3,000
T	5-29	The Selig-Tribune No. 43	Selig	1,000
D	5-29	The Rich Idler	Vitagraph	1,000

Tuesday.

D	5-30	Helen of the Chorus	Edison	3,000
D	5-30	The Song in the Dark	Essanay	2,000
C	5-30	A Bunch of Flivvers	Kalem	1,000
D	5-30	The Final Payment	Lubin	2,000

Wednesday.

D	5-31	Woman Against Woman	Biograph	3,000
C	5-31	The Fable of "The Willing Collegian Who Wanted to Get a Foothold"	Essanay	1,000
C	5-31	A Smoky Adventure	Kalem	1,000
D	5-31	The Woman in Black	Biograph	5,000

Thursday.

D	6-1	The Code of the Hills	Lubin	3,000
T	6-1	The Selig-Tribune No. 44	Selig	1,000
C	6-1	The Schemers	Vim	1,000

Friday.

C	6-2	Sis, the Detective	Kalem	1,000
D	6-2	Shadows	Knickerbocker	3,000
C	6-2	The Land Lubbers	Vim	1,000
C	6-2	The Lonely	Vitagraph	1,000

Saturday.

D	6-3	Our People	Essanay	3,000
D	6-3	The Spiked Switch	Kalem	1,000
C	6-3	Pickles and Diamonds	Lubin	1,000
D	6-3	Crooked Trails	Selig	1,000
D	6-3	The Strange Case of Robert Burnham	Vitagraph	3,000

V. L. S. E. Program

	5-23	Hearst-Vitagraph No. 41	Vitagraph	1,000
	5-26	Hearst-Vitagraph No. 42	Vitagraph	1,000
	5-29	Kernel Nutt the Footman	Vitagraph	1,000
	5-29	Into the Primitive	Selig	5,000
	5-29	The Suspect	Vitagraph	5,000
	5-30	Hearst-Vitagraph No. 43	Vitagraph	1,000
	6-2	Hearst-Vitagraph No. 44	Vitagraph	1,000
	6-5	The Destroyers	Vitagraph	5,000
	6-5	Kernel Nutt and the Hundred Dollar Bill	Vitagraph	1,000
	6-5	Those Who Toil	Lubin	5,000

Mutual Program

Monday.

D	5-22	Repaid	American	2,000
C	5-22	Politickers	Falstaff	1,000
D	5-22	The Secret of the Submarine No. 3	American	2,000

Tuesday.

D	5-23	For Uncle Sam's Navy	Thanhouser	2,000
C	5-23	Rival Rogues	Vogue	1,000

Wednesday.

T	5-24	Mutual Weekly No. 73	Mutual	1,000
C	5-24	Adjusting His Claim	Beauty	1,000
S	5-24	See America First, No. 37	Gaumont	700
C	5-24	Kartoon Komics, No. 37	Gaumont	300

Thursday.

D	5-25	Armadale	Gaumont	3,000

Friday.

D	5-26	Jack	Mustang	2,000
D	5-26	Preparedness	Cub	1,000

Saturday.

D	5-27	The Kaffir's Gratitude	Centaur	2,000
C	5-27	Sammy's Semi-Suicide	Falstaff	1,000

Sunday.

C	5-28	The Pork Plotters	Beauty	1,000
C	5-28	National Nuts	Vogue	1,000
T	5-28	Reel Life	Gaumont	1,000

Monday.

D	5-29	The Release of Dan Forbes	American	2,000
C	5-29	Disguisers	Falstaff	1,000
D	5-29	The Secret of the Submarine No. 4	American	2,000

Tuesday.

D	5-30	The Nymph	Thanhouser	2,000
C	5-30	Shy Thirty Cents	Vogue	1,000

Wednesday.

T	5-31	Mutual Weekly No. 74	Mutual	1,000
C	5-31	The Comet's Comeback	Beauty	1,000
S	5-31	See America First No. 38	Gaumont	700
C	5-31	Kartoon Komics No. 38	Gaumont	300

Thursday.

D	6-1	The Trail of the Thief	American	3,000

Friday.

D	6-2	A Man's Friend	Mustang	2,000
C	6-2	Sawdust Love	Cub	1,000

Saturday.

D	6-3	Clouds in Sunshine Valley	Centaur	2,000
C	6-3	Peterson's Pitiful Plight	Falstaff	1,000

Sunday.

C	6-4	Ima Knutt Gets a Bite	Beauty	1,000
C	6-4	Nailing on the Lid	Vogue	1,000
T	6-4	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	5-22	Celluloid Hero	Nestor	1,000
D	5-22	Peg o' the Ring, No. 4	Universal	2,000

Tuesday.

D	5-23	The Woman Who Followed Me	Gold Seal	2,000
D	5-23	Virginia	Rex	1,000
D	5-23	The Health Road	Imp	1,000

Wednesday.

D	5-24	The Limousine Mystery	Victor	2,000
C	5-24	A Busted Honeymoon	L-Ko	1,000
T	5-24	Animated Weekly No. 21	Universal	1,000

Thursday.

D	5-25	Corporal Billy's Comeback	Big U	2,000
C	5-25	Mr. Fuller Pep—He Dabbles in the Pond	Powers	500
C	5-25	The Juvenile Supreme	Powers	500

Friday.

D	5-26	The Unconventional Girl	Imp	2,000
C	5-26	Love and Brass Buttons	Nestor	1,000
C	5-26	Harmony in a Flat	Rex	1,000

Saturday.

D	5-27	The Wedding Guest	Bison	2,000
C	5-27	Storming the Trenches	Powers	1,000
C	5-27	A Stage Villain	Joker	1,000

Sunday.

D	5-28	A Gentle Volunteer	Rex	3,000
	5-28	No Release This Week	Laemmle	
C	5-28	Gamboling on the Green	L-Ko	1,000

Monday.

C	5-29	All Over a Stocking	Nestor	1,000
D	5-29	Peg o' the Ring No. 5	Universal	2,000

Tuesday.

D	5-30	The Silent Man of Timber Gulch	Gold Seal	2,000
D	5-30	The Fur Trimmed Coat	Laemmle	1,000
C	5-30	A Double Fire Deception	Imp	1,000

Wednesday.

D	5-31	The Attic Princess	Big U	1,000
C	5-31	Tough Luck on a Rough Sea	L-Ko	2,000
T	5-31	Animated Weekly No. 22	Universal	1,000

Thursday.

D	6-1	Two Mothers	Laemmle	2,000
D	6-1	Brother Jim	Big U	1,000
C	6-1	It Can't Be True	Powers	1,000

Friday.

D	6-2	Jim Slocum No. 46393	Imp	2,000
	6-2	No Release This Week	Victor	
C	6-2	Good Night, Nurse	Nestor	1,000

Saturday.

C	6-3	Tammany's Tiger	Bison	2,000
D	6-3	A Cad	Rex	1,000
C	6-3	A Dark Suspicion	Joker	1,000

Sunday.

D	6-4	As In a Dream	Rex	3,000
D	6-4	The Wire Pullers	Laemmle	1,000
	6-4	No Release This Week	L-Ko	

Miscellaneous Features

The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000
The Battles of a Nation	American Cor. Film	6,000
The Woman Who Dared	California M. P.	7,000
The Awakening of Bess Morton	Jos. W. Farnham	5,000
Marvelous Maciste	Hanover Films	6,000
Should a Baby Die	Hanover Films	5,000
Prohibition	Prohibition Film	5,000

Bluebird Photo-Plays, Inc.

4-16	The Great Problem		5,000
4-24	The Gay Lord Waring		5,000
5-1	Crippled Hand		5,000
5-8	The Gilded Spider		5,000
5-15	Elusive Isabel		5,000
5-22	A Son of the Immortals		5,000
5-29	Naked Hearts	Bluebird	5,000

Fox Film Corporation

Released Week of

Mar. 13	Gold and the Woman		5,000
Apr. 24	The Man of Sorrow		5,000
Mar. 27	A Wife's Sacrifice		5,000
Apr. 3	Blue Blood and Red		5,000
Apr. 10	Slander		5,000
4-17	A Modern Thelma		5,000
4-24	A Man of Sorrow		5,000
5-1	Blazing Love		5,000
5-8	The Eternal Sapho		5,000
5-15	Sins of Men		5,000
5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000

International Film Service, Inc.

5-8	The Mysteries of Myra No. 3		2,000
5-15	The Mysteries of Myra No. 4		2,000
5-22	The Mysteries of Myra, No. 5		2,000
5-29	The Mysteries of Myra No. 6		2,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

5-15	The Spell of the Yukon		5,000
5-1	The Model Cook	Metro-Drew	1,000
5-8	Sweet Charity	Metro-Drew	1,000
5-15	Symphony in Coal	Metro-Drew	1,000
5-22	One On Henry	Metro-Drew	1,000
5-22	Notorious Gallagher	Metro	5,000
5-29	The Jones' Auto	Metro-Drew	1,000
5-29	The Scarlet Woman	Metro	5,000

Mutual Master-Pictures.

Released week of

Apr. 10	April	American	5,000
Apr. 13	The Leopard's Bride	Gaumont	5,000
4-17	Feathertop	Gaumont	5,000
4-20	Master Shakespeare, Strolling Player	Thanhouser	5,000
4-24	The Conscience of John David	Centaur	5,000
4-27	The Stain in the Blood	Signal	5,000
5-4	Lying Lips	American	5,000
5-1	The Quality of Faith	Gaumont	5,000
5-8	The Overcost	American	5,000
5-8	Her Father's Gold	Thanhouser	5,000
5-15	The Isle of Love	Gaumont	5,000
5-18	The Courtesan	American	5,000
5-22	Nancy's Birthright	Signal	5,000
5-26	The Reclamation	American	5,000
5-29	The Man From Manhattan	American	5,000
6-1	Other People's Money	Thanhouser	5,000

Paramount Features.

Released week of

5-17	Bobby Bumps and His Goatmobile	Paramount-Bray	1,000
5-18	Pasquale	Morosco	5,000
5-22	Paramount Pictographs—Weekly Magazine	Paramount	1,000
5-22	The Thousand Dollar Husband	Lasky	5,000
5-22	Cruising Through the Philippines	Paramount-Burton Holmes	1,000
5-24	Kid Casey the Champion	Paramount-Bray	1,000
5-25	Saints and Sinners	Famous Players	5,000
5-29	The Murderous Moros of Minudanao	Paramount-Burton Holmes	1,000
5-29	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-1	The Gutter Magdalene	Lasky	5,000
6-5	The Evil Thereof		5,000

Pathe.

Released Week of

5-29	The Iron Claw No. 14	Pathe	2,000
5-29	Who's Guilty No. 4	Pathe	2,000
5-29	Ice	Pathe	1,000
5-29	Siberia, the Vast Unknown No. 8	Pathe	500
5-29	The Tokio Exposition	Pathe	500
5-29	Pathe News No. 44	Pathe	1,000
5-29	Pathe News No. 45	Pathe	1,000

Red Feather Productions.

Released Week of

4-24	Thrown to the Lions		5,000
5-1	Dr. Neighbor		5,000
5-8	A Huntress of Men		5,000
5-15	A Youth of Fortune		5,000
5-22	Half a Rogue		5,000
5-29	The Iron Hand	Red Feather	5,000

Triangle Film Corporation.

Released week of

5-7	Her Marble Heart	Keystone-Triangle	2,000
5-7	A Dash of Courage	Keystone-Triangle	2,000
5-14	Susan Rocks the Boat	Fine Arts-Triangle	5,000
5-14	Not My Sister	Kay-Bee-Triangle	5,000
5-21	A Child of the Paris Streets	Fine Arts-Triangle	5,000
5-21	The Primal Lure	Kay-Bee-Triangle	5,000
4-30	The Children in the House	Fine Arts-Triangle	5,000
4-30	The Beggar of Cawnpore	Kay-Bee-Triangle	6,000
5-7	The Good Bad Man	Fine Arts-Triangle	5,000
5-7	The No-Good Guy	Kay-Bee-Triangle	5,000
5-28	Mr. Goode, the Samaritan	Fine Arts-Triangle	5,000
5-28	The Market of Vain Desire	Kay-Bee-Triangle	5,000

World Features.

Released week of

4-17	The Social Highwayman	Shubert	5,000
4-17	By Whose Hand?	Equitable	5,000
4-24	The Closed Road	Paragon	5,000
4-24	The Chain Invisible	Paragon	5,000
5-1	The Feast of Life	Paragon	5,000
5-1	The Twin Triangle	Equitable-Balboa	5,000
5-8	Her Maternal Right	World	5,000
5-15	Sudden Riches	World	5,000
5-22	Tangled Fates	World	5,000
5-29	The Other Sister	World	5,000

Brief Stories of the Week's Film Releases

General Program

The House With Closed Shutters—Biograph Reissue—May 29.—Featuring Henry Walthall and Dorothy West. At the beginning of the Civil War, Charles Randolph urged on by his sister Agnes, procures a commission in the Confederate service and is assigned to General Lee's staff. Later he is given important documents to deliver and during the course of the journey he becomes panic-stricken with fear and drinks heavily hoping to revive his waning courage. Completely overcome he dashes madly toward his home, where he hides himself. Agnes and the mother are horrified at the awful disgrace that threatens the family and with sudden impulse Agnes dons her brother's uniform and proceeds on the mission in his stead. She delivers the documents safely, but on the return she is caught in a battle and killed. No one suspects that the gallant soldier was other than Charles and when news of Agnes' death reaches the Randolph home, Charles' mother commands him to remain forever where he is for the good of the family name and theerafter the shuttesr are closed and barred and all is mysterious and gloomy.

Frilby Frilled—Lubin—May 29.—Featuring Davy Don. Svengarlic, a German musician, while playing the piano at a friend's studio, meets Frilby, the artist's model, and insists he hear her sing Ben Bolt. She sings very badly. Svengarlic tries his powers; while under the mesmeric spell she sings so well everyone is held under the spell. Svengarlic arranges a concert to make her debut. Frilby enters, but cannot sing. Svengarlic from a box makes the electric passes, but his power is waning. He hurries away to the city power house to absorb more of the deadly current, only to find the engineer on the lookout. Frilby's young lover, having watched Svengarlic on a previous trip to the power house, bribed the engineer not to allow Svengarlic in, and to stop the dynamo at 9 o'clock. Svengarlic rushes madly back to the theatre, where everything is in an uproar. He enters, but his power is gone. Frilby's lover jumps upon the stage, takes her in his arms and rushes madly out.

The Hare and the Tortoise—(Three Reels)—Selig—May 29.—Featuring Fritzi Brunette and Harry Mestayer. A review appears on another page of this issue.

The Song in the Dark—(Two Reels)—Essanay—May 30.—Featuring Richard Travers, Gerda Holmes, Bryant Washburn, and John Cossar. Angela engaged to Richard, purchases a canary bird and discovers later that the bird is blind. She seeks out the vendor and he tells her that all birds are blinded as they sing better thus. She becomes furious and has the vendor arrested and her brother, George, an attorney, prosecutes the case and the vendor is punished. Her wedding day approaches and one day an accident costs Angela her eyesight. She feels Richard's love for her cooling, but despite this fact she finds herself strangely happy with the canary as her only companion. One evening when Richard is at her home playing chess with her brother, she steals softly down stairs and finds her way to the piano. When the music reaches Richard's ear he comes quietly to her side and says, "It is I who am blind; I love you."

The Final Payment—(Two Reels)—Lubin—May 30.—Featuring L. C. Shumway, Helen Eddy, Velma Whitman, Melvin Mayo and George Routh. Richard Ayres gives his butterfly wife, Effie, for safe-keeping the final payment on their bungalow. She loses the money at a game of bridge to Mrs. Benton. While on her way home she discovers that she left her scarf at Mrs. Benton's home and returns there to get it. She finds the door ajar and enters. Not finding Mrs. Benton home she goes to her room and gets her scarf and when leaving she sees Mrs. Benton's purse. She takes the purse which contains the money she lost at bridge. That night a burglar enters Effie's home and steals the purse and while being pursued by the police he throws it under the shrubbery in the park. The next day Effie discovers a little girl playing with the purse and after getting it from the child she sends it to Mrs. Benton. That evening Mrs. Benton's maid gives Effie a note and upon opening it she discovers the money and a note stating that Mrs. Benton knows that Effie's position is not such that she can afford to lose such a sum as this.

Woman Against Woman—(Three Reels)—Biograph—May 31.—Featuring an all-star cast. Bessie Barton and John Tressider are sweethearts and Rachel Westwood, a friend of Bessie's is in love with John and is jealous of his attentions to Bessie. Bessie's father dies and her sister, Miriam, and she go to the city to find work. Rachel becomes acquainted with George Crooke and later induces Miriam to go to supper with Craven, Crooke's friend. She plys her with drink and later Rachel leaves Miriam alone with Craven. When Miriam returns home she confesses all to Bessie and some time later Miriam becomes a mother. Henry Chatterton, a bachelor, falls in love with Miriam and later marries her.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Miriam begs Bessie to claim the child as hers and she does so. Bessie returns to her home town and marries John, and Rachel, furious at seeing the baby with Bessie, tells John it belongs to Bessie. John will not listen to Bessie when she tries to explain, but Miriam, upon learning Bessie's plight, comes to the village and tells John the child is her's. John ashamed, begs Bessie's forgiveness and later they adopt Miriam's child.

The Woman in Black—(Five Reels)—Biograph—May 31.—Featuring an all-star cast. John Everett, a contractor, misappropriates money advanced by the city on a contract and Robert Crane, a wealthy politician, supplies him with funds sufficient to see him through on the contract. Crane meets Zenda, a gypsy fortune teller, known as "The Woman in Black" and her daughter, Mary. He leads Mary astray and when she pleads with him to right the wrong he has done, he throws her aside. Crane again gives Everett money on condition that he induce Stella, his daughter, to marry him. Zenda upon learning her daughter's misfortune, vows to run down the man who wronged her daughter and later she stabs Crane on his wedding day.

The Fable of the Willing Collegian Who Wanted to Get a Foothold—Essanay—May 31.—Once there was a young Man with a College Education. He wanted to break into a Learned Profession and get the Coin without working hard for it. The Medical Profession, as a dignified snap, struck him as soft. The Graduate went to the Family Physician for a few tips. "We have in this country," said the "Doc," "four Medical Degrees to every case of Tonsilitis and are kept so close to the Carpet that we buy last year's Magazines to put in the Waiting Room." So the Collegian hurried over to old Judge Caveat to get a side-hold on the law. "The only ones who get there," said the Judge, "sell their souls to Corporations and can be elected anything but Senators. Don't join us." The young man sought the Chief of a Big Concern. "We'll start you juggling boxes," he said. "In ten years you will rise to $60 a month, and then at the Wind-up get a Floral Pillow from your Fellow-Employes." "Speculation is very Demoralizing," said the stockbroker to whom he went next. "Buy Outright. You can do this after you have earned your first Million as a Stenographer." He tried to be an Actor and was told he was a Ham—a sugar-cured Ham. Then a Hunch—Matrimony. Many a girl has money and needs some one to help her count it. All right, be a Gentleman and help her.

MORAL: Every man knocks his own line of work and sticks to it like Glue.

The Code of the Hills—(Three Reels)—Lubin—June 1.—Featuring Cecil Van Auker and Lucy Payton. Robert Emerson, a rising young District Attorney, goes to the mountains for his health and meets Nan Lane and after an impetuous wooing they are married. In the city the mountain girl soon feels the difference between her husband's friends and herself. Unwittingly she offends a political power and Robert's lack of patience starts a coolness between them. The breach widens and finally stung by her husband's indifference, she returns to the mountains where a baby girl is born to her. Mrs. Lane does not tell Robert of his parentage and the daughter, Nan, grows to girlhood ignorant of her father's name. Her uncle Jim is convicted for murder and Nan, filled with rage and hate against the man who sentenced her uncle, goes to the city to kill him. Emerson being the pudge who convicted Jim is confronted by Nan and she is about to carry out her threat, when Matt, Jim's brother, explains the relationship between the two and all ends happily.

Our People—(Three Reels)—Essanay—June 3.—Featuring Bryant Washburn and Gertrude Glover. Ed. Bryce, editor of the Ninevah Free Press, believes the citizens of the little town to be his people and labors to establish his ideals. Ellen Calhoun, daughter of John Calhoun, the town banker and leading citizen, falls in love with Ed and her father objects strenuously. Ellen's Aunt Hattie arrives from the city and Aunty finds ways for the lovers to meet and the courtship progresses. A run takes place on the bank and Aunt Hattie comes to the rescue on condition that Mr. Calhoun give his consent to the marriage of Ed and Ellen. The run is frustrated and Mr. and Mrs. Ed Bryce continue to edit the Free Press for "Our People."

Pickles and Diamonds—Lubin—June 3.—Featuring Francis Joyner, June Daye, Florence Williams and Kempton Greene. Adolph Pfefferschnitzel, proprietor of the once prosperous Peerless Pickle Emporium, finds his business on the verge of failure and decides that the only way to avoid ruin is to find a rich husband for his daughter, Lena. Elliott Leffingwell, who poses as owner of vast diamond fields in South Africa, but who is merely a fortune hunter, meets Lena at a dance and is attracted to her, and father fooled by his appearance and talk, thinks he has landed the object of his search. Father does all in his power to hasten the match, but finally the pace becomes too speedy for father, as his money is giving out. Later father receives a large order for pickles and all ends well.

The Crooked Trails—Selig—June 3.—Featuring Tom Mix and Victoria Forde. Irene Norris returns to the ranch from boarding school. She sees Dick Taylor, ranch foreman, win over Poncho, a half-breed, in a bucking broncho contest. She admires Dick's ability as a rider, and a friendship springs up between them much to the rage of Poncho, who loves the girl. Robertson, a cattle buyer, visits the ranch with a large sum of money. Poncho resolves to get this money, and with confederates, captures Robertson, but not before Irene, who is with him, makes a sensational escape. Dick and the cowboys seeing Poncho in pursuit of Vicky, capture him. They then go in pursuit of the other outlaws, surround them and after a battle in which Dick is wounded, the desperadoes are overcome.

Mutual Program

The Release of Dan Forbes—(Two Reels)—American—May 29.—Featuring Helen Rosson and William Stowell. A review appears elsewhere in this issue.

The Secret of the Submarine—(Two Reels)—American—May 29.—Featuring Tom Chatterton and Junita Hansen. A review appears on another page of this issue.

Disguisers—Falstaff—May 29.—With Claude Cooper, Frank E. McNish and Louise Emerald Bates. After Oscar has married the girl, the other rival, Conrad, decides to create a family disturbance, inspired by reading "Othello." His evil machinations finally result in nothing worse than a severe reckoning between Oscar and his wife, while Conrad gets his just deserts by being deported to jail.

The Nymph—(Two Reels)—Thanhouser—May 30.—When a young girl, who had formerly lived on a desert island refuses to marry an artist, the latter, by a wicked device, succeeds in lowering the girl in the eyes of all but her lover. The latter still believes her innocent and on the strength of his conviction, forces the artist to tell the truth. Then the lover follows the ostracized girl back to her island and saves her from a self-imposed fate.

Shy Thirty Cents—Voggue—May 30.—Featuring Rube Miller and Madge Kirby. Madge,

New Essanay's—Charlie Chaplin in "Police," "The Schemers" and "Orphan Joyce"

Rube's sweetheart, is kidnaped by the Chief of Gypsies, and her father receives a note from him telling that if he does not come across with the sum of one dollar his daughter will kick the bucket. The father gathers together all his savings, which is only seventy cents, and brings it to the chief but he refuses to accept the seventy cents and Madge is tied to a tree and about to be blown up with a keg of dynamite. Rube pleads to be allowed ten minutes to return with the thirty cents that is shy and the chief tells him he will, but when Rube is out of sight he lights the fuse. Rube's money is buried six feet underground, but he digs it up and arrives just in time to throw the keg of dynamite after the fleeing gypsies and blows them up.

The Comet's Come-Back—BEAUTY—MAY 31.—Featuring John Steppling, John Sheehan, Carol Halloway and Dick Rosson. Fuller Speed strolls into a lecture hall where Professor Peedeeque and his pretty daughter, Claire, are giving a lecture on "Speed." Fuller becomes interested in Claire and that evening while the young folks make merry the Professor takes his telescope and scans the sky and discovers a strange comet. He takes a withered parchment from the safe and finds that Hoe Kem, an ancient astronomer, in the year 916 had discovered a comet which he claimed would return at the end of every thousand years and that the gases emanating from the comet would "slow up" the world to the extent that every moving body barely creeps along. Fuller is forced to go into the sphere of the gas-laden world, while Claire and her father retmain in the oxygen studio which is only big enough for two.

The Trail of the Thief—(THREE REELS)—AMERICAN—JUNE 1.—Featuring Winnifred Greenwood and Ed Coxen. A review appears elsewhere in tbis issue.

Peterson's Pitiful Plight—FALSTAFF—JUNE 3.—With Bert Delaney and Gladys Leslie. Peterson manages to hold off his multitudinous creditors until he gets married, telling them that his wife-to-be is a millionaire and that they will be paid compound interest. But he cannot make good on this—the wife not being a millionaire, and a long and hard struggle with sheriffs and creditors innumerable ensues.

Ima Knutt Gets a Bite—BEAUTY—JUNE 4.—Featuring Orral Humphrey. Mother-in-law and Liza drag Ima along to a Sunday School picnic at the seaside much against his will. He is placed on a pier with a rented rod and line to occupy himself with the harmless pursuit of fishing. Ima finds things rather slow until he meets a congenial spirit, who persuades Ima to hire a boat and put out to sea. Ima finally gets a bite, and a big one and the fight between the fish and Ima is one-sided, the fish winning and pulling him overboard. Ima sinks to the bottom of the ocean and when he reaches the bottom he finds himself pursued by the horrible monsters of the deep, but he is rescued by a mermaid, who lends him her coach and horses. Ima arrives at the surface and is dragged from the water by mother-in-law and Liza, who saw the accident.

Nailing on the Lid—VOGUE—JUNE 4.—Featuring Paddy McQuire. Rooney, a politician, and Bloggie, a Socialist, employed by the Telephone Company as a repair man, get into a mix-up and are arrested. Bungling Bill Dip, who is working at the railroad depot, finds a wallet in which is a diploma entitling the holder to practice law and learning of the arrest of Bloggie and Rooney he flashes the diploma and agrees to defend Bloggie. Everything proceeds nicely until Moon, the man who lost the diploma, appears on the scene and exposes him as a fake lawyer and Bloggie and Bill make a dash for liberty.

See America First No. 37—(SPLIT REEL)—MAY 24.—This release of the popular travel series of the United States takes the spectator to the port of Georgia and the second largest city of the State. The Telfair Academy of Arts and Sciences is the pride of the city and contains a collection of casts, paintings and art objects that have historical value. All of the interesting points of Savannah are faithfully pictured in this release. On the same reel is:

Nosey Ned and His Straw Lid—In this cartoon by Harry Palmer both Ned and his straw hat meet with many misfortunes.

Universal Program

All Over a Stocking—NESTOR—MAY 29.—Featuring Eddie Lyons, Lee Moran and Betty Compson. Much ill-feeling foments in the mind of the jealous wife in this comedy because she thinks her husband has bought his stenographer a pair of bargain hose. After this ill-feeling has been expressed in violence, things are satisfactorily explained.

The Silent Man of Timber Gulch—(TWO REELS) GOLD SEAL—MAY 30.—With Robert Leonard and Ella Hall. This is a mountain story which deals with the separation of loved ones by the indulgence of drink and the final bringing together, as if by fate, of the repentant father and his child, while the former recovers his lost memory. The story was written and produced by Robert Leonard.

A Double Fire Deception—IMP—MAY 30.—With Matt Moore and Jane Gail. This story was adapted from Jay Hunt's story, "A Royal Flush," and produced by Matt Moore. It deals with a wholesale deception in tbe way of identities and results in the marriage of servants instead of the heiress to the heir as per the stipulations of a will. The following telegram from the uncle's lawyer reading as follows, ends things completely: "Last codicil to uncle's will leaves all to put up monument to himself."

The Fur Trimmed Coat—LAEMMLE—MAY 30.—With Rupert Julian, Elsie Jane Wilson and Francelia Billington. Mrs. Clara McPhail receives a handsome sealskin coat from an unknown friend of the past and she leaves it at a pawn shop, giving her husband the ticket. She tells him that she has found the ticket and for him to investigate. She finally becomes impatient waiting for him to do so and makes her way to his office, where, to her amazement, she finds the stenographer wearing the coat.

The Attic Princess—BIG U—MAY 31.—With Thomas Jefferson. Little Hilda's parents being killed in a wreck, she is taken into custody by her aunt. The latter learns that Hilda is to receive a fortune when she reaches her majority and formulates a wicked plan to rid herself of the child. But a kind-hearted artist learns of Hilda's persecution, comes to her rescue and later adopts her.

Tough Luck on a Rough Sea—(TWO REELS)—L-KO—MAY 31.—With Sammy Burns and Carmoll Meyers. This picture concerns itself with the watery escapades of an overbearing son, and ill-behaved father and the girl they are both fighting over. The sinking of the ship accompanies the downfall of their hopes and the girl finds other interests.

Brother Jim—BIG U—JUNE 1.—Featuring Thomas Jefferson and Lena Baskette. This story deal swith the downhill path a young man takes and the things which lead to his reformation, restoring him to his sister and aged father.

Two Mothers—(TWO REELS)—LAEMMLE—JUNE 1.—With Emory Johnson and Dorothy Davenport. Nina Angus, the second wife of Richard Angus, believes the account that the latter has given her of his first wife. The latter is now an operatic rival of the present Mrs. Angus, known as Veroni. She offers almost anything for the custody of her son, but is refused by Mrs. Angus, whose understanding of the reasons for Angus' separation from his first wife is exactly the opposite of the truth. The story ends when Veroni, for the sake of the second wife and the boy not only gives up the child but helps Mrs. Angus' family out of a financial difficulty.

It Can't Be True—POWERS—JUNE 1.—This comedy tells how some children of a motion picture studio unthinkingly are the cause of getting the whole company fired by being a little too clever in the use of a camera and the art of imitation. Their photographed burlesque of the company's idleness being shown the next day to the manager brings the evil results.

Jim Slocum No. 46393—(TWO REELS)—IMP—JUNE 2.—With King Baggot and Edna Hunter. Jim, a former taxi chauffeur who has lost his job, appeals to a wealthy doctor to save his child. However, just as the doctor is about to go with him, a rich patient arrives and Dr. Turner decides in the latter's favor. Jim's baby dies and poor Jim resolves to be avenged. Instead of wreaking vengeance on the doctor's household, Jim is lead to do a great service by saving Mrs. Turner from the attacks of the drunken chauffeur. The story closes with the grateful doctor's caring for Jim and his wife in a royal manner.

Good Night, Nurse—NESTOR—JUNE 2.—With Neal Burns and Billie Rhodes. Neal learns of a pretty nurse at the hospital and plots to have her as his nurse. But he is defeated at every point, being tended to by every nurse in the hospital but the desired one. After many terrible experiences and a hard chase, Neal is taken back to the hospital by force and at least is ministered to by the nurse of his cboice.

Tammany's Tiger—(TWO REELS)—BISON—JUNE 3.—With Marie Walcamp and Lee Hill. At a Tammany revival the committee decides to feature a live tiger and they arrange to have the animal doped to make him remain tranquil for a period of two hours. The tiger comes to life sooner than is expected, however, by virtue of a plot to that effect, and it, together with other beasts which are being used in a parade, create a disturbance which is long and exciting.

A Dark Suspicion—JOKER—JUNE 3.—Featuring William Franey and Gale Henry. In this comedy Mrs. Binks and Mr. Green become unjustly suspicious of their respective better halves and create a great deal of trouble in trying to become avenged. But events prove the complete innocence of Mr. Binks and Mrs. Green and the suspicious married persons find that their fears have caused much unnecessary turbulence.

A Cad—REX—JUNE 3.—Featuring Ben Wilson. In this drama, one suitor leaves his rival to die and then represents him to the girl as being unfaithful to her, meeting his death as the result of interference in an Indian love affair. But the wronged man recovers and arrives at the scene of the wedding of the other man and his sweetheart just in time to prevent the ceremony, expose the liar, secure the dumbfounded girl for himself.

The Wire Pullers—LAEMMLE—JUNE 4.—With Herbert Rawlinson and Agnes Vernon. This story shows how a bachelor's friends concoct a scheme whereby he will meet and fall in love with a girl without his or the girl's suspecting that there is any plot afoot. With the help of a fortune teller the scheme works out finely and the result is the forming of an "ideal couple."

As in a Dream—(THREE REELS)—REX—JUNE 4.—With Sidney Ayres, Olive Fuller Golden and Doris Pawn. This picture depicts the reform of a sweatshop king, brought about by the terrible experiences of his own daughter, who loses her memory and is thrown in with the unfortunate toilers in his own factory. The story ends with

Beginning at the left these new Mutuals are: "Shy Thirty Cents," "When Papa Died" and "The Comet's Comeback."

the daughter's marriage to a champion of the laboring class and the punishment of her former fiance, who proves himself a cad.

Universal Animated Weekly No. 21—Universal—May 24.—Princeton beats Middies, Columbia and Pennsylvania for Child's Cup, Philadelphia, Pa.; Private Morris Cohen, slain when Mexicans raided Glenn Springs, Army Post, buried with military honors, New York, N. Y.; citizens see exhibition of "Preparedness" by Uncle Sam's sailors, Charlestown Navy Yard, Mass.; Young exponents of "Preparedness" get good advice from former President, Oyster Bay, N. Y.; Thousands cheer equine kings in 42nd annual battle for Blue Grass classic, Louisville, Ky.; Throngs see country's star runners battle for Evening Mail Marathon honors, New York, N. Y.; Few of fifty escape death when restaurant collapses, Akron, Ohio.

Peg o' the Ring—(Fifth Episode)—Week of May 28.—Featuring Grace Cunard and Francis Ford. In this episode it develops that Mrs. Lund is the boss of a counterfeiting gang. Peg, in an odd way, gets into their den and is successful in obtaining a purse full of letters belonging to Mrs. Lund. In trying to escape, however, an unforeseen event occurs, leaving Peg in a perilous position.

Feature Programs

Blue Bird

Naked Hearts—(Five Reels)—Bluebirrd—May 29.—Featuring Rupert Julian and Francelia Billington. Cecil and Maud are betrothed in their childhood by their fathers. Shortly after Cecil's father loses his fortune and commits suicide and Cecil begins a musical education. Maud is sent away to school and when she returns years later their childish love is renewed. Maud's father forces her to become betrothed to Lord Lovelane, a friend of her brother's. Cecil heartbroken, goes to the city and there he makes a fortune and becomes famous. Cecil becomes a soldier when war breaks out and Maud later learns that he has been killed and enters the convent. When Cecil returns home he discovers Maud in the convent and spends the rest of his life going every day to the convent wall and playing his famous song, "Maud," and thus he awaits the end faithful to his childhood sweetheart.

Fox

The Spider and the Fly—(Five Reels)—William Fox—May 29.—Robert B. Mantell and Genevieve Hamper have the leading roles in this picture which has to do with the curse of drunkenness, the story hinging on the destinies of two men and one woman ruined by drink. The supporting cast includes Stuart Holmes, Claire Whitney, Jane Lee, Walter Miller, Henry Leone and Ethel Bruce. J. Gorden Edwards directed the production.

Kleine

Gloria's Romance—(Two Reels)—George Kleine—June 5.—"A Perilous Love." Featuring Billie Burke. A review appears elsewhere in this issue.

Metro

The Scarlet Woman—(Five Reels)—Popular Plays and Players—May 29.—Featuring Mme. Petrova. Ned Hawkins, vice-president of a bank, kills an officer of the bank who catches him in the act of robbing the safe, and he sends his wife, Roma, to Kiplinger, the District Attorney, an unscrupulous man, and she makes a plea in his behalf. Kiplinger does not hesitate to make an improper proposal and he agrees to let her husband off with a light sentence after she accepts his demands. When her husband is released from prison and learns of the sacrifice she has made, he denounces her and secures a divorce. She later becomes known as the "scarlet woman" void of heart and conscience. Later Watson Titsworth, a wealthy young man, is introduced to Roma and is made to understand that she is a pure woman and they fall in love and soon afterwards are quietly married. Kiplinger, who bears a hatred against Titsworth, who exposed him as a crook, confronts the couple and tells Roma's husband of her past. Later, however, when he learns the truth, he goes to Roma and they are happily re-united.

Mutual Special

The Man From Manhattan—(Five Reels)—American—May 29.—Featuring Rhea Mitchell and William Stowell. A review appears elsewhere in this issue.

Paramount

Sweet Kitty Bellairs—(Five Reels)—Lasky—Mae Murray plays the name role in this picturization of the Castle-Belasco play, which was produced under the direction of James Young. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 40—Pathe—May 17.—U. S. transport drivers are given revolvers to guard against threatened attacks by Mexicans, Columbus, N. M.; Driving his racer at an average 96 miles an hour, Eddie Rickenbacker captures the 150-mile Metropolitan Trophy, Sheepshead Bay, N. Y.; Private William Cohen, who gave his life for his country while fighting the Mexican bandit raiders at Glen Springs, is buried with full military honors, New York, N. Y.; Warships, destroyers and submarines in full dress join in celebration of Naval Day at Charlestown Navy Yard to aid the Naval Relief Fund; Boston, Mass.; American troopers passing through a typical Chihuahua town on their way to Colonia Dublan.

Pathe News No. 41—Pathe—May 20—General Cousin decorates soldiers' widows with honors gained by their husbands at Verdun, Paris, France; a giant forest tree is used as an observation post to obtain information of enemy movements, Bois Le Pretre, France; one hundred and sixty Sioux Indians, who are admitted to U. S. citizenship, receive patents of land from the Government in observance of American Indian Day, Greenwood, S. D.; four companies of the National Gard called out at the request of President Wilson, leave for the border to aid the regulars in protecting the Mexican frontier, Phoenix, Arizona; Uncle Sam's cavalrymen tune up for their work in avenging the murder of their comrades by Mexican bandits at Glen Springs, Marathon, Texas.

The Iron Claw—(Two Reels)—Pathe—May 22.—"The Hidden Face" is the title of the thirteenth episode. Reviewed elsewhere in this issue.

The Tangled Web—(Two Reels)—Pathe-Arrow—May 22.—Third issue in the "Who's Guilty?" series featuring Anna Nilsson and Tom Moore. Reviewed elsewhere in this issue.

Leap Year—(Split Reel)—Pathe—May 22.—An animated cartoon by R. L. Goldberg, which tells of the plight of a forty-seven-year-old maiden whose face and form are all against her chances of capturing a husband. One the same reel with:

How to Bring Up a Child—Pathe—May 22.—A burlesque on "advice to mothers" educationals, in which the titles are quite funny.

Luke's Late Lunchers—Pathe-Rolin—May 22.—Harold Lloyd here takes up the duties of a beanery proprietor and after extracting all the fun from one of these much laughed at and much patronized places, finds himself, as usual, in the midst of a lively scrap.

Saving the Shad Supply—(Split Reel)—Pathe—May 22.—This educational was made for the U. S. Bureau of Fisheries and has been approved by the Government. The pictures were made at the Albemarle Sound shad hatchery and show the methods used in the artificial hatching, quite necessary if the delectable shad is to survive. On the same reel with:

Yunnan-Fou—Pathe.—A scenic giving views of the capital of the Province of Yunnan in Southwest China.

Vitagraphs on the way. At left: "Kernel Nutt Wins a Wife;" center, "The Lights of New York," and at right, "The Battler."

The Silent Shame—(TWO REELS)—PATHE-ARROW—MAY 29.—The fourth of the "Who's Guilty?" plays. Reviewed elsewhere in this issue.

Siberia, the Vast Unknown—(SPLIT REEL)—PATHE—MAY 29.—The eighth installment gives pictures taken along the Kolyma River; the Russian officials at the town of Nijini, Kloymsk; a Tartar who has been living in Siberia as an exile for a number of years and a number of other interesting scenes. On the same reel with:

The Tokio Exposition—PATHE—Scenes taken in the Exposition Park, among them views of a Japanese "Coney Island."

Ice! — PATHE-STARLIGHT — MAY 29. — In this Heinie and Louie comedy a cake of ice which is used as a cooler to the ardour of Heinie's affection for the ice-maid, is the most important element used by James Aubrey, the Heinie of the play. "Ice!" is an amusing comedy containing the usual amount of Heinie and Louie slapstick.

Red Feather

The Iron Hand—(FIVE REELS)—RED FEATHER—MAY 29.—Hobart Bosworth is featured in this political drama of love, revenge and tainted money. Chas. H. Hickman, William V. Mong, Maude George, Jack Curtis and Jane Novak are also included in the cast.

Triangle Program

A Dash of Courage—(TWO REELS)—TRIANGLE-KEYSTONE—MAY 7.—Harry Gribbon is a "dressed-up" crook in this comedy laid in a half-portion town. Reviewed elsewhere in this issue.

Mr. Goode, the Samaritan—(FIVE REELS)—TRIANGLE-FINE ARTS—MAY 28.—A melodramatic comedy with De Wolf Hopper. Reviewed elsewhere in this issue.

Going Straight — (FIVE REELS) — TRIANGLE — FINE ARTS—JUNE 4.—A drama dealing with a reformed crook's fight to live down the past. Norma Talmadge heads a cast which includes Ralph Lewis and Eugene Pallette. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 39—MAY 16.—Thousands of citizens march in biggest parade in history demanding preparedness for the United States, New York, N. Y.; Water Queen makes a daring dive from Boston Bridge into the Charles River, risking her life in the thrilling plunge, Boston, Mass.; ten thousand children of the public schools take part in May Day fete in Central Park, New York; two hotels destroyed by fire at Revere Beach, Mass.; border conference between Generals Scott and Funston of the U. S. A., and General Obregon, Mexican Minister of War, ends without the granting of Obregon's request that U. S. troops be withdrawn from Mexico, El Paso, Texas; winners of the Best Babies contest are awarded prizes, New York, N. Y.; Tris Speaker, idol of Cleveland baseball fans, is honored by followers of the game who worshiped him formerly as the main stay of the Red Sox, Boston, Mass.; fire destroys an old malt house near Chicago with heavy loss; Carl Limberg and his mechanician are killed when their car is wrecked and bursts into flames in view of thousands of horrified spectators at the Sheepshead Bay motor race course, New York.

Hearst-Vitagraph News Pictorial No. 40—MAY 19.—Russian troops arrive in France to help the Allies repel the German hosts and are given a joyous welcome by the French military authorities, Marseilles, France; Princeton's crew wins the Child's cup, the feature event of the American Henly regatta on the Schuylkill River, Philadelphia, Pa.; inventor of the novel fire escape risks his life and that of his young daughter in a leap from the top of a twelve-story building, San Francisco, Cal.; Negro Baptists hold baptizing ceremony and immerse recent converts in the river, Chattanooga, Tenn.; Private William Cohen of the United States Army, who was killed in Mexico, is accorded high honors at a military funeral in a Hebrew Tabernacle, New York, N. Y.; ten thousand plates of ripe and appetizing fruit are given away at the first annual celebration of Strawberry Day, Cardene, Cal.; unique motor train is introduced in Lincoln Park to carry visitors through the zoo, Chicago, Ill.; Sir Roger Casement, Irish leader, awaits trial in Old Baily on the charge of high treason, London, England; Colonel Roosevelt is host to the Glen Cove and New York Boy Scouts at his home on Sagamore Hill, Oyster Bay, New York.

World

Tangled Hearts—(FIVE REELS)—BRADY—MAY 22.—Featuring Alice Brady. This production tells the story of Jane Lawlor, a simple, self-sacrificing maiden, who is driven from home by her father and who later becomes an artist's model. She marries the worthless son of the head of a department store and her married life is full of adventures. She follows her husband into Alaska, when he goes there to make good, but even life in the North does not have a reforming influence on her dissolute husband. Finally her husband is killed and she is free to marry the man she really loves. Arthur Askley, Helen Weer and George Morgan complete the cast. Travers Vale directed the picture.

CHICAGO GOSSIP

Chicago's "Little Italy" appears in scenes in "A Rose of Italy," a three act Essanay play with **Ann Kirk, Edmund F. Cobb** and **Patrick Calhoun.**

John Lorenz has an important role in "That Sort," a five-reel Essanay drama.

"The Song in the Dark," featuring **Richard C. Travers,** is to be re-issued in two reels by Essanay.

Bryant Washburn received a letter recently from an admirer in Punta Arenas, in the extreme southern part of South America.

Warda Howard is taking a short rest after completing her work in "That Sort," a five-act picture taken from the drama of **Basil McDonald Hastings.**

Elizabeth Burbridge is mourning the loss of her pet collie, which was recently taken from her kennels and cannot be located.

The chorus girls of "Chin-Chin," the musical comedy hit, appear in "A Rose of Italy."

Harry Dunkinson, who played the half-wit in "The Misleading Lady," has a light comedy part in "The Schemers," a coming Essanay three-reeler.

Edward Arnold was recently married to **Harriet Marshall** of Richmond, Va.

Director E. H. Calvert and company of Essanay players have returned from Chattanooga, Tenn., where most of the scenes for "According to the Code" were taken. **Lewis S. Stone** and **Marguerite Clayton** play the leads in this five-reeler.

Harold De Becker, who plays the young lawyer in "Hobson's Choice," now at the Princess theater, will return to the picture field at the conclusion of his present season.

Bryant Washburn, of Essanay, led the march at the recent Minnesota exhibitors' ball.

Very elaborate and expensive interior scenes, including a dancing party given at the Carvel home, have been filmed recently at the Selig studios for "The Crisis," which **Colin Campbell** is directing.

CHICAGO PICTURE HOUSE NEWS

The Olympia Theater is one of the south side's newest theaters located at 4619-21 South Ashland avenue. It is modern in every respect and equipped with an up-to-date ventilating system. Patrons of the Olympia will enjoy pure, fresh air at all times. A varied program is being shown, including Fox, Metro, World and Triangle features. Music is furnished by a $10,000 pipe organ. The Olympia Theater is under the direction of the Emanar Amusement Company. Joseph Amheim is manager.

The Wabash Theater, 1838 South Wabash avenue, on Tuesday and Thursday has a serial for the entertainment of its patrons, "The Secret of the Submarine" and "The Iron Claw." Feature pictures make up the program for the remainder of the week. The Wabash seats 1,250 people and is owned by the Glickman Amusement Company, managed by Samuel Berlin.

For the remaining part of this week the Biograph Theater, 2433 Lincoln avenue, has a very good feature program. On Wednesday, "Spellbound," the five-reel Knickerbocker feature, will be shown; "Not My Sister," on Thursday, and Sunday, "Susan Rocks the Boat." These are Triangle pictures. "The Snowbird," Metro's five-reel release, will hold forth on Friday, and "Silas Marner" on Saturday. The music for the Biograph is furnished by an orchestra of ten pieces.

The Bijou Theater, Jackson boulevard and Halsted street, is managed by George Weinberg. This theater also has a serial on its program and is meeting with success. It also shows Triangle, World and Fox features.

As well as the best in moving pictures, the Palace Theater, Twelfth street and Blue Island avenue, has a vaudeville feature as an added attraction on Saturday and Sunday. Henry Lipsey is manager of the house for the Glickman Amusement Company.

SOME NEW THEATERS

Arkansas

T. J. Bryan has sold half interest in the Star moving-picture theater in Ozark to Frank Campbell of Snyder, Okla.

The Universal Film and Supply Company are now located in their new quarters in the Kennedy building, South Sixth street and Rodgers avenue, Fort Smith.

California

J. H. Marshall will erect a modern moving-picture theater on the north end of the J. H. Hunt property, Los Gatos.

C. C. Forsythe will open a motion-picture show in King City.

The opening of the New Mission theater, on Mission street, between Twenty-first and Twenty-second streets, Mission, took place May 4. A number of prominent people were present and expressed their admiration of the new house.

The new photoplay theater, completed at a cost of $250,000 by its owners, Leon L. Kahn and Louis R. Greenfield, is one of the handsomest in the city. A pipe organ and splendid furnishings make the interior attractive.

Canada

The Orillia skating rink, Orillia, Ont., which was recently fitted up for a picture theater by L. W. Robbins, was destroyed by fire.

Colorado

De Witt C. Webber, former owner of the Iris theater on Curtis street, is reported to have plans under way for the construction of a moving picture theater at the corner of Bayaud avenue and Broadway, to cost $30,000. Mr. Webber says that he has not decided what will be done in regard to the projected enterprise, though the plans have been drawn and preliminary steps taken. If built, it will be one of the most attractive

moving-picture theaters in the residence sections of Denver.

By the provisions of amended articles of incorporation filed in the office of the county clerk, Pueblo, the par value of each share in the Co-operative Film Corporation has been reduced from $20 to $1. The capital stock is $100,000.

Delaware

Harrigan Film Corporation, Philadelphia. Capital, $500,000. To acquire rights and plays known as the Harrigan plays for production as motion pictures. Incorporators, F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

The Patriot Film Corporation, to manufacture motion-picture films; capital, $1,000,000. Incorporators, Moses M. Eckstein and Edward S. Curtis, New York City, and James Logie, of Montclair, N. J.

District of Columbia

Harry Crandall has purchased the Savoy theater, 3030 Fourteenth street, northwest, Washington, from J. M. Swanson. The Savoy makes the fourth link in Mr. Crandall's chain of motion-picture theaters. It is his intention to enlarge the seating capacity to 1,400.

Mr. Greenburg of Washington will have erected a one-story picture theater 30x38 feet, to cost $6,000.

Florida

The Strand, Miami's newest picture house, has been sold by Ivan Jaudon to William Dunworth and F. A. Armstrong.

Mr. Sulzer of Miami will erect a theater in Fort Lauderdale, 75x100 feet, reinforced concrete, to be operated by Frank Bartmus, proprietor of the Rex theater.

Georgia

The Alpha theater, on Whitehall street, between Hunter and Mitchell streets, Atlanta, has been purchased by Sig Samuels, theatrical promoter, from Alpha Fowler, head of the Fowler Amusement corporation.

Thirteen petitions signed by men and women asking that Sunday motion pictures be prohibited have been turned over to the city council of Columbus. The petitions have been referred to the committees on police and ordinance.

Illinois

Stephen A. Foley has disposed of the Majestic theater in Lincoln to Frank Lawler.

Foreign Features Film company, Chicago; capital, $2,500; incorporators, B. R. Silver, E. O. Blackburn, North Storms.

D. M. Primm and B. E. Doak are now the owners of the Strand theater in Springfield, having purchased same from Kunz Brothers. Mr. Doak will have active charge of the house.

The Elite theater, the South Cherry street picture house in Galesburg, has been purchased by John and Glenn Lowell from G. L. Cashman, who acquired the place several months ago.

Mrs. Thomas Hawkins has sold the Cresent Photoplay house in Elmhurst to Albert Robbins.

Robert Gibbs has succeeded Aldrich & Scott as owner of the Photodrome equipment in Richmond. Mr. Gibbs will show only on Saturday nights during the month of May, but thereafter every Wednesday and Saturday. He also has purchased the equipment in Wilmot.

Emerson Chamberlain has sold his interest in the Rose theater in Byron to Harold Kings of Kings.

Aldrich & Scott have taken charge of the Picture Palace theater in Harvard.

A. E. Berlin, Jr., will erect a 550-seat picture theater in Rock Falls.

The Grand theater in Sterling was slightly damaged by a fire.

Indiana

Wilson Grove of Bluffton has purchased the Star moving-picture theater at Van Buren, and has taken charge.

Iowa

The Grand theater, Fifteenth street, Davenport, has closed its doors.

The A-Muse-U theater of Clinton, one of the finest and largest moving-picture houses in the state, has been sold to the A-Muse-U Theater company, who took possession on May 2. The A-Muse-U is to be entirely redecorated, and it will be the aim of the new management to keep up the high standard which has been maintained in the house, and to give the people of Clinton the very best in moving pictures. Norman Samish will be active manager.

The Princess theater in Mt. Ayr is being enlarged and when completed Mr. Miers will move his show from Depot street to the remodeled one.

The Star theater in Toma has been sold by F. Porter to C. E. Olsen of Cedar Rapids.

Work is progressing on the new Delight theater in McGregor.

The Princess theater in State Center is now owned by L. Riemenschneider and H. Hough.

The moving-picture machine operators of the three cities on May 6 announced that they had received a direct charter from the I. A. T. S. E. and will be known as Moving Picture Operators' Protective Union Local No. 433, of Davenport, Ia., Rock Island and Moline, Ill. The officers of the local are: President, Theo. J. Garretson; vice-president, C. C. Derr; recording secretary, Fred O. Slenker; financial secretary, Oscar E. Moody; treasurer, Arthur R. Brock; business agent, Hugo E. Thoensen.

The Orpheum theater in Clarinda has changed hands, C. R. Burnham selling to A. L. Senske of Cedar Rapids, Nebr.

Chas. E. Vaughan, who has so successfully managed the moving-picture business in Webster City during the last several months, has sold his outfit and transferred his lease of the Williams opera house to Clarence King of Luther and the new proprietor assumes the management of the business this week.

Kansas

Manager C. B. Yost has opened his newest and most modern picture theater, the Royal. The entrance of the Royal is one of the most artistic in Kansas. The eagle, which surmounts the whole of the structure, is seven feet from the tip of one wing to the tip of the other, and sets off the arch at the top of the building most effectively. Lights will play upon this ornament from concealed globes, giving it the appearance of silver. The large figures of the muses at either side of the large clock are very striking, and the electric clock not only adds to the appearance of the front, but fills a long-felt want. The interior decorations are of tan and brown, and an orchestran, costing in the neighborhood of $3,500, has been installed and will take the place of a full orchestra. The ventilating system is the last word in this line of work and was installed by Mr. Yost at tremendous cost. All air is filtered before being forced into the building. The operator's booth is replete with every convenience and modern equipment and is absolutely fireproof. Sanitary drinking fountains are at the sides of the entrance and taken as a whole every detail necessary for the convenience and comfort of the public has been installed.

Col. Gordon has purchased the picture show B. Hawes was operating on the west side, Wichita.

Maryland

The Walbrook theater, North avenue and Rosedale street, Baltimore, now under the course of construction, is about ready for opening. The building is being built under strictly fireproof conditions. The entire structure is of rough-faced brick and reinforced concrete. The large balcony will seat over 200 persons, while the downstairs will seat about 1,200, with standing room for 150. The interior will be decorated with mural paintings of immense size around the walls and the ornamental ceiling will be supplemented with a beautiful electric shower. Pictures and vaudeville will be the policy.

Massachusetts

Movie Advertising company of New England, Inc., Boston; Abraham A. Rothenbery, Arthur M. Harvey, Camilla M. Shea; $100,000.

Motion Picture Advertising Company, Boston; John J. Olsen, Thomas O. Olsen, John F. Mahoney, James J. White, Jr.; $10,000.

Michigan

Articles of incorporation of the Owosso Theater company have been filed with the secretary of state. The company will specialize in moving-picture entertainments, although occasionally offering vaudeville and musical comedy. The corporation is capitalized at $10,000 and the stockholders are Eugene Brewer, Dr. Gaylord Finch, Frank Rayen and Major M. J. Phillips. The latter part of June a theater seating 700 will be opened.

The Traverse City State hospital has installed a new picture machine.

The Patriotic Film & Amusement company, Benton Harbor, $5,000.

Fred Patterson will remodel the two stores at 113-15 West Main street, Owosso, owned by the Patterson estate, into a theater.

Michigan

The Daisy theater, Central Lake, which has been closed all winter, has been reopened by its new managers, Glen Beach and Sydney Upthegrove.

A new airdrome is to be opened in the early summer by R. E. Dunham, proprietor of the Star theater, on Trowbridge street, Allegan.

The Vaudette theater in Three Rivers is now owned by George Pierce of Grand Rapids.

Negotiations, reported to have been closed, between the owners of the vacant property on Beach street in the rear of the five-story building now under construction on the southeast corner of West Kearsley and Beach streets, known as the Bush building, and the Fuller Claflin company, theater builders of Detroit, it is said, will result in the erection at once of a theater building on this site, of the type of the Duplex theater recently opened in Detroit, giving Flint a photoplay house which, as a so-called Duplex, will embody what is claimed to be the most up-to-date idea in picture theaters. Flint's Duplex will seat over 1,600 people. Its capacity on the ground floor will approximate 1,100, with balcony accommodations for about 500. The work of erection will be rushed with a view to opening the theater in September.

Minnesota

The new Gaffney moving-picture theater in Morris is completed.

The Gem theater has been remodeled and Preston now has one of the finest motion-picture houses in this vicinity.

Missouri

Work on the remodeling of the first floor of the Elks building, Springfield, into a picture theater is being pushed, and H. H. Hughes and E. E. West, owners, will give as the first attraction "The Battle Cry of Peace."

The blowing out of a fuse in the operator's room in the Grand Central theater, Sixth and Market streets, St. Louis, caused a loss of $1,000 in destroyed films.

J. H. Nichols has purchased the interest of his partner, W. F. Hirrlinger, in the Star theater in Clarence. Mr. Nicholas has assumed charge.

The Grand theater in the Kirby building, Springfield, has been rented to Gus Bennert, who will redecorate the interior and exterior.

The Kingsland Theater and Realty company, which has been organized by Harry W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr., will commence construction work this week on a fireproof moving-picture theater to be called the Kingsland, with a seating capacity of 1,600, on the west side of Grand avenue, south of Meramec street, St. Louis. The walls will be equipped with large swinging sashes, extending from floor to ceiling, which can be opened and closed, according to weather conditions. The building will be constructed of red matt brick and stucco, with a roof of towers and mansard of red Spanish tile and will cost $35,000. The theater will be managed by Harry W. Lohrum.

A moving-picture theater seating 750 people will be erected in Chillicothe. Cost, $25,000.

C. C. Kelly, 4867-69 Natural Bridge, St. Louis, one-story picture show; $6,000. Lewis R. & B. company, contractors.

Mississippi

Biloxi's two biggest open-air theaters, the Gaiety and the Big Airdome, are now operating for the benefit of theatergoers of the city.

Purnell Birdsong has opened an open air theater at Clarksdale. Mr. Birdsong has contracted for Bluebird, Universal and General films.

Montana

People's Theater company of Butte; capitalization, $75,000, of which $300 has been paid in; incorporators, George Nelson and associates.

Nebraska

The Lyric theater, North Fifth street, Beatrice, has been taken over by H. W. Crosson of Hastings.

New Jersey

A syndicate composed of Newton B. T. Roney, Gordon Coulter and William P. Hallinger has purchased the property at the southeast corner of Broadway and Carman street, Camden, for $35,000, and will erect a large motion picture theater.

The Putnam-Jacobs Theaters company has been incorporated by William B. Putnam, George W. Jacobs and Charles Rosenthal, all of Newark. Edward R. McGlynn, 810 Broad street, was named statutory agent. The company has taken over the Paramount theater at Broad and Hill streets from the Chelsa Securities company, and will show first-run motion pictures.

New York

Mrs. Belle Neuman Zilbermann has opened a picture theater in the residential district of Homecrest, Brooklyn.

Motion Picture Forum, New York; $5,000; Jacob W. Binder, William M. Seabury and Charles R. Macauley; Manhattan.

Piedmont Syndicate; act as agency for sale of stocks, bonds, etc., operate motion picture theaters, etc.; $1,000; Bernard M. Wood, Hugh L. Gardner and Hewitt C. Wood; Manhattan.

Associated Film Producers, Inc., $25,000; Frank H. Beaver, Harold B. Stroud, Ida M. Beamer, Buffalo.

S. W. & W. Amusement company, conduct moving picture exhibitions, $10,000; Louis Schwartz, Annie Schwartz, Jos. Wacks, Manhattan.

Viking Film company, Inc., Manhattan; $2,000 to $100,000.

An involuntary petition in bankruptcy was filed April 20 against the Beacon Photoplays corporation of 327 Cumberland street, Brooklyn.

Associated Film Producers, Inc., Buffalo; motion picture business; capital, $25,000. Incorporators: F. H. Beamer, H. B. Stroud, 680 Main street; W. R. Daniels, 903 D. S. Morgan building, Buffalo.

The Please-U theater on Robinson street and the Grand theater on Vestal avenue, Binghampton, have been informed that conditions in their places of amusement, especially as relates to seats and other provisions, does not comply with the building code, and they must take the same steps and make the same improvements as has been required of the Star and other theaters if they are to continue operating their places.

Mystic Theater company has filed plans for a two-story brick theater and roof garden, 100x100, on the south side of Fifty-first street, 100 feet west of Third avenue, New York, to cost $100,000.

B. S. Moss recently concluded negotiations for the purchase of a plot of ground in the Washington Heights district on which he will build one of the largest theaters in New York.

R. W. Goelet has filed plans, through his architect, L. A. Sheinart, for a three and four-story moving picture theater, stores and lofts to be erected at 207 and 209 Park Row, 50 feet north of James street, New York. The cost is estimated at $15,000.

The Colonial theater, on Central avenue, Albany, has been sold by Morris Kentrowitz to Benjamin and William Berinstein.

Photo Chrome Film corporation, motion picture, photographic, printing, publishing, incorporated April 28 for $50,000; B. C. Elliott, S. M. Kelleher and T. F. MacMahon.

Patriot Film corporation, manufacture motion picture films of every kind and description, incorporated at Albany, April 28, for $1,000,000; Moses M. Ecktell, Edward S. Curtis and James Lougre.

Photoplay Material Bureau, motion pictures, vaudeville, general photographic business; deal in scenarios and business of booksellers and stationers, etc., $1,000; Victor E. Grossbaum, Lillian Kamber, May Berkman, Manhattan.

Fashion Films, Inc., Manhattan; motion pictures, publishing, advertising, etc.; capital, $25,000. Incorporators: E. F. Wheaton, Brokaw building; H. L. Griffith, 248 West Forty-third street; A. S. Helm, 53 West Thirty-sixth street, New York city.

August Lauter is owner of the new one-story brick moving-picture theater and roof garden, 58x103 feet, to be erected at 837 Washington avenue, New York.

The Knickerbocker theater, New York, has ended its career as a picture house.

The Strand theater, New York, has contracted for the Goldberg animated cartoons.

Lewis J. Selznick Enterprises, Inc., Manhattan. Motion-picture business; capital, $500,000. Incorporators: L. J. Selznick, 448 Riverside drive; F. Goodhue, 157 East Thirty-fourth street, New York City; T. A. Driscoll, 716 Park avenue, Hoboken, N. J.

The Universal moving-picture theater in Auburn has been taken over by N. B. Hooker of Wheeling, West Virginia, and J. N. Shwartzwalder of Elmira.

Turner Construction company obtained contracts for the erection of a seven-story reinforced concrete factory, 100x85, to be built by Pathe Freres Phonograph company on Grand avenue, between Flushing and Park avenues, Brooklyn. Helmie & Corbett are the architects.

Amine Chemical Products company, Inc., chemists, druggists, explosives, motion-picture cameras, exhibitions, vaudeville, works of art, tapestries, silverware, $10,000; H. W. Lichtenstein, J. J. Cunningham, B. F. Foster, 80 Maiden lane, New York.

Rolina Film corporation, motion pictures, films, $5,000; J. R. Rubin, M. A. Ritter, N. Ruttenberg, 1129 Vyse avenue, Bronx.

Irving Judis as president of Creston Building company, will build a one-story moving-picture theater, with stores, 117.5x65.10, on the northwest corner of Davidson avenue and Fordham road, New York.

A certificate of incorporation was filed

by the Penn theater of Brooklyn, which will do a moving-picture business. The capital is $10,000 and the directors are Samuel Lesselbaum, Mollie Lesselbaum and Gussie Warshower of Brooklyn.

Film Developing corporation, motion pictures, pictures, $100,000; C. J. Dolan, H. Bayard, J. H. Kaesen, 1790 Broadway.

John N. Courts, owner of the Casino motion-picture house, State street, Carthage, is contemplating some very extensive improvements. A new front will be installed, the seating capacity increased and a pipe organ will add to the attractiveness of the interior. There will also be an improvement in the name, changing it from the Casino to the Colonial.

North Carolina

The Rex theater, Monroe, operated by C. Smith and C. Morgan, has been purchased by G. I. R. Lentz of Concord. Mr. Lentz and family will reside in Monroe.

The Universal Film Exchange of Charlotte, to deal in moving-picture show accessories, films. The paid-in capital is $150 and the incorporators are J. J. Lanie and Paul Dubois of New York and E. F. Dardine of Charlotte.

L. Blomberg & Co. is preparing plans for the erection of a modern one-story theater building, seating about 500, at Asheville. The theater is to cater exclusively to the colored population of the city.

The Luric company, Burlington, has been chartered to operate a moving picture show. The paid-in capital is $300. J. E. Lasley of Smithfield, R. L. Holmes of Graham and R. K. Lasley of Burlington are the incorporators.

North Dakota

The Royal theater in Bowbells is a very complete picture house managed by J. H. Mohr, who is also proprietor of a show at Flaxton.

Christ Wilhelmson has disposed of the Strand theater in Fargo to Ed Nelson and Mrs. Ida Erickson for approximately $15,000. Abel Erickson, who built the theater and managed it for the first two months, will be manager for the new proprietors.

The Electric theater in Langdon was recently destroyed by fire. The theater was owned by W. F. Winter and managed by Cyril Radford.

Work has been completed with the redecorating of the Royal theater in Grand Forks, and it is now one of the finest and most up-to-date exclusive motion-picture theaters in the city. The entire interior has been completed in a mahogany finish, with a gold border around the top. Vases containing hanging ferns are artistically arranged around the sides of the theater and large ferns have been placed in the orchestra pit. An entirely new lighting system has been installed and finely finished exit signs have been placed both at the rear and front of the establishment. The lobby of the theater has also been redecorated and finished in dark mahogany. A. L. Zacheri is proprietor.

R. B. Wisch has begun the erection of his new picture theater in Mohall.

A new moving picture show has opened up for business in the Niven opera house at New Rockford, and it will be known as the Strand.

Ohio

A new theater is to be erected in Bellefontaine by Daniel S. Gutilla. He has purchased the Neer building, South Main street. The building will be remodeled and equipped for a modern moving-picture theater. Total cost is estimated at $23,000. The theater will seat between 500 and 600 persons. Work will begin at once.

All of the motion-picture houses in Springfield were inspected as to their electrical equipment by Albert H. Sterling, of the department of the state fire marshal, of Columbus. Flashed on the screen before each reel of pictures will be a slide bearing the official seal of Ohio, announcing that the theater has been officially inspected and pronounced safe by the state fire marshal, Bert Buckley.

C. I. Beach has purchased the Majestic theater in Bucyrus, of Chacopulos Bros. and has taken possession.

The Columbia theater, owned by the Sun Amusement company, Springfield, will be remodeled to seat 2,000 persons.

The Bagshaw Feature Film company, Cincinnati, $10,000. J. Franklin Bagshaw.

No particulars on the inspection of motion pictures were given by Mr. Irwin other than that all the moving-picture houses in Urbana, with the exception of one, were given his O. K.

It has been reported that negotiations are on to remodel one of the rooms of the Loomis Realty company's building at Euclid avenue and East Eighteenth street, Cleveland, into a motion-picture theater to seat about 300 persons.

The Majestic is the name directors of the Grand Amusement company have decided upon for the new motion picture theater now under construction at Walnut street and Dickson avenue, Marion, and which is to be opened about August 1. With the exception of the interior decorating work all contracts for the new house have been let.

The B. H. Nye Amusement company, Marietta, $5,000; Mary Whelan Nye.

The Ohio State Theaters company, McConnelsville, $10,000; G. H. Bain.

A permit has been issued to the Liberty Theater company for the construction of fireproof brick and concrete moving picture theater at 832-34 Liberty street, Cincinnati. The cost of the theater will be approximately $20,000.

Bryan Hubble has purchased the Pastime moving picture theater, St. Marys.

The Midland Film Manufacturing company, Cincinnati, $250,000; Henry P. Angel, George Ross, H. A. Smith.

Mansfield's new motion picture theater, the Majestic, is now under construction at the corner of Walnut and Dickson avenue. It is expected to be ready for occupancy about the first of August.

The Exclusive Photoplay Service company, Cleveland; $30,000; Frank L. Greenwald, W. Wililams, F. G. Schram, B. J. Sawyer, S. Horner.

Oregon

Reliable Film Service, Portland; capitalization, $5,000; incorporators, C. H. Johnson, M. A. Johnson, E. A. Stone.

By a deal recently closed, E. L. Cooper and John Greulich became owners of the Alta moving-picture theater in Pendleton. They already owned the Cosy theater, and will hereafter conduct both places. Deery & Chanler formerly owned the Alta.

Kemper Brothers' picture show in Hubbard was destroyed by fire.

Pennsylvania

The moving-picture theater at the northeast corner of Sixth and Pike streets, Philadelphia, assessed at $25,000, has been sold by Esther Altman to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000.

D. M. Wagner, proprietor of the Euclid moving-picture house, Reading, has installed a modern mirror screen and has placed an order for a Simplex motion-picture machine.

George Secs will erect a motion-picture theater in Farrell on Idaho street, which will cost approximately $25,000. The building will be finished some time in the fall.

The Real Estate company of Pittsburgh, by A. C. Vogeley, reports having closed the following leases for firms dealing in or allied with motion pictures: To the Unicorn Film Service, the storeroom at 125 Fourth avenue; Quality Film Exchange, storerooms at 405-407 Ferry street; space in the Decatur building, corner Fourth avenue and Decatur street, to the Greele Feature company, Fox Film corporation, and the Superior Service, Inc., and storerooms on the first floor to V. L. S. E., Inc., and George Kleine; the building at 111-113 Fourth avenue, to the Weiland Feature Film company, and 101 Fourth avenue, to the Keno Features. Also to the Movie Men's Association the entire second floor of the Lloyd building, corner of Diamond street and Market square, for club and assembly rooms.

A moving-picture theater, together with four two-story stores at 6145 to 6151 Germantown avenue, corner of Tulpehocken street, Philadelphia, has been conveyed by John A. Bader to Charles P. Will, subject to a mortgage of $40,000. The property has a frontage of 87.3 feet by a depth of 100 feet, and is assessed at $40,000.

A building permit has been issued to John Hauser, owner, for the construction of a new motion-picture theater on the north side of Eighteenth, between Walnut and Cherry streets, Erie. The new theater will be known as the New American. The estimated cost is $6,000.

The one-story brick motion-picture theater at 4817 to 4821 North Broad street, Philadelphia, has been sold to N. L. Carodisky by Rosario Magazzu for a nominal consideration subject to mortgages aggregating $14,400.

Frank Fabel, proprietor of a moving-picture theater in Stroudsburg, has filed voluntary petition in bankruptcy in United States court. An order of adjudication was issued and the matter referred to Morgan S. Kauffman, referee.

The Electric theater, which has been showing motion pictures at Highstown for about six years, has closed.

MOTOGRAPHY

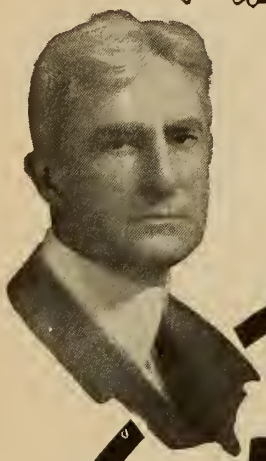
The MOTION PICTURE TRADE JOURNAL

Vol. XV CHICAGO, JUNE 10, 1916 No. 24

FLORENCE LA BADIE WITH THANHOUSER

Paid Circulation of this Edition Exceeds 10,000 Copies

THE
NATIONAL DRAMA CORPORATION



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AMERICA'S FOREMOST COMPOSER

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NEW YORK
TUESDAY EVENING
JUNE 6

OFFICES OF THE CORPORATION : 1480 BROADWAY, NEW YORK

A TRIANGLE MESSAGE

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK
RECEIVED
TRIANGLE FILM CORP.
May twentieth
1 9 1 6
Triangle Film Corporation,
1457 Broadway,
New York City.
Gentlemen:
I have just seen Douglas Fairbanks in "Reggie Mixes In", also making the sixth picture that I have booked, and cannot refrain from telling you that never in my career have I seen or had the pleasure of booking such wonderful pictures that have been so consistent in their general excellence. Their artistic value, their direction, their quality and everything about them have given to the Rialto Theatre solidity and have created a standard that I know will be impossible to duplicate with any other films now before the American public.
The pictures are improving, the comedies are especially good, and on the whole I am not only satisfied but thoroughly delighted, and I am sure that any exhibitor who will handle these pictures in the proper manner will create for himself a following that nothing but sheer stupidity and neglect could ever destroy.
Wishing you every success and trusting that you will continue with the good work, I am
Very sincerely yours,
SLR/S

The above letter should be of particular interest to motion picture exhibitors at this time.

From S. L. Rothapfel, the dean of the motion picture exhibiting business, it should be of the greatest importance to the exhibitor who is considering whether or not his audience will appreciate and pay to see TRIANGLE PICTURE PLAYS.

Seven months ago TRIANGLE PLAYS were first released without a single theatre. Now the number of theatres showing these pictures runs into the thousands, which in itself is proof enough that the public enjoys and is in fact enthusiastic over the presentation of TRIANGLE PICTURES.

Cheap motion pictures no longer satisfy the public. Bigger and better pictures with bigger and better plots, people and ideas, are required now—pictures of the TRIANGLE sort are essential for the successful house.

If you are an exhibitor and are not running TRIANGLE PLAYS write us for information.

Triangle Film Corporation

1459 Broadway **New York City**

Tom Moore, Anna Nilsson and William Sherwood in "Beyond Recall," the eighth chapter of Pathe's "Who's Guilty?" series.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, JUNE 10, 1916 No. 24

Do We Know Our Own Business?

BY FRANK J. REMBUSCH

President F. J. Rembusch Enterprises and Rembusch Amusement Company, Shelbyville, Indiana.

READING MOTOGRAPHY's editorial of May 20, "The Man Who Butts Into the Game," I first became aware that a letter I had written inadvertently inspired it. I am now invited to prove my statement, "Folks engaged in the motion picture business are the rottenest bookkeepers in the world." In my humble way I will try to do so, and if there are exhibitors who disagree with me, let them remember that I write not from theories, but from the actual experiences of ten years in motion picture presentation.

Frank J. Rembusch.

I have owned de luxe shows and dump shows, and my experience is supplemented by the experience of thousands of other exhibitors with whom I have had dealings, in all parts of the world, through the sale of "Rembusch screens." If my experiences do not check with yours, Mr. Exhibitor, they will in time if you are in the business long enough —unless present conditions change a great deal.

I reiterate: We are the poorest bookkeepers in the world, because we have no standards whatever on which to base our figures.

Some great philosopher once gave this advice: "Know thyself." We need very much the same advice, "Know our business."

We know a lot of gush, but little of the brass tacks.

Mention motion pictures to anybody, any time, anywhere, and away we all soar into superlatives. Hurrah! We are it. I have heard it said a thousand times, "Isn't it wonderful?" "Oh, my! Isn't it just wonderful?" And immediately we exhibitors strut around like a peacock and swell up like a hop-toad, and as a consequence somebody starts an opposition house.

True, we have had a wonderful growth; so has many a bawling calf. In fact, our growth has been entirely too wonderful and too rapid and many of us have growing pains as a consequence.

There is a crazy idea in the minds of the public and most of the exhibitors that this business has unlimited possibilities; that you can keep right on making more and more film; building more and more houses; showing a longer and longer program; increasing more and more the price of your service and the price of your admission; and you will keep right on to the golden road of prosperity, at the end of which you will be a billionaire. And yet the undeniable fact remains that this business has a very limited field and a very close margin, and the moment you get too much on one side of the scales you will spill the beans.

Let me ask you, Mr. Exhibitor, how much stability has your business?

What are its future prospects? What is your depreciation? Can you and are you willing to keep right on the way you are? Does your balance sheet show all of this?

If it does not, you are a poor bookkeeper.

Let's figure this business like a shoemaker does when he sells his shoes; the coal man, tons of coal; the butcher, pounds of meat; but let's begin by elimiating the "beef trust" and by the aid of a stout rope and a bull ring tie it where it can't be seen or heard, and then look the facts in the face.

Motion Picture Bookkeeping—Lesson No. 1— Opening an Account

Some many moons ago I begged a prospective exhibitor not to start a picture show. I told him there was not room for another show, as the business was well taken care of. As usual, he would not believe me, nor the facts and figures I presented. A few months after he was operating he discovered I had told the truth, and the whole truth. I then asked him to tell me just what idea or motive caused him to start another show against my strong advice. These were his words, "Well, F. J., it was just like this: several times I went to the other houses and I could not get in and it seemed to me like there was a whole lot of business getting away." On close questioning I found that the particular time when this man couldn't get in was between 7:30 and 9 o'clock on Saturday nights, when the weather was exceptionally good and there was a good drawing program. I went farther and showed him that there was just an average of about thirty or forty people turned away on these few particular nights and called attention to the fact that during the rest of the week there never was a minute but that there were many, many empty seats in all the houses. For one hour there was a surplus sometimes

and in actual dollars and cents this surplus amounted to about $5. Therefore, in order to take care of a surplus of $5, this man put in another house seating more than 600 people, at an expense of $10.000. It sounds ridiculous; but it is a sad fact, and has happened many, many times, and is still happening right along. That is what I call *some bookkeeping.*

Lesson No. 2 — Cash

A city of five thousand inhabitants will only support one first-class motion picture show, and the average box office receipts will be $300 a week. Now please don't let anybody misunderstand me. I am more concerned that you get the idea of the *amount of money available* than how many shows there are usually in a city of a certain number of inhabitants. Here is where we have made our mistake. A prospective exhibitor figures on a certain number of shows in a certain locality without respect to whether they are small shows or large shows, first class or fourth class, de luxe or dump. Three dump shows could probably get by in a small city where two first-class shows would starve to death. When two or three small shows are in opposition they are limited in seating capacity and expense and they won't hurt each other, where two large shows under large expense will starve.

I have been operating shows in several cities and I keep my box office receipts for a whole year on one card. I can compare any week in any year at a glance. For example, I look at four years. The first week in October in each year on one of my cards shows the gross box office receipts were in the neighborhood of $315, and they did not vary $5 in the four years, and in between two years there is only a variation of thirty-five cents. This is neither a coincidence nor an accident. It is a simple business fact. I was working the business as hard as I could, and I was getting everything in sight. There is a certain level or limit, and if you are running your show for all there is to it, you will get that much and no more.

Lesson No. 3 — Lightning Division

No business divides up as quickly as the motion picture business. Some wise man who knew more about the theory than the practice of things has said, "It is an economic law that every new business makes its own business." In other words, you can keep right on keeping on. I say it is not so. Let us take a city of ten thousand inhabitants as an average. The box office receipts will run about $600. This will support two first-class shows. (It might support several little dumps—like a case I came across the other day where the owner did the operating, his wife sold the tickets, and they had an automatic piano. The man's salary was what he took in. This is exceptional and is not to be reckoned with.) Now, say there is $600 available for two shows and another show starts. Those of you who have had the experience know the results. You where the business is not overdone—I would advise you to get down on your prayer bones and pray every night that the fool that is born every minute will not start a picture show in your town. A city of ten thousand will support more than thirty grocery stores, a dozen drug stores, the same number of saloons, and if one more or less of these is born or dies it makes little impression on the balance. But when you have two picture shows and you put in another one, you have an example of lightning division which you can well use in your motion picture bookkeeping. Hundreds of times have I seen an exhibitor making a nice living one day; over night a new show opens and immediately he starves. The hazards of your business should show on your balance sheet; and just as an insurance company would charge an extra premium on your life insurance if you were working at a hazardous occupation, so you should charge off a certain per cent every week on account of the hazards of the business.

Lesson No. 4 — Sudden Slump in the Market

Can you imagine any other business in which your clientele will leave you so suddenly? If you were a professional man, a doctor or a lawyer, and another doctor or lawyer came to town, everybody wouldn't rush off at once to consult the new man. If you have an old established mercantile business, can another man take it way from you over night? But when the motion picture business is overdone, it is overdone, and your best friends will go over to see the new show. People like diversion in their amusement. That is what makes amusement—diversion. When I think of this particular point the proposition really looks hopeless and helpless.

Lesson No. 5 — Eliminating Competition

They say a cat has nine lives, but I have seen motion picture theaters that have ninety. In no other business is it so hard to eliminate competition. After the mistake is made and there are too many shows, there seems to be nothing to do but to hold on. Recently an exhibitor friend asked me to go with him and look at a show in the residence district of a large city. He said, "F. J., I know you have had a world of experience. I want you to tell me what to do with this show. Would you change the lights here? Would you put posters there? What program would you use?" I could think of nothing to say except, "It would be better if this show had never been born." Here was a show that had never made a dollar outside of the first three months when it opened. It cost $15,000 to build it and that much has been lost in it in addition. There was no more reason for that show than the fifth wheel on a wagon. There it stands—a big white elephant—hungry for the new sucker who comes along every few months believing he has P. T. Barnum beaten forty ways to breakfast. He has been reading a lot of nice things in the trade journals and in the newspapers about programs, personality and perfumery. He feels sure that here is a gold mine which his superior qualifications will be able to develop. He puts in his little dab and in a few months he is a much wiser, sadder and leaner man.

Lesson No. 6 — Depreciation

If that building could be turned into a stable, a garage or barn, or wiped off the face of the earth, the agony would be over; but the proprietor told me he couldn't afford to do that. There is $5,000 invested in the equipment alone; besides, it would cost $1,500 to change the floor and the roof. So there you are. He would rather get a litle rent and a little per cent than make the change. If he takes out this $5,000 equipment it will dwindle down to about $300 worth of junk. I know, because I bought a show at receiver's sale for $200 that was offered to me for $6,000 a year before. In a motion picture show there is *some* depreciation. There should be a 20 per cent depreciation charged off every year and sometimes there has to be 100. Does your balance sheet show it? If it don't, you are a poor bookkeeper.

Lesson No. 7 — Business Secrets

Do you know of any other business where your business is everybody's business and where it is so easy to break in (and I might add, so you don't forget it, so hard to break out)? Buy the first and last ticket, stand across the street with a checker, and you know just what the other man is taking in. Go to a film exchange, a supply man, and he will put you right in the business all except putting up the money, which kindly he allows you to do.

Lesson No. 8 — Supplying the Demand

At first folks came to our motion picture theaters because they gave cheap and short entertainment. If you were running a restaurant and a man only wanted one piece of pie, you wouldn't insist on him eating two and thereby perhaps make him ill. We do worse than that. Folks come in to see pictures with the idea of staying about forty-five minutes. In order to kill our competitor we go ahead and give them about two hours. We show them reel after reel until they reel out, worn out, and so sick of pictures one day that they don't come back the next. They certainly don't go to two shows any more. I remember in the old days, when we showed one reel for a nickel, when they would come back and see the same show the same day. Now the complaint is, "Your show is too long," "It is very fine, but it keeps me up too late," etc. It is absolutely physically impossible for the average person to enjoy more than an hour's motion picture entertainment on account of the very close concentration required, especially today with the heavy dramas we are showing. We might add in our ledger here that by this method we kill the goose that lays the golden egg.

Lesson No. 9 — This Is a Five-Cent Business

We hear a great deal about dollar motion pictures —what some great exhibitor like my friend Rothapfel is doing. Now I would not detract one iota from the glory of Rothapfel's work. But we can't all be Rothapfels—some of us have to be common dubs. Rothapfel is an inspiration, a tonic, yet we can't all work on Broadway because some of us have to take care of the small town conditions. One of the things that made the motion picture popular was its price. There should be five-cent shows running a five-cent program and ten-cent shows running a ten-cent program. However, let me get to the dollars and cents of it, or rather the sense of it. I had six exhibitors together recently who were all running at ten cents and had been in the business quite a while. It happened we were not competitors, so we could tell the truth. I put up a proposition like this to each: "Are your box office receipts doubled since you are showing at a dime instead of a nickel?" In every case they agreed that they did get a litle extra money at first, but on the whole it quickly dropped to the old level. Now there are exceptions to this case, but the point I want to bring out strongly is this—*that there is just so much money available for motion pictures and that is all.* If raising the price would double the business, why not keep on keeping on? *But it don't.*

Lesson No. 10 — Competition

When I hear exhibitors talk and explain the reasons for poor business I am inclined to believe that the greatest asset the exhibitor possesses is hope. In the exhibitor hope springs eternal. First comes the weather; it has been too cold; it is too warm; too much rain; it was such a nice evening that everybody stayed out of doors; farmers didn't come in because it was too bad or it was so nice they were all at work. We did pretty well considering the counter attractions. Perhaps it was a poker party or prayer meeting; a revival or prize fight; a ladies' aid or cabaret; matinee musicale or badger fight; there was a big fire or ball: circuses, carnivals, picnics, band concerts, basket-ball, croquet, or the high school play, and don't forget the automobile. In times past folks came in summer time to see pictures for diversion. Now they take it out in joy rides. Verily, the business is not what it used to be.

Recapitulation

Neither manufacturers nor exhibitors are making money, and if they keep the right kind of books, 95 per cent are losing. You can't keep on paying more and more for your film service because there is not more and more money available. You can't keep adding show after show, because there are not enough people to fill the seats. You can't keep showing more and more reels of film and expect people to retain an appetite for motion pictures. You can't keep charging more and more admission; if you do, they will just come a less number of times. Today I am paying $15 a day for film service where a few years ago I paid $15 a week. Today I bow low and say, "Thank you," "Come again, you are always welcome." A few years ago we gave them stay over checks and made them pay twice or beat it. One year in the old days I made $6,000 out of a $1,000 investment. Show me the exhibitor that is making $1,000 on each $6,000 invested now. Then you didn't work at all—now you work day and night.

Final Summary

Apply business principles to the motion picture business and you will not wonder why I say it is more like a poker game. You buy film of unknown quality and they make you pay for it in advance. Here is the most perishable merchandise imaginable, because if you don't use it today there is no chance to lay it on the shelf and use it tomorrow, in case it rains today or the town breaks out with measles, chickenpox or scratch gravel. If your show doesn't pay, instead of cutting down expense you increase it. You keep right on and when you are broke you throw in your hat, your coat and your vest and strip yourself to the limit like a poker player.

What is the matter?

In Motography's editorial was told the remedy: "We wouldn't do it if we knew better." We are all overreaching ourselves. It is time we back-tracked just a little.

This business has been in existence long enough so that it can be figured out to a cent what it will and won't do, and if you verify my figures you will find them to be about correct.

Strange to say, a man may be ever so good a business man, a merchant, a financier, beforehand—after he gets into the motion picture business he fails to use any business sense or judgment.

Many a popcorn wagon in front of motion picture theaters is run with more business sense than the theater before which it stands.

Most of us are selling a dollar program for a dime, hoping that our competitor will quit.

It is a fact that we have wonderful theaters, we are a wonderful business. We are at the same time wonderfully stupid as bookkeepers.

We give the people more than they want for their

money; we have changed the whole business sections of many cities; we have doubled the rents; we have increased the value of real estate; we have brightened up the world; but our box office receipts are not keeping abreast with our progress in other lines.

Here is work for the Exhibitors' League and the Board of Trade. Let's talk more about dollars than about program. The present-day program is too heavy and is shooting over people's heads.

The public and the exhibitor must be educated to the fact that the days of get-rich-quick in motion picture presentation are over and we will have to set our stake according to the limit of its possibilities.

[*Editor's Note: Frank J. Rembusch is a candidate for the office of president of the Motion Picture Exhibitors' League of America. In justice to him we wish to state that the preceding article was written previous to the announcement of his candidacy.*]

"THE FALL OF A NATION"

First Published Outline of the Plot of the Dixon Drama of National Defense and Cast of Characters.

The premier performance of "The Fall of a Nation" will be given on June 6 at the Liberty Theater, New York.

The story opens in the New York mansion of Charles Waldron, who loves Virginia Holland, but whose big ambition is to establish the rule of imperialism in America. Miss Holland, the leader of the suffragist-peace group, comes into conflict with Congressman John Vassar. His bill providing for a large

On the firing line with the camera infantry, under Captain Thompson in the filming of "The Fall of a Nation."

American army is defeated. In the course of their political encounters, the congressman's heart is won by Virginia. She refuses him because he is so decisively opposed to her principles.

In league with Europe, Charles Waldron hatches the great treason. Twenty thousand subjects of foreign powers, living in New York, rise in the night. They capture the city from the National Guard, its sole defenders. Patriots and refugees flee to Long Island, where an American army is hastily improvised. But in the meantime a powerful fleet has brought 150,000 invaders equipped with Krupps and all the latest death-dealing devices. They whip the Americans in a three-day battle. The nation falls. Washington, Philadelphia, Boston, next Chicago and St. Louis are occupied. Waldron puts on regal uniform and is hailed viceroy of the "provinces of North America."

Virginia Holland professes loyalty to the new regime. Waldron entrusts her with organizing the Imperial Legion of Honor among American women, indicating that her reward will be the vicereine's seat at his side. While touring the country on this mission, the girl secretly enrolls the oath-bound order of the Daughters of Jael. She swears a million girls and women to the destruction of the foreign usurpers. Those who cannot be won over by the women are marked for certain death.

In a night the Daughters of Jael and their male colleagues fall upon the reveling Imperial minions. The wireless stations are taken, the forts captured, the ships boarded, and the American cavalry tramples down and cuts to pieces the soldiers opposing it. Sun rise on the harbor of New York shows the Stars and Stripes on every ship and fort. An army of five hundred thousand men are mobilizing under General Wood to capture Boston and Norfolk.

Waldron falls in the final melee. John Vassar claims Virginia Holland, who has atoned for her peace-at-any-price folly by defying death to restore the sacred union of states.

"The Fall of a Nation" is a prologue and three acts, or twelve reels. Bartley Cushing was the principal director. William C. Thompson and John W. Boyle photographed the great spectacle.

Berst Favors Federal Censorship

J. A. Berst, vice-president and general manager of Pathe, has come out strong for federal censorship of pictures. "This is the only way in which obnoxious state censorship bills can be headed off," says Mr. Berst. "The fact that the federal government is passing upon films will be the most powerful possible argument against local censorship."

Mr. Berst made a careful study of the Hughes bill and wrote to the Hon. Dudley M. Hughes, chairman of the House Committee on Education, pointing out a number of objectionable features in the bill. On May 19 Mr. Hughes wrote Mr. Berst to the effect that many of his suggestions had been followed in the new bill. The revised bill was carefully analyzed by Mr. Berst who, on May 23, wrote Mr. Hughes in part:

"I wish to assure you that your bill will find in our firm a very strong support. All the big concerns intend to get together and discuss this bill thoroughly, and I am very confident that a resolution will be adopted for the support of the bill."

Mr. Hughes, recognizing Mr. Berst's great help in putting the bill upon a basis where it would merit the support of the manufacturers, wired Mr. Berst:

"Thanks for your letter. Have I your permission to make this letter public? Wire answer." Mr. Berst accordingly wired his consent.

When the new bill is carefully read, compared with the old one and also with Mr. Berst's first letter to Mr. Hughes, the value of the Pathe executive's suggestions and the weight they had in Washington is apparent.

About 200 supernumeraries were used in the staging of the cabaret scene in "The Wasted Years," a forthcoming Horsley-Mutual Masterpicture.

Chicago to Be League Headquarters

PERMANENT OFFICES PLAN—CONVENTION BOOMING

SMALL town motion picture showmen who have not joined the Motion Picture Exhibitors' League of America have learned through a rather bitter lesson during the past two weeks that membership in that organization is an asset in times of trouble.

Numerous of the small town showmen were without their scheduled films, owing to the strike of the express company drivers. The exchanges in many cases refused to ship films to the smaller towns for fear the showmen would not make immediate return of the films after showing them. But several of the exchanges, when showmen were members of the Motion Picture Exhibitors' League of America, accepted the guarantee of the League that the films would be returned as promised. Through this arrangement League members were enabled to give their scheduled show, while non-members, in many cases, were forced to keep their houses dark or run a substitute program.

The exchanges have had so much trouble through the failure of small town showmen to return films that they have adopted a rule to continue during the strike, that except in case of return being guaranteed by the League, films will not be shipped. If a showman at a point where there is not an exchange desires a film he must journey to the exchange point, obtain the film and guarantee to return it personally. At all points within striking distance of the exchange points the exchange managers continue to make delivery by automobile and special messengers.

The fact that so many non-members of the Motion Picture Exhibitors' League of America have failed to receive their films has caused a big jump in the League membership, especially of the Illinois and Indiana branches. This increased membership is encouraging to the committees who are doing the active work in an effort to make the coming convention and show to be held at the Coliseum, Chicago, July 10 to 18, inclusive, the biggest thing that has ever been held in the motion picture industry.

Everybody connected with the show and convention is working under high pressure and is advertising the "one convention—one show" propaganda with the idea of proving to the trade that the time for the one show is during the annual convention of the Motion Picture Exhibitors' League of America and the place is the city in which that convention is held.

William J. Sweeney, chairman of the convention and show committee, had his first opportunity to place the "one convention—one show" idea before a large body of showmen when he journeyed to Omaha last week to attend the ball of the Omaha Screen and Photoplay Managers' Association. He placed the proposition squarely before the Omaha showmen and they were enthusiastic regarding it. They also were enthusiastic over Chicago as the one city which should be named as the perpetual convention and show city. In Omaha it was agreed that every showman would take up the matter with his exchangeman with a request that the exchangeman pass the suggestion on to headquarters. This plan is to be followed wherever there is a branch of the League.

M. G. Watkins, of the American Standard Motion Picture Corporation, accompanied Mr. Sweeney to Omaha and did some convincing talking on the "one convention—one show" idea.

There is a movement on foot to appoint an executive secretary for the League who will have headquarters at Chicago and who will work continually to advance the interest of the League and its members. Although the League is chartered in Ohio, it is the consensus of opinion that headquarters should be in Chicago.

During the last year the offices of the League have been in the hat of Fred J. Herrington, the president, and the offices have been kept moving from one part of the country to the other as the president jumped. The result of this moving office was that it was very nearly impossible to obtain any rapid information regarding the League, as the president was traveling most of the time and the secretary failed to answer correspondence.

With the appointment of an executive secretary and the opening of offices at Chicago all this will be changed and showmen-members will be able to get quick action on every matter.

The present plan is to have the office of executive secretary carry a living salary with it, in order to obtain the services of some man who ranks high in the motion picture business, who is popular with showmen and manufacturers alike, and who knows every angle of the business. Just who this "man of the hour" will be is problematical at present. Several names have been mentioned but none of those mentioned will accept if satisfactory salary inducements are not offered.

It is hoped to clear enough money on the forthcoming Coliseum show to pay for the opening of the Chicago offices and to provide for the salary of the executive secretary and his office force for at least one year. An increase in membership of about three thousand showmen would assure the appointment of the right man as executive secretary and would eliminate the necessity of making the appointment contingent upon the success of the show.

L. W. Brophy of Oklahoma, one of the present League officers and one of the most popular men in the business, reports that the entire Southwest is enthusiastic over the "one convention—one show" idea. He has written to headquarters declaring that if the plan is carried out and if the two New York shows are given up he can enroll nearly every exhibitor in Oklahoma, New Mexico and Texas as members of the League. "And, if they join," Mr. Brophy writes, "they will charter special trains to attend the Chicago convention. We are for Chicago all the time down here and it is about time we proved to the manufacturers that Chicago is the natural film center of the United States."

Chicago manufacturers and accessory men are doing everything in their power to back the League and make the show a tremendous success. They are vying with each other in an effort to outdo the East, and it looks very much as if they will succeed. The show committees have been paired off and each pair now is busy from morning until night calling upon interested parties. Their nightly reports are optimistic and where they do not bring in signed contracts for floor space they do bring in promises.

The chances are that there will be no convention advertising program, although this question is not defi-

nitely settled. The program committee is divided on the matter, some believing that a program should carry advertising and others taking the stand that they are asking all from the manufacturers they should ask when they get them to purchase floor space.

"We have no right to take two wallops at the manufacturers," said one member of the committee. "We are running this show from the standpoint of economy and efficiency and are attempting to give the trade all possible benefit at the least possible expense. Let us forget the advertising program. It will cost more to get it up than we may hope to get out of it, and the manufacturers will feel more kindly toward us without the program."

The plan of closing all the motion picture houses in the country during the month of July is not meeting with any marked success. Most of the showmen acknowledge that they would like to close during the month and would be willing to do so provided their competitors also would close. While the July closing probably will not be brought around immediately, the League will continue to work on the plan with hope of ultimate success.

Every mail is loaded with photographs of women for entry into the beauty contest. One desk at League headquarters, 1413 Masonic Temple, Chicago, is filled with photographs of women who seek the hundred dollar prize with the motion picture contract which goes to the winner of the contest. All entries in the beauty contest should send their photographs to League headquarters and should see that the name of the contestant is written on the back of the photograph.

The hotel headquarters question has not been settled as yet. All of the large Chicago hotels are bidding for the privilege of being the headquarters for the visiting showmen, but the contest has narrowed down to a vigorous fight between the La Salle and Sherman.

Word has been received from New York that the eastern showmen will travel west on special convention trains, the details of which are in the hands of Sam Spedon, the popular publicity man with the Vitagraph Company of America. He reports that he has his hands full taking care of reservations and that he expects to pick up showmen all along the route between New York and Chicago.

* * *

Fill out these coupons and mail them today:

Motion Picture Exhibitors' League of America,
1413 Masonic Temple, Chicago, Ill.

I am in favor of having all the motion picture theaters in the country closed each year during the month of July.

Name .....

Theater .....

City .....

* * *

Motion Picture Exhibitors' League of America,
1413 Masonic Temple, Chicago, Ill.

Enclosed find five dollars to pay my initiation fee as a member of the Motion Picture Exhibitors' League of America.

Name .....

Theater .....

City .....

Edna Goodrich Charms in New Film

"Miss Edna Goodrich," said a by-stander who chanced to see the forthcoming Oliver Morosco Photoplay Company release, "The Making of Maddalena," "has certainly brought to the screen a charm as well as a versatility that marks an epoch in the filming of high class photoplays. Miss Goodrich has long been before the American public as an actress of unusual stage attractiveness, but her bringing to the screen an even intensified beauty speaks well not only for her but for the Morosco director."

As an evidence of Miss Goodrich's fidelity of make-up in "The Making of Maddalena," in which Miss Goodrich takes the part of an artist's model, an Italian who had strayed into the projection room, after seeing a few feet of the film remarked: "Is she an Italian?" His keen eye had been unable to detect that she was not Italian born.

"The Making of Maddalena" is a story of peculiarly strong heart appeal. Miss Goodrich enters the scenes as an artist's model whose chief affliction is a brutal father. Later she is made love to and finally marries the son of a rich American—only to have marital unhappiness that would crush the heart of a weaker heroine. With husband gone and family ties uprooted, Miss Goodrich as Maddalena makes her way in the world alone until she is finally rescued by some American friends who have known her in the days gone by. They bring her to America and the reconciliation with the husband takes place as the crowning feature of a life devoted to service to others.

Throughout the picture Miss Goodrich is a moving picture of liveliness—a fact which will bring pleasure to those thousands of fans who view her beautiful portrayal of the exquisite Maddalena.

"Woman Who Dared" Shown June 30

In order that it may have every opportunity of perfecting "The Woman Who Dared" to the very last detail in the cutting and assembling of the film, the California Motion Picture Corporation has decided to postpone its trade showing at the Rialto Theater, New York, until Friday, June 30. Tuesday, June 20, was the original date planned. The coming film has attracted a good deal of attention and is eagerly looked forward to by the trade.

Audrey Munson, famous artist's model, is soon to be starred by the Mutual in a seven-act feature, screened at the American studios in Santa Barbara. In numerous of the scenes, Miss Munson appears entirely in the nude. Notable poses in which Miss Munson will be seen in this allegorical masterpiece, will be that of "Descending Night," and various other works of noted masters.

Showmen in attendance at the Chicago convention and Motion Picture Industry exhibit to be held July 10 to 18, inclusive, may keep in close touch with home by having their mail and telegraph messages addressed in care of MOTOGRAPHY, Monadnock Block, Chicago. Every effort will be made by MOTOGRAPHY to make immediate delivery of mail and telegrams from its exhibit in the Coliseum.

"Civilization" a Vast War Spectacle

BY CHARLES R. CONDON

IT took a long time to get to Thomas H. Ince, but the wait was worth while.

He shakes hands as though he means it, is sociable in spite of the fact that he is as busy as several people, and his conversation is without the embellishments of ego. Mr. Ince has virtually moved his bed into his suite of offices in the Hotel Astor, and there are laid the plans for the launching of his new and stupendous production, "Civilization," which opened Friday, June 2, at the Criterion Theater, New York City.

Thomas H. Ince.

"Civilization" is one of the most spectacular films ever put out—if, indeed, it is not the greatest today. It is ten reels in length, and is shown in two acts. It opens with a prologue in which one hundred and twenty-five people appear. Mr. Ince is backing this picture just as he produced it—with his whole heart and soul. Its cost balances a good fortune.

All of the realities of war, horrors, glory, and glamour find their way into this magnificent spectacle. The naval department co-operated with Mr. Ince in the staging of some stirring sea batttles; yet staging is hardly the word, for in the engagements three ships of the enemy were really destroyed by a United States torpedo boat. Two battleships, two torpedo boat destroyers, and one cruiser were the total of the government's contribution to the working material in "Civilization."

This battle, as actually fought, lasted twenty-five minutes. During that time 600 shots were fired. Ninety-two per cent were effective, which speaks pretty well for the United States navy. In the land battles thousands of men and horses are employed and cities are shelled and burned. The reflection of all this is seen in the close, intimate pictures of family life mingled with the devastation and anguish which war leaves in its bloody trail.

This is the sort of work which bears Thomas H. Ince's signature today. Five years ago he was an actor and the sole possessor of some dollar and twenty-five or dollar and thirty cents. In speaking of those days he says: "I thought then that this moving picture business was a joke. It was below the dignity of a regular fellow and couldn't last. I preserved my dignity and this attitude until one day I saw a man who used to play minor parts—roles just a shade this side of absolute obscurity—drive up to a hotel in an automobile.

"My surprise was equalled only by my curiosity to know how it had all happened. While he poured wine I asked him and was told 'The movies.' The season had been so poor that my scorn for the picture game did not last until prosperity's return, and I was soon on the Imp payroll at $5 a day. But that did not satisfy me. I declared that I was not an actor but a manager, and casually sparkled a borrowed diamond ring to give color to my confession. They believed me, and I soon went west with the company in a managerial capacity. At that time picture people calmly spoke of me as being crazy. There was a set way of doing things before the camera then, and if I wanted to try a new way, they said it was because I didn't know any better.

"That rooted belief that there was but one way of making certain kinds of pictures egged me on to pull something new. In spite of the fact that fake Indians were considered better in films than the real thing, I hired the whole 101 Wild West Show for the winter. I had been told that Indians couldn't be taught to act, but I found them easy to direct. They have a sense of humor, can appreciate the dramatic, and are excellent mimics.

"I became a spendthrift in my next diversion, being the first man to pay $50 for a scenario. This piece of wantonness provoked a landslide of criticism. The absolute abandon with which I threw away money for stories would establish a precedent impossible to follow. In spite of all of this, I knew that good scenarios were necessary and I got them. Now, of course, since competition has grown to be what it is, $50 for a story isn't looked upon as criminal rashness.

"The thing kept on growing bigger and bigger for me, and all the time, although I traveled at a pretty fast pace to keep up with the developments and add my share, I realized that I did not know it all. I have found that there is no limit to what you can do in the moving picture business and no limit to what you can learn. I'm willing to learn from anybody who can teach me. I'll take a pointer from the property or camera man every time if what he has to say can help me."

And it is that big-mindedness, ever open to suggestions and improvement, which has put Ince's Kay-Bee-Triangle pictures in the front row of today's offerings, and has made "Civilization" one of the milestones of film production and an epoch in the history of the motion picture industry.

"Civilization" took a year to produce and employs the services of 40,000 people. Mr. Ince and his staff, in their suite at the Astor Hotel, have been so besieged by state's rights men and exhibitors at large that it has been necessary to open an office in the quarters of the New York Motion Picture Corporation in the Longacre building. There Adam Kessel and Charles O. Baumann have been receiving all visitors as well as the thousands of telegrams and letters from all parts of the United States and foreign countries not immediately affected by the war, in behalf of Mr. Ince. The New York premiere of "Civilization" bids fair to break all records, as already the advance sale of seats

has been so tremendous that the house is sold out for four weeks in advance, and this one week in advance of the opening date. For the "first night" of "Civilization" 1,100 special invitations have been issued by Mr. Ince, his guests of honor including the most noted names in New York in financial, artistic, religious, social and literary circles.

While Mr. Ince does not wish to tell anything about the nature of his great masterwork, he is by no means so reticent concerning his theories in regard to the psychology of directing a titanic photo-drama.

"A really good director," he says, "must combine within himself the art of the painter, the dramatist, the architect and the poet, besides being required to possess the constitution of a horse and the nerves of a navvie. If I were asked what constitutes the principal factor of direction I should say that it consists in being able to so project one's mentality that it can be conveyed to the brains and sway the personalities of the people working under the director even if, as in the case of 'Civilization' they number as many as 40,000. It may sound like a radical statement to make, but I am more and more convinced that the psychology of the art of the director has been underestimated. Think of the gigantic tasks faced every day by our more prominent producers in instilling their ideas into the minds of huge crowds of extra people, many of whom have never before faced a camera. What is it that takes this conglomerate mass of humanity and turns them into passable actors for the time being? The personality of the director!

"In other words—again not to seem radical—I should be inclined to say that a director of a great feature picture must be to a certain extent a hypnotist in the sense that it is his will that bends to his wishes and the people working under him. To a certain extent this power is analogous to that exercised by an actor who 'gets over the footlights.' See 'Civilization' and realize for yourself if this is not true."

IOWA PICTURE CONVENTION

Business Sessions, Grand Ball and Manufacturers' Exhibits Make Des Moines Exposition Success—Many Prominent Exhibitors Present

Des Moines entertained motion picture men from all over the state and country at the annual two-day convention of the Iowa division, Motion Picture League of America, held the last week in May.

On the first day the morning was given over to the registration of exhibitors and a business session. A demonstration of projection and other machines was given in the afternoon. The first part of the evening was devoted to the showing of the latest film features and the latter part to an entertainment furnished by the various exchanges for the visitors. Boxing, vaudeville, pictures and a buffet lunch were included in the entertainment.

The second day was devoted to two business sessions and the evening was turned over to the big motion picture ball given by the Screen Club, at which several prominent screen stars were present.

The officers of the league are:

A. J. Diebold, president; A. H. Blank, vice-president; W. C. Eddy, secretary and treasurer, and J. C. Colliers, business manager. The officials of the Des Moines Screen Club are: C. E. Smith, president; A. Frankel, vice-president; H. Hiersteiner, secretary, and A. H. Blank, treasurer. Members of the convention reception committee were: M. C. Rice, Algona; Harry DeBaggo, Colfax; J. E. Bryant, Waterloo, and A. Frankel, Kip Elbert and Dan Lederman of Des Moines. The entertainment committee was made up of H. Hiersteiner, A. H. Blank, R. E. Ballantyne, C. E. Smith and F. C. Crawford.

The manufacturers arranged very attractive and interesting booths. Among those who took space were:

The Supreme Features of Minneapolis, in charge of Ted Karowitz, assisted by Doc Gardener, representing the Favorite Features Film Corporation of Minneapolis, and Ed. Copilovitch, representing the Friedman Film Corporation of Minneapolis.

The exhibit of the General Electric Company of Des Moines was in charge of Albert Penn. The Bluebird Photoplays booth was presided over by Nicholas Amos, of Des Moines. The Laemmle Film Service of Des Moines had a very attractive display in charge of D. B. Lederman, manager.

An added attraction in this booth was Hazel Johnston of Minneapolis, and her hoop, representing "Peg o' the Ring."

The Pathe Exchange, Inc., of Des Moines, booth No. 5, was presided over by Manager L. A. Sheridan. One of the most beautifully decorated booths was that of the Nicholas Power Company, in which R. W. Horn of New York, a special representative, was demonstrating the latest Power "B" machine.

The V-L-S-E of Kansas City booth was occupied by R. L. White, special representative from Kansas City, assisted by E. R. Pearson, manager at Kansas City, and L. J. Scott, publicity man. The Des Moines Slide Company had an interesting exhibit of slides. In the Newton Theater Supply Company of Des Moines V. J. Newton and H. Gose were showing specimens of Minusa screens and exploiting Power, Simplex and Motiograph machines. The Garden Feature Film Company of Des Moines was represented, with P. Rich and A. H. Blank in charge.

The Mutual Film Corporation of Des Moines had a double booth. It was occupied by R. S. Ballantyne, E. L. Myers, H. Hiersteiner, J. Hartman and C. E. Wilson. At the booth of the Metro Pictures Service of Des Moines, C. E. Smith, manager, and Frederick R. Martin distributed copies of the *Pictures Magazine*.

The Kansas City Feature Film Company and the Des Moines Film Supply Company, both of whom handle Paramount features, occupied a double booth. R. C. Libeau, the Des Moines manager, and P. C. Wreath, the Kansas City manager, were in charge, assisted by W. F. Coleman, Stanley J. Mayer, Lee D. Balsly and C. C. Mendenhall.

The booth of the Enterprise Optical Company of Chicago was occupied by Sidney B. Blakely, who demonstrated the Motiograph projection machine.

A partial registration list of the first three hours of the convention showed the following in attendance:

J. C. Colluns, Ozone-Alamo Theater, Des Moines; W. D. Ingledue, Strand, Marshalltown; E. C. Nelson, Electric, Burt; H. J. Cook, Coliseum; Walcott; W. C. Treloar, Ogden: F. C. Williams, Lyric, Cumberland; T. J. Henreyham, Palace-Majestic, Nevada; C. M. Morrison, Ruby, Gladbrook; Fred Lane, Majestic, Allerton; B. I. VanDyke, Royal, Des Moines; C. S. Hesner, Lyric, Edgewood; B. E. Sturdivant, Cincinnati; Henry DeBeggio, Star, Colfax; J. B. Abworth, Royal, Panora; W. Binkard, Royal, Royal; R. A. Hays, Lyric, Melrose; L. D. Kenworthy, Lyric, Fort Dodge; J. E. Kerns, Magic, Fort Dodge; M. C. Stover, Guthrie Center; O. N. Tuel, Stewart; H. J. Lego, Fort Dodge; B. H. Samish, Temple Grand, Preston; Chas. P. Perigine, Lyric, Corning; J. E. Benton, Albia; Leo Moore, Majestic, Centerville; R. Middlebuicher, Family, Davenport; J. E. Foley, Princess, Ames; A. W. Nicols, University, Des Moines; Wm. M. McKenzie, Englebert, Iowa City; J. Cohen, Opera House, Hudson; E. M. McCrea, Lyric, Oskaloosa; J. Dunton, Virginia, Boone; W. J. Evans, Mystic, Madrid; F. P. Lemen, Lyric, Newton; Joe Gerbracht, Twin Star, Ames; W. W. Mart, Star, Grinnell; E. F. Keeney, Palace, Carlisle; J. W. Vandolah, Orpheum, Ft. Madison; C. L. Elder, Star, Knoxville; Fred Gerbracht, Eagle, Eagle Grove; C. H. Hoover, Gem, Audubon; H. Steen, Boxholm; H. A. Beanblossom, Newton; F. E. Hughart, Grand Junction; W. A. Middleton, Iowa Falls; Lawrence Prosser, Fort Des Moines; W. J. Keefe, Hampton; Frank Smidt, Ideal, Cedar Rapids; Roy Scott, Star, Colo.; J. J. Fay, Playhouse, Cambridge; W. L. Myers, Palace, Waterloo; Albert Scrage, Ideal, Des Moines; Ralph S. Belander, Opera House, Adel; J. B. Julus and Edwin Aive, New Theatre, Fort Dodge; H. H. Russell, Opera House, Humboldt; F. L. Newman, Royal Regent, Kansas City; C. E. Budd, Lyric, Grinnell.

What Theater Men Are Doing

AN OPEN FORUM

Refuses Sensations That Reflect on Business

By M. B. Turner

Manager Turner's Theater, Greenwood, Arkansas

IT has been, and continues to be, somewhat of a struggle for me to keep my service paid for. Different towns require altogether different tactics, is my experience, and unfortunately the large exchanges fail to make the proper differentiations on rentals between live and dead towns. I have been running serial nights and some well-known comedian night. The latter months show about as much strength on the comedian nights as for the serial, with a possible argument in favor of the latter on account of one not being obliged, so to speak, to either the film company or the public to continue when the patronage does not warrant. I believe my average nights other than serial and specialty nights would show a regular loss if looked into very carefully.

I have in mind now to run classical or educational subjects at intervals. Aside from a pretty fair profit showing on the nights these are run, it seems to me such a course will elevate the general opinion as regards picture theaters and the proprietors. I keep away from the Jesse James and white slave type or ultra sensational picture plays, which doubtless show an awfully strong nightly profit, but operate strongly against the business to say nothing of me personally.

It is very well for V. L. S. E., Paramount and kindred organizations to talk twenty and twenty-five per day for picturized versions of the legitimate stage but you have to have different communities from my town to work stuff in this class. I was rather amused at the circular letter of one of these concerns. It stated there were several productions of note that from a merit standpoint alone were entitled to a showing (and really ought to be shown) in every village and hamlet throughout the country. These productions had been the means of buying automobiles for exhibitors. Perhaps I already drove a car, in which case the running of their pictures would enhance my popularity account and bank balance.

I haven't run them yet—and I'm not going to at $25 a throw. My gross wouldn't run beyond that, and when the gross is $25 I think the manager should have a minimum of $15 for himself. The big productions are all right but the price scale is all wrong.

Runs Paramounts and Metros

By Abe S. Guckenheimer

Proprietor, Arcadia Theater, Savannah, Ga.

The Arcadia was built four years ago last October. It seats 757 people on one floor and has no balcony. It was the first of the larger moving picture theaters built in the South.

I designed and built it myself. It represents an investment of $40,000 outside of the value of the lot. At the start I had two others associated with me, but am now the exclusive owner of the stock of the company. Prior to my entry in the moving picture business I conducted an extensive wholesale grocery business, but finding it unprofitable I discontinued it.

For the past two years the Arcadia has been an exclusive feature house. Up to about four months ago we changed our program daily but since that time I have been following the principle of changing every other day. We now run Paramounts and Metros entirely, and show these pictures on release dates. I find the two day showing of the best pictures far more satisfactory than a daily change. On the daily change we necessarily showed a number of mediocre features, which in my opinion detracted from the better productions.

I am now giving the house a general overhauling, both interior and exterior, and am installing six six-foot Typhoon fans.

I do not issue any house program, but use the newspapers extensively for the advertising of my daily bills.

Bang! at the Exchangeman

By Allan F. Sparrow

Secretary and Manager, Sparrow Amusement Company, Inc., Springfield, Vermont.

One day when Mr. J. Caius Caesar didn't have much of anything on his hands but a couple of wars or so, he wrote: "All Gaul is divided into three parts." So he began one of the first consolidations recorded in history.

When he had the Gaul fairly well corralled he turned it over to the moving picture exchangemen, who promptly eliminated the "u" and added an "l," appropriating all the gall that was loose about the world. And it has been so since those days. From time to time a being arose who grabbed off a bit of this gall, or found a substitute, called in the idiom of our land "bluff," and him the exchangemen welcomed as a brother, and fawned over him, and made him offers of much junk for little money. And the exhibitor was much pleased with himself, and thought he was one of the big noises—until he had run the pictures. Then he grew horns, and long whiskers, and admired himself in a large mirror and exclaimed to himself comfortingly: "Now I look even like the goat that I am." And the species waxed strong and plentiful.

But there came among them offsprings of another flock, meek of eye and trusting of disposition, even as the sheep of the fold. And the sheep and the goats got their sustenance from the same cans and gaudy paper. After a time the sheep, finding the fodder ill suited to their digestive system, looked for new fields and pastures green, particularly the fields where grow the long green. And they said one to another: "Let us pass the buck," and they passed him and all who flocked with him, and looked with tender eyes upon those who brought them rich food in the form of good plays, well produced, with films that would not cause an inundation when opened before them.

For sheep can go many months without water, and rain is an abomination to them, more especially when served lavishly on the screen. And they said to the junkmen, "Get hence, or some other place," and they got. And some wise exchangemen said to themselves, "These are queer creatures, but we must humor them," and began to feed them on the nourishment they desired. And sheep and exchangemen both waxed fat and healthy and wealthy. And so it came to pass

that the goats decreased in numbers, and those who tended them passed as the ships in the night, till there are few of their tribes left. And they are hungry and ill-fed.

"It costs us an average of $100 to land a new customer," said the head of a prominent exchange to me. "Do you think we are not doing all we can to retain him?" That is the general policy now, yet this particular exchange was so inefficient that their service was retained just four weeks before I canceled. Their inspection department did not take care of the films properly; the booker did not consider whether he would be able to get a show back from the previous exhibitor in time to send to the next theater; their poster department was lax about sending paper to fit the shows finally sent, but the treasurer was prompt in seeing that every bill was paid a week in advance. Money was their sole outlook—the money coming into their own coffers.

Another house which drew a cancellation had excellent pictures, but films which broke repeatedly. Another charged me nearly double the price paid by other exhibitors in larger towns in this vicinity—all the traffic would bear, and a little more. The pictures were excellent, but the price prohibitive.

On the other hand, one salesman visited me off and on for a year without result. Recently the time seemed ripe to try some of his pictures, and they have proven very acceptable at the price now in force.

My entrance into the game came after nearly thirty years in newspaper work, broken only by occasional flights into the theatrical field. I had a fair knowledge of human nature, knew what the general public liked from hearing comments on the outside of the houses, and had some idea of the business through association in minor degree with several moving picture theaters. First, I learned to run a machine.

Then I bought the best equipment on the market, two motor-driven machines, with the highest grade lenses. Then I hired one of the best operators in this section, gave him an assistant, and employed a pianist who *plays the pictures*. With this for a foundation, even before the theater was completed, I went to Mr. E. J. Farrell, manager of the Boston branch of the General Film Company, told him I was a greenhorn, but intended to learn the business, and asked for advice. He had one of his assistants take me around and introduce me to other exchange managers, told me a lot which I did not know, and which has been a great help.

Then he made me a price which was not a cut from the prices of others, but which seemed so alluring that it was accepted, and which has been continued ever since. I do not get all my films from him, but such as I do get are what I want. I have but to ask for a certain class of pictures and they are booked. Stuff I don't want is not shoved off on me. I demand the same treatment from all others, and if they do not give it their business association with me is very brief. I am known as a crank and a kicker; but our tribe is increasing in number every year.

Exchangemen are coming to realize that we are doing them favors by purchasing their goods. They formerly seemed to think they were doing us a favor by allowing us to use their films. Those who have gotten that idea out of their heads are now the most successful, and ere long will dominate the business, so far as the renting end is concerned; but they cannot longer dominate the class of men who have entered the managerial field.

A Wide Awake Team

From J. Marks, proprietor and manager of The Orpheum Theater, Clarksburg, W. Va., comes a letter saying:

"We would like to be numbered among the 'Wide Awake Few,' who not only use their ability to book great features but make a great specialty of their advertising.

"At every event of the year we publish a program fitting the season.

"Our advertising is in the hands of Mr. E. Richardson, our able assistant manager, and he delivers the goods and brings results."

There is no doubt that this team has its eyes open all the time. Their Easter offering in the form of a most artistic program bears witness to this fact. The cover design with a background of grey and white stripes setting off to advantage the figure in colors of a girl surrounded by Easter lilies, is very attractive. The inside of the folder also promises an interesting week for the patrons of the theater showing Shubert, Bluebird, Red Feather, Mutual, Equitable and Broadway features, and advertises the "largest pipe organ in the state."

E. Richardson "delivers the goods" in the following original verse:

A POME

Flicker! flicker! little film,
You're a jewel in your realm;
As eager people go and come
To see you at the Orpheum.

Verse is usually a precarious thing to use in advertising but the rhyme above brings out "Or-phe-um" so oddly that it does leave its effect on the mind of the reader.

Five Dollars Admission Price

"Cousin Jim," Chicago society's own photodrama, written and acted entirely by members of the elite, received its premiere at the Strand Theater on June 2. Grand opera prices, from $2 to $5, ruled at this performance, the proceeds of which will be devoted to various charitable performances. The complete Strand-Triangle performance, including Bessie Barriscale in "The Sorrows of Love," was also presented. Warde Johnstone, director of the famous Strand Symphony Orchestra, supplied special musical interpretation for "Cousin Jim," which is a brilliant combination of exciting melodrama and comedy.

The authors of "Cousin Jim" are prominent in the Chicago social world. The production was staged by the Van Dee Producing Company of Chicago.

"Cousin Jim" is a thrilling story of imaginary life in the "400," in which stolen gems, a mysterious nobleman and a dauntless detective are figures. Most of the scenes were actually laid at the exclusive Casino Club, the Onwentsia and Indian Hill Country clubs, and at the Blackstone Hotel. The mansions of a number of wealthy folk in Chicago and in Lake Forest were utilized for interior settings.

"Somewhere in France," a war story from the pen of the late Richard Harding Davis, which appeared in the *Metropolitan Magazine*, has been purchased by Thomas H. Ince.

First Aid to Theater Men

BY S. L. ROTHAPFEL

THIS controversy regarding the value of the reviews of the films published in trade journals is beginning to be very interesting. This week brings another theater man's opinion of the work of the reviewers. How many more have something to say on this subject? It would be very interesting to have a number of exhibitors tell whether they use the reviews as a help in selecting their program, what they would like to have shown in these reviews which they do not now contain, and their opinion of them in general. Come on with your ideas on this subject; we will be glad to hear them all.

34—Sometime ago we received an inquiry from the *Motion Picture News*, asking us to state our opinion regarding their reviews. We replied that the reviews in all the tradepapers were practically worthless and that it was necessary for us to get information from a private source. We now desire to give you a concrete example why we have reached this conclusion. Recently five exhibitors were given an advance screening of Florence Reed in "The Woman's Law" and all of them pronounced it a very poor feature and refused to book it. The information we get from a private source states "the story is cheap melodrama, lacks sustained interest, has little suspense and few thrills." Reviews are absolutely worthless unless you call a spade a spade, regardless of the amount of advertising you get from the manufacturer.

Evidently the difficulty with most of these exhibitors who are condemning the reviews is that they are putting a wrong construction on the object of the review. In discussing this question last week I tried to show you what points the reviewer tried to bring out in his writings. But the ultimate object and aim of these reviews is what the manager does not seem to understand.

The reviewers are not a Board of Censors, nor do they try to give that impression. They are trying to save the busy exhibitor who does not have time to see every film himself before he shows it to his patrons, or the theater man who is so situated that he cannot see the films himself. They are not trying to exploit or condemn any film. Do not consider them as dramatic critics, for they are not. They are not trying to bias your opinion one way or the other, but are aiming to give you all the details of the film, its good points and poor points, a general idea of the photography, the acting, the unusualness or triteness of the plot, and then allow you to exercise your own judgment as to whether you would like it or it would be popular with your audience.

Another question is whether the theater man in many cases gets all out of these written examinations that are embodied in them. I do not believe they appreciate the finesse of these reviews; they read them too literally and prosaically, and unless it is utterly condemned, think nothing is being said against the production.

The idea of the reviews is not to influence you one way or the other, but to help you see all sides of the picture. Why should the reviewer set himself up as a little god whose word is law and the turning up or down of whose thumb means the killing or exploiting of a picture? You would be one of the first to condemn this arbitrary ruling. His personal approval or disapproval would be of no assistance to you, for that is only one man's opinion. To get right down to rock bottom, there is no such thing as an unbiased criticism of films, books, persons, or anything else. Every person has his own tastes and is influenced by them, and in a group of five or six people the criticism of the same object and the appeal it made to them would probably be entirely different in each case.

Let us use a concrete example of what it would mean if the reviewer set himself up as the final judge by whose opinion you must abide. Suppose a critic came into your theater and cared nothing at all for the program you had booked for the week; in fact, deemed it simply worthless, although you had given careful thought to the patrons to whom you were catering and had seen every film yourself before booking it. Would you like that critic—that one displeased man—to go out and publish an article to the effect that your program was worthless, did not contain a thrill and showed nothing but cheap melodrama, and advising everyone to stay away from your theater that week? Of course this was just one man's personal opinion, but an influential man, and one whose word would be considered by all who read the article. Your program would be killed and your patrons would go elsewhere as long as you were showing this bill, and yet had they attended the performance without having first read this animadversion, probably at least five out of eight would have enjoyed it greatly. In this instance you would be the first one to condemn the critic for setting his opinion above that of everyone else and spoiling your business. Would you not have been much better pleased if that critic had given a fair criticsm pointing out the good points and the bad, and leaving it for the public to decide whether or not it cared to see the play?

Now, put yourself in the place of the manufacturer in a similar case. Perhaps some reviewer did not like the feature he was releasing and instead of giving a review gave an arbitrary personal criticism and condemned the film unmercifully and advised all exhibitors to refrain from showing it in their house. The managers would take his advice, the feature would be killed on one man's say-so, and if it had been booked it might have proved a very good business-getter for you and most pleasing to your audience.

Take the case of "The Woman's Law," which you mention. You relied implicitly on the "information from a private source" regarding this feature and did not book it. And yet I know of any number of theaters where it was shown and it "went big." You took another's adverse criticism and did not exercise any judgment on your own part. Knowing your patrons and their likes and dislikes to a great extent, you may have been sure that they would not care for this particular play, but is that any reason that the patrons of another theater in a different location might not like it?

Your remark that the reviews are based on the amount of advertising the manufacturer gives the trade journal is rather toxic. I think if you will analyze this matter you will find that your statement is untrue. For a test of the truth of this assertion take two or three issues of MOTOGRAPHY and look over the advertisers and then look over the reviews and decide

whether you do not want to modify this aspersion. The reviews are not given with any thought whatever as to whether the manufacturer is represented in the advertising pages of the paper. The aim is to give a variety, to show all the different productions of all the companies, and to make the information as diversified as possible.

35—A friend who is interested with me in my theater business, and I have been having an argument and neither one can be persuaded that he is in the wrong, so we decided to write you and abide by your decision. We are running a 500 capacity theater and are going to make some improvements and revisions in it. We have always had our ticket seller in a booth on the sidewalk and my friend claims that this is the only place the box office should be. I claim that all the theaters in town have their ticket offices on the outside and as we have room in the lobby it would be better to have it inside with just a window like a regular theater because this would be different from the other motion picture houses. What do you think?

As in all arguments, I expect both sides have brought up some points which are very strong, and although your idea of having your house different from the others in small matters as well as large, is very commendable and a spirit to be fostered, still I agree with your friend that the proper place for your ticket office is on the sidewalk.

From the time motion picture houses were first started, this little ticket booth in front of the theater has been a sign of the trade. It is in itself an advertisement, for anyone looking down the block immediately sees it and knows that it means there is a theater in the block devoted to the showing of moving pictures. I believe you would quickly agree that any kind of a sign in front of your theater was an aid in attracting attention and getting business; then why does not this outside ticket booth come under the same head of a sign?

People always like to go where the crowd is, and will always come from all directions to satisfy their curiosity as to why the crowd is forming. A ticket window may bring a crowd standing in line in the lobby of your theater, but that crowd will not be seen except by people going past your theater, while if the line starts at the ticket booth on the street it will spread to the curbing and along the street and people from both ends of the block will see it, also people passing on the street cars at either intersecting street will notice it and the comment will immediately follow, "Just see the crowd. They must have a good bill at that theater tonight." And probably they will come down that way to see what the attraction is. You have aroused their interest, you have advertised your theater, you have brought them to the door of the theater, and this advertising has cost you nothing; in fact, it has brought much money into your house.

In considering this question of the ticket booth, another very important matter to be considered is the ticket seller. You may think that it does not matter who sells the tickets, but if so, you are making a grave mistake, for the ticket seller may add greatly to the popularity of your house. In the first place it is better to have a girl for this position than a man—and the prettier the girl, the better. But if she isn't pretty, at least she must be affable and possessed of unlimited patience. The public is fond of asking questions, and no matter how trivial, it wants due respect paid to its inquiries and courtesy to itself. This is where the ticket seller can help the house greatly by her fund of general information and her manner in answering these incessant questions. Also it is well to instruct her to become acquainted with the regular patrons. If they are greeted with a cheery "good-evening" and called by name as they put down their money, it gives them a personal feeling of possession in the theater.

36—My theater is situated in a small town and is a small theater, seating about 300 people. There is one other theater in the town about the same size as mine. We both do a very good business during the winter and I imagine about split the profits, but in the summer the young people are having out-door parties and picnics and our patronage falls off so that both of us usually have to close up during July and August. Can you suggest any means whereby I could keep the patronage during the summer and get the people to come inside for their entertainment?

Why insist upon the people coming inside for their entertainment during the summer? Why not instead take your entertainment outside to them? Isn't it possible for you to find a vacant lot the use of which can be obtained for a very small sum, and open an airdome for the summer months? This will be an innovation in your town, and might be made quite the social center for the town during the summer, and at the same time keep up your profits during the warm weather.

If there is not already a fence around the lot, a canvas eight or ten feet high can be erected on stakes to form an enclosed yard. The enclosure can be arranged in a number of ways. You can have it devoted entirely to pictures with the screen of the usual theater size erected at one end and the operator's booth at the other and the chairs arranged in front of the screen as in any motion picture theater, and the entire airdome conducted the same as your regular theater; or the chairs may be arranged around tables where light refreshments and cool drinks are served and the pictures seen at the same time. Another arrangement is to divide the lot by the picture screen and the admission gate, the front part of the enclosure being used as a refreshment park in which the music from the airdome piano or orchestra may be heard, while the rear portion of the lot is arranged as the theater itself.

Nothing elaborate either in the interior or exterior equipment is necessary for the successful airdome. The chairs and tables may be of the ordinary kitchen variety painted an attractive color, and the booths merely sheds without any pretense of architectural beauty. The illumination scheme is simple, consisting of waterproof incandescent wall fixtures mounted on the fences and pavilions, or strung along waterproof leads extending from one post to another. The ticket booth is a simple form of sentry box located at the gate.

Of course the airdome is virtually a fair-weather proposition. But by a little added expense a pavilion could be built which would form a protection in inclement weather and the pictures could be shown just the same. Probably not as many people could be accommodated, but it would keep the rainy evenings from being a total loss.

It might be a good plan also to erect a stage for dancing and vary your evenings in this way, having pictures a certain number of nights and dances the others, or show the pictures for a while and then allow the young people to dance the rest of the evening. The variations which could be suggested are many, but you need to study your patrons and the customs of the town to know just what will appeal to the people and bring them into your airdome.

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Making a Convention Successful

IT is very easy to draw an analogy between the motion picture business and a public service industry such as furnishing electric light and power. The local electric company, like the picture theater, sells nothing tangible to the customer; both sell "service"—the use of something. There are other points of similarity. For instance, in both cases today's goods must be sold today; they cannot be laid on the shelf to await a possible future sale.

The National Electric Light Association is made up of operators of electric light plants, small and large, all over the country, just as the Exhibitors' League is made up of the men who operate picture theaters. But the electrical association is so old that it has now held thirty-nine conventions. Consequently it has, through long experience, gradually perfected a convention system that moves its annual meetings like clock-work and makes them profitable as well as enjoyable.

The last convention of the electrical association was held in Chicago last week, and the attendance was about six thousand. This is about what the Exhibitors' League anticipated for next July.

The general convention committee with fifty-five members, all but eleven of them local men; the exhibition committee with eleven members; the reception and entertainment committees with ten each; the local transportation with five; the local registration with seven; the local industries with eight; the hotel committee with five; the finance committee with three; the ladies' auxiliary with twenty-four; and the press bureau, all are appointed about four months in advance of the convention. This allows plenty of time for planning and systematizing. It may be mentioned in passing that the association has over fifty standing committees to handle its business.

The handling of registrations is interesting. Every member is registered without charge except those who are subordinates in manufacturing member companies. These are charged five dollars to register; all male guests are charged five dollars. Each member registers one lady guest free; all other ladies are charged one dollar. These charges help defray the association's annual expense of some thirty thousand dollars. Most of this sum is made up, however, by a method which we fear would not work in the picture business—the assessment of a percentage on the total gross income of member companies.

Committee reports and papers to be read, of which there are a great many, are printed in advance of the convention, and every one who registers receives a set free. Most of these, however, are briefly abstracted on the official program for the convenience of listeners.

The following convention details used by the electrical association are perfectly applicable to a motion picture convention, and some of them at least are worth adopting:

A booklet on Chicago with street map and floor plan of the Coliseum, and directions for getting to the Coliseum from different hotels, with hotel list.

A list of committees.

Advance papers of addresses and committee reports, with dates and hours of delivery.

A publicity bureau for getting into the newspapers.

An information bureau for visitors.

An entertainment program giving the entertainment committee and the dates, hours and duration of entertainment.

A list of Chicago's amusement places not included in the entertainment program.

A booklet on local industries of interest to the trade.

A telephone in each exhibition booth with a private branch exchange switchboard so that all have the same number.

The League is big enough to have all these features, and more, if it wants them. Whether the convention committee decides to go so far in its scheme is up to its members and the funds at their disposal. Some of the things we have mentioned are already under way or contemplated. Others are probably unnecessary. But the list may be of some help in its mere suggestion of conveniences.

An adequate number of committees with an adequate number of members on each committee (all of whom should be exhibitors), will go far toward making the convention wheels turn smoothly. It is better to have too many committeemen than too few, especially of they are selected because they like to work. And it is well to have on each committee, if possible, at least one member who has had executive experience in other industries.

The idea of charging for registrations is, we think, good as it is practiced by the electrical association. We are not so sure about the method practiced by the northwestern exhibitors at their Minneapolis convention a few weeks ago, when everybody was charged for registering and nothing was free. This system helps the treasury; but we fear it makes for a small attendance.

A great many of the present school of successful exhibitors came from the ranks of other industries. These, as well as the old showmen whose life has been devoted to entertainment, have ideas as to the best conduct of a convention. We believe the convention committees would welcome such suggestions for what they were worth, provided they were offered in the proper spirit of helpfulness, and not with a selfish insistence on their adoption.

Cruelty to Animals

A CALIFORNIA magazine, the organ of the San Francisco Society for the Prevention of Cruelty to Animals, has printed the statement that animals are frequently subjected to suffering in the production of pictures. The stories of cruelty are labeled "too revolting for reproduction." The article, as usual with such statements, does not name any production; though it does name three companies, all of them highly regarded for the excellence and high moral character of their work.

People engaged in human effort are always sensitive, and so it is natural that the California paper's plaint should have been taken up by affiliated organs in other cities, one of which has written to the National Board of Review about it. Secretary McGuire of the Board replied in his usual courteous fashion, and promised to issue a bulletin on the subject to the film producers.

It is obvious that the only possible motive for a director's cruelty to animals would be for the production of a film scene, where his action would be advertised to all the world. Yet our reviewers say they have never observed any such scenes. Furthermore, in the inconceivable circumstances that the depiction of cruelty was necessary a bit of trick photography is always easier, cheaper and pleasanter to the director's nerves.

We agree that the charge would be a serious one if there were any foundation for it, because we are quite sure the public does not enjoy watching the mistreatment of defenseless creatures, and would resent such "entertainment." But there never is any occasion for cruelty in the work of production; it could not be presented on the scene if it were practiced; and directors and players alike are really more humane by instinct and temperament than the average human being.

Of course this is a big industry, with thousands of people employed in it, and no doubt their characteristics check up about the same as the characteristics of the whole human race.

But as to the practice of cruelty to animals in the making of pictures, it simply is not done. There is no logic in it, because as a practice it could never go on the screen.

Mutual-Chaplin Films in Australia

NEW FEATURE RELEASE POLICY INAUGURATED

THAT Charlie Chaplin is competent to earn his $670,000 salary is shown by the popularity of the Mutual-Chaplin comedies and their money-getting proclivities. In addition to other revenue, the sum of $175,000 has been paid in royalties for the right to release the new comedies in Australia, and it is stated that this represents but a small fraction of the total foreign revenue to be earned.

In the United States a total of $1,300,000 in bookings has been reached, which establishes a new record.

With "Whispering Smith" released on June 5 and "Soul Mates" on June 8, the new feature policy of Mutual gets into full swing.

Frederick Warde, Richard Bennett, Mary Miles Minter, Helen Holmes, Florence La Badie, William Russell and other stars of the stage and screen will be presented as the featured player in these new Mutual Star Productions. Miss Minter is now at work at the American-Mutual studios in Santa Barbara on her first feature release. Frederick Warde has begun his first feature at the Thanhouser studios. Mr. Bennett will leave for the American-Mutual studios just as soon as his theatrical engagement in New York is concluded. First of the Mutual star productions featuring Miss La Badie, Miss Holmes and William Russell have been completed. while the work on the productions in which the various other stars are to be featured is well under way.

"Whispering Smith," starring Helen Holmes, was the first of the Mutual star productions. This was adapted from Frank H. Spearman's novel of the same name and produced under the direction of J. P. McGowan.

William Russell is playing the principal role in "Soul Mates," under the direction of J. Edward Hungerford. Charlotte Burton plays opposite Mr. Russell and is supported by Leona Hutton and Harry Keenan.

Other releases for this week included the Gaumont-Mutual three-act drama, "Flames of Vengeance." This production presents two feminine stars, Gertrude Robinson and Iva Shepard.

Four two-reelers also appeared on this program, "Jealousy's First Wife," featuring Vivian Rich and Alfred Vosburgh, from the American studio; "John Brewster's Wife," from Thanhouser; "The Pilgrim," a Mustang offering, with Frank Borzage and Anna Little in the leading roles; "The Lion's Nemesis," featuring Margaret Gibson and the Bostock animals, a Horsely release.

Variety of Comedies

A variety of subjects is offered in the comedies. Beauty presents Carro Halloway and John Sheehan in "Billy Van Duesen's Operation," and Orral Humphrey in "Thinim Stout." Falstaff offers "Advertisementers," featuring "Conrad and Oscar," released June 5, and "Where Wives Win," June 10. The Vogue releases include "A Plane Story," June 5, and "His Blow-Out," June 8. "Jerry's Big Lark," for release June 9, is the Cub comedy presenting George Ovey.

"Reel Life," the Mutual film magazine, "The Weekly Mutual" and "See America First" will be released on the usual days.

Kolb and Dill, the German comedians of vaudeville fame, will enact a series of five-act comedies for the American-Mutual program. The first of this series, "A Million for Mary," is now being produced at the Santa Barbara studio.

A number of five-reel features have been written especially for William Russell. The first of these, "Soul Mates," will be released on June 8, and will be followed by "The Guide," "The Highest Bid" and "The Man Who Would Not Die." Charlotte Burton will appear opposite Mr. Russell in many of these productions, and Leona Hutton, Harry Keenan and others will appear in his support from time to time.

"The Highest Bid" was adapted for the screen by J. Edward Hungerford from Arthur Gooden's story of the same name. Charlotte Burton and Harry Keenan appear as Mr. Russell's chief support, and the play shows some wonderful scenes of a great forest fire that rages through the Sierra Mountains.

In "The Guide," a drama of the north woods, staged under the direction of Jack Prescott, Mr. Russell assumes the role of a guide, and on the side a poet and dreamer.

The second of the five-part Thanhouser classics, "Woman, Saint and Devil," starring Florence La Badie, is well under way at the New Rochelle studios. Frederick Sullivan is directing the production, and for the first time Miss La Badie appears in a quadruple role, playing all four parts.

Work on the seven-act feature, starring Audrey Munson, is nearing completion at the American-Mutual studios under the direction of Rea Berger. In this production Miss Munson appears frequently in the nude, illustrating a number of works by famous artists and sculptors for which she posed.

Exhibitors Favor Federal Bill

At a recent meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce the organization adopted resolutions favoring the Hughes federal censorship bill now before congress. The league did not at first favor the bill, and took the above stand only following the changes recently made in the proposed law.

Gertrude McCoy in Gaumont Mutual's "The Isle of Love."

EXHIBITORS CONTRIBUTE

Actors' Fund Receives Donations from Theaters All Over the Country Representing Ten Per Cent of Proceeds of May 15

Checks continue to pour in to the treasurer of the Actors' Fund from theater managers all over the country who pledged themselves to give 10 per cent of their proceeds on May 15 to this cause. One of the largest amounts was received from Marcus Loew, owner of thirteen theaters in New York. This check was for $350 and represented 5 per cent of the receipts of nine of his vaudeville theaters and 10 per cent of the earnings of four motion picture houses.

The houses included:

Loew's Theater, New Rochelle, Loew's National Theater, Loew's Seventh Avenue Theater, Loew's Orpheum Theater, Loew's Eighty-sixth Street Theater, Loew's Lincoln Square Theater, Loew's Greeley Square Theater, Loew's Bijou Theater, Loew's Fulton Theater, Loew's Royal Theater, Loew's Theater, Newark, N. J.; and Loew's Lyric Theater, Hoboken, N. J.

Some of the receipts from other theaters are as follows:

Rialto Theater, New York City, $115.90; Garden Theater, Richmond Hill, L. I., $11.55; Hippodrome Theater, Oswego, N. Y., $5.03; Orpheum, Oswego, N. Y., $9.80; American, Freeport, L. I., $6.04; Keeney's Theater, Bridgeport, Ct., $11.50; Keeney's, Newark, N. J., $33.47; Keeney's, Bridgeport, Ct., $50.97; Athenum, Sag Harbor, N. Y., $10; E. W. Humphreys, New York, $3.77; Bijou, Mount Clemens, Mich., $3.90; Star, Ithaca, N. Y., $23.87; Colonial, Jamestown, N. Y., $1.21; Pittenger Grand Theater, Centralia, Ill., $3.12; Carr & Shad, Reading, Pa., $13.28; Grand, Ironton, O., $3.25; Lyric, Hamilton, O., $3; Williamsburgh, Brooklyn, N. Y., $7.16; Photoplay Amusement Company, Columbus, O., $25; W. H. Griggs, Waukegan, Ill., $3; Walter A. Gull, Milford, Ct., $3; Monticello Amusement Company, Monticello, N. Y., $5; Temple, Canandaigua, N. Y., $5.51; Vaudette Theater, Bouton, Ala., $2.95; Theis Orpheum, Wilkesbarre, Pa., $10; Hildreth Opera House, Charles City, Ia., $3.05; Fred Kilgour, Westbury, L. I., $3; Palace, Tottenville, L. I., $5; Icis, Marion, O., $2; Grand, Toledo, O., $5; Majestic Theater, Belvidere, Ill., $7; Plaza, Freeport, L. I., $5; Tepee, Red Cloud, Neb., $2.10; Reading, Reading, Mass., $2.27; B. & H. Amusement Company, Pittsburg, Pa., $2; Strand Amusement Company, Tampa, Fla., $10; Park West Theater, New York City, $8; Lyric Theater, Honesdale, Pa., $2; Gaity, Porterville, Cal., $2.05; Terminal and Dream, Auburn, Wash., $5; Grand Theater, Grand Forks, N. D., $22; Princess Theater, Lake Charles, La., $3.50; Herrin Opera House, Herrin, Ill., $1; Columbus Theater, Far Rockaway, L. I., $10; Lyric Theater, Charles City, Ia., $3.65; Cumberland, Brunswick, Me., $4.05; Gem City Amusement Company, Salisbury, N. C., $3; Victoria, Beufort, N. C., $1.10; People's, Sunbury, Pa., $3.85; City Opera House, Newberry, S. C., $5; Western Amusement Company, Eureka, Utah, $5; Easton Taylor, St. Louis, Mo., $4.10; Schade, Sandusky, O., $28.50; Howard Wells Amusement Company, Wilmington, N. C., $13.30; Bijou Amusement Company, Wilmington, N. C., $5.39; New Rex, Starkville, Miss., $2.50; W. U. Young, Gary, Ind., $6.65; Wilbor A. Shea, Eastport, Me., $10; F. Roddy, Hibbing, Minn., $5.92; Bond Theater, Pontiac, Ill., $5; Liberty, Newark, N. J., $10.05; Princess Theater, Kennewich, Wash., $2.50; Star Theater, Eagle Pass, Tex., $1.80; Fredonia Amusement Company, Fredonia, N. Y., $2; Opera House, San Bernardino, $6.66; Columbia, Detroit, Mich., $43.28; Liberty, Detroit, Mich., $21.92; Alhambra, Detroit, Mich., $11.22; Strand, Detroit, Mich., $10.11; John H. Kunsky, Detroit, Mich., $81.56; Broadway Strand, Detroit, Mich., $49.02; Holy Redeemer Institute, Detroit, Mich., $10; Arcade, Bramwell, W. Va., $1.05; New Wallace, Bradentown, Fla., $2.50; Majestic, Clarendon, Ark., $1.50; Electra, Plaquemine, La., $1.25; Lincoln Amusement Company, Lincoln, Neb., $8.07; Kingsboro Amusement Company, Brooklyn, N. Y., $17.50; Lyric, Silver City, Ia., $1.40; Windsor, Brooklyn, N. Y., $3; Myrtle, Lewiston, Mont., $7.10.

"Flames of Vengeance" will be the second of the new three-reel features produced at the Gaumont studios in Flushing for release through the Mutual. Gertrude Robinson and Sydney Mason, popular Mutual stars, are to be the featured players. Iva Shepard, famous Mutual "vampire," John Reinhard, John Macklin, Albert Macklin, Mathilda Baring, Charles W. Travis and James Levering are the other players in the cast.

One Hundred Children in "Chip's Carmen"

Great interest is being displayed in the Juvenile Film Corporation's latest production featuring little Joe Monahan in his imitation of Charlie Chaplin's burlesque on "Carmen." The kid burlesques of the Juvenile company are being successfully exhibited over the leading circuits and the antics of the Chip off the Old Block who gives a wonderfully clever impersonation of Chaplin are always received with enthusiasm.

Chip's burlesque on "Carmen" is the most ambitious effort of the Juvenile company. It was staged in Fort Lee and the athletic part of the Oritani Field Club of Hackensack was used for the burlesque bull fight. About one hundred children appear in the picture. Chip is ably supported by his little sister, Janethel, who acts the part of "Carmen" to perfection.

One of the features of the production is the dancing of little Dolores Metrovich who gives promise of some day rivaling Pavlowa.

"Chip's Carmen" is bound to afford a great deal of amusement wherever shown.

"The Fall of a Nation" at the Liberty

The National Drama Corporation will present Thomas Dixon and Victor Herbert's musical film spectacle, "The Fall of a Nation," for the first time on any stage Tuesday evening, June 6, at the Liberty Theater, New York. The playhouse is the same at which the Griffith-Dixon spectacle, "The Birth of a Nation," was first presented.

Alterations have been made at the Liberty, including some striking new changes in the technique of picture presentation. Original costumes for the attaches will be in keeping with the play.

About two weeks later than the New York opening, namely, on Monday, June 19, "The Fall of a Nation" will be presented in Los Angeles. Clune's Auditorium has been leased for the summer.

While continuing to occupy its offices at 720 Longacre building, in New York, for promotion and booking purposes, the National Drama Corporation has taken a large executive suite in the Subway Central building on the south side of Times Square.

New York Rialto Gets "Macbeth"

S. L. Rothapfel, managing director of the Rialto Theater, New York, has secured exclusive rights for the first public presentation of Sir Herbert Beerbohm Tree's production of "Macbeth" as his ten days contribution to the observance of the Shakespearean tercentenary, starting June 4 and terminating June 10.

In keeping with the dignity of the occasion all the incidental features of the Rialto program—news and topical pictures, the comedy and usual musical program—will be eliminated. Instead an elaborate musical setting has been arranged which will be played by the Rialto orchestra and the grand organ.

After the Tree engagement a return of the regular Triangle program is announced and Douglas Fairbanks and Bessie Love will appear in "Peggie Mixes In."

Changes in V. L. S. E. Forces

"BATTLE CRY OF PEACE" PLAYING TO S. R. O.

RICHARD V. McFARLAND, the Lubin New York representative of the Big Four, has been elected to the position of assistant treasurer of the company, to succeed Paul Melies, who recently resigned. Mr. McFarland has held managerial positions with film companies and legitimate companies for a number of years, has been a member of the Lamb's Club, which has brought him in close personal touch with the stars and playwrights of the theatrical profession and is also an expert photographer and has assisted in the direction of many Lubin features.

Frank Redfield, formerly booker of the Chicago office of the V-L-S-E, has been promoted to the position of assistant manager. A. B. Philbin will succeed Mr. Redfield as booker. Two new salesmen have also been taken on at the Chicago office, George Berg, who will travel in Wisconsin, and C. F. Troupe, who will cover southeastern Illinois.

In the New York office Jess Levine, formerly with the World Film Corporation, has been engaged to succeed W. P. Allen, who has been transferred to the Syracuse branch.

J. S. Hebrew, of the Philadelphia office, announces the appointment of Nat Glasser as salesman for the Washington office and Ernest A. Bezouska as salesman for Philadelphia.

Little Marjorie Sterrett, who started a fund for the building of a battleship for the United States navy, will appear soon in a Lubin strip film. This is designed to aid the exhibitors exploiting "The Nation's Peril" in their advertising. In this picture Marjorie describes her feelings after viewing "The Nation's Peril," and explains just what she did to start the fund.

The *Times Picayune* of New Orleans is launching a campaign to stimulate interest in preparedness in that city. As a first step in this campaign, the paper arranged with the Crescent Theater to show the Vitagraph feature, "The Battle Cry of Peace," which has been playing to standing room only. Theater parties have been arranged at which the G. A. R., the Sons and Daughters of the Revolution, the Spanish War Veterans and various other patriotic organizations are the guests.

The Isis Theater, Longmont, Colorado, issued a most ingenious herald advertising "The Battle Cry of Peace." This was printed on varied hues of wall paper, and read:

"Look! We are tearing the wall paper off our walls to make room for the crowds that will want to see 'The Battle Cry of Peace.'"

Through their victory resulting in the vetoing of the Christman-Wheeler censorship bill by Governor Whitman, censorship foes believe they have found the way to block all these unfair bills. In this case the attack was centered on the faulty construction of the statute rather than upon the stock arguments of those urging the passage of the bill. In the defense set up by the film interests, of which the address of Walter W. Irwin, general manager of the V-L-S-E, was foremost, those who appeared before Governor Whitman confined themselves almost entirely to the analysis of the legal weaknesses of the measure, and the governor in his opinion justifying the veto of the measure practically ignored the merits or demerits of censorship and based his rejection of the bill on the imperfection of its drafting.

Advertising for Exhibitors

V. L. S. E. is co-operating with its exhibitors by sending out pamphlets of "Exhibitors' Helps" and "Theater Program" announcements prepared by the advertising department on each feature released on its program, with the idea of giving the exhibitor some out-of-the-ordinary advertising schemes for each feature.

On one feature the exhibitors' helps may be an original lobby display described in detail, on another a co-operative idea which brings in the assistance of a department store or some other business house in the town, which in turn also increases patronage.

On "Artie, the Millionaire Kid," the Vitagraph Blue Ribbon release, the suggestion was made to have a college chap and a pretty girl ride around town in a bright red racer decorated with college pennants and banners, and throw out specially printed green paper to resemble dollar bills with a verse about Artie on one side and on the other an invitation to come to the theater and see him.

For "The Little Shepherd of Bargain Row" a co-

Richard W. McFarland, Lubin New York representative of Big Four, newly appointed assistant treasurer of V-L-S-E.

Pearce's Bijou Dream Theater, New Orleans, during the run of Vitagraph's feature, "The Hero of Submarine D2."

operative idea was worked out, whereby the bargain store in town ran a bargain sale, using a central figure in its window display of a shepherd, and an advertisement of the theater, and at the theater a slide was run announcing the "Little Shepherd Sale" at the store.

To exploit "At Piney Ridge," a Selig Red Seal play, it was suggested that the lobby be decorated in pine trees and pine cones and the inside of the theater be permeated with balsam, while outside the theater two men dressed as rugged mountaineers, carrying rifles, handed out pine cones to passersby and inserted in each cone a herald of "At Piney Ridge."

These are concrete examples of the ideas which are furnished to the exhibitor through the bulletins sent out by the advertising department.

V. L. S. E. congratulated itself in making a scoop on all the Michigan avenue theaters, in Chicago, last week. The four houses on the prominent boulevard all ran V. L. S. E. program.

OHIO RECOGNIZES CHILDREN

Northeastern Ohio Motion Picture Exhibitors' League Starts Baby-Saving Campaign—Babyland Film Company Also Organized

Cleveland, Ohio, is coming to the front in its movement for films for the children, enacted by the children, and also in its campaign to aid the babies.

The members of the Northeastern Ohio Motion Picture Exhibitors' League are planning a baby-saving campaign for the benefit of the babies' dispensary and hospital of Cleveland. The motion pictures used in this campaign will be run in 152 theaters and will show the work the dispensary is doing in saving babies' lives. It is hoped in this way to educate the mothers in caring for babies in poor health and to arouse greater interest in dispensary work on the part of the public.

The Reserve Photoplay Company has offered to make the films at cost, and Director Weston will go to the dispensary and direct the making of the pictures.

Benjamin J. Sawyer, president of the league; Adolph Mahrer of the Milo Theater, and Frank M. Kenney of the Clark Theater have charge of this campaign.

To interest the children themselves, the Babyland Film Company has leased three acres of land for studio and grounds in which will be produced fairy stories with an entire cast of children. The grounds will be made to represent a miniature fairyland. The first picture to be produced will be the fairy tale of "Puss in Boots," in which spectacle about 200 children will take part.

Women Discuss Children's Programs

At the biennial convention of the General Federation of Women's Clubs, held in New York recently, motion pictures, and particularly the problem of the small town picture theater and films for children, were among the most important subjects discussed.

During the past year the movement toward better films has been growing rapidly and special attention is being given by women's clubs all over the country to programs especially for children.

Mrs. Alice Rice Carroll of Boston spoke on the subject of co-operation between club women and picture men in the presentation of children's programs.

Orrin G. Cocks, secretary of the board of censorship, spoke on censorship and the child question.

John R. Freuler, president of the Mutual Film Corporation, gave a talk on the producer's views of the censorship and children's films problems. This was the first time that the side of the producer in this matter has ever been presented to the club women.

S. L. Rothapfel entertained the visiting women at the Rialto Theater and showed them a model children's program and gave them a little talk on this subject.

Teacher-Parent Clubs Choose Films

By William Noble.

At the request of members of the Teacher-Parent clubs of the various schools of Muskogee, Oklahoma, the Gaiety Theater at that place has arranged to show children's pictures every Saturday afternoon and night, the films to be passed upon by a committee of the clubs named, who will act as a board of censors. Every effort will be made by both the management of the Gaiety and the members of the Teacher-Parent clubs to get pictures for the special shows that are clean and educational.

The first Saturday matinee showed the picture, "His Prehistoric Past," featuring Charlie Chaplin; "Old Doc Yak," a cartoon picture; "In Our Navy"; "Busted Hearts and Tapped Wires." Other pictures specially appealing to children will be shown every Saturday afternoon and at night.

Other Muskogee, Oklahoma, theaters are preparing to follow suit and show pictures that the children like to see.

Eubank Seriously Injured

Victor Eubank, publicity director for the Essanay company of Chicago, was the victim of a serious automobile accident on May 26. The machine in which he was returning home from the theater was running through Lincoln Park at a moderate pace when it skidded on the wet pavement and struck a tree. Mr. Eubank suffered a broken leg, severe bruises, and several gashes about the head, one of which required six stitches to close. He was taken to the Alexandrian Brothers hospital. Physicians have stated that it will require six or eight weeks for the publicity man's injuries to heal, but his friends are hoping to see him back at his helm in a shorter time.

It cost Alfred Hamburger several hundred dollars for one advertisement which he ran in the *Chicago Tribune* advertising "God's Country and the Woman," the Vitagraph-V-L-S-E feature in eight reels running at Hamburger's Fine Arts Theater. And that was only one of the big spaces which Mr. Hamburger purchased for that show.

He also kept two real woodsmen with fur caps and wampuses parading around Chicago with "God's Country and the Woman" painted on their backs for three weeks. These walking ads were paid $3.50 per day each.

After a day of work about the docks of San Francisco, the Helen Holmes company, under the direction of J. P. McGowan, left that port last week for Honolulu, where they are to make exterior scenes in the production of a five-reel story of the Kimberly mines, entitled "The Diamond Runners."

Russell E. Smith, the well-known photoplay author, has been added to the Thomas H. Ince staff.

New Talent for International

"MYSTERIES OF MYRA" GOING STRONG

CASTLES in the air are usually built only to be shattered, but not so with six girls in Manhattan, whose castles were placed upon a firm and lasting foundation by the International Film Service, Inc. Out of all the thousands of girls who have dreamed of seeing themselves famous on the screen, who have said, "I've got good looks and carry myself well; I know I would go big in pictures if they'd only give me a chance, but they won't," a half-dozen are going to have a chance to see their dreams come true as a result of the unique contest carried on by the International during the recent exposition.

The winners of this contest, who are going to have their chance to act for the screen, represent six distinct types.

Julia Dorland is the Ethel Barrymore type, soulful and suggestive of tragedies.

Mary Cranston is on the sunshine and roses order, guileness and innocence stand out resplendent.

Frieda Peterson is a female Viking—a Norsewoman, suggesting the rugged beauty of her native shores.

Mary Brown, athletic, slim and lissome, gives promise of becoming the International Hazardous Helen or Perilous Polly.

Helen Raferty is the leading lady au-fait, equally stunning on bathing beach or ballroom floor.

Helene Montrose could be only one thing—a vampire. Her eyes suggest the mysteries of the Orient, the mischief of a Pierrot, the shyness of the sweet girl graduate.

Fully five hundred film magnates, exhibitors and press representatives gathered at Marcus Loew's New York Theater roof for a special showing of the sixth, seventh and eighth episodes of "Mysteries of Myra," accompanied by a musical score prepared expressly for each episode. This pre-showing of a feature series comes as a distinct novelty and a welcome innovation to the reviewers who have become accustomed to looking at one episode only at a pre-showing in a stuffy projection room—without music.

Charles W. Goddard gives an interesting answer to an article by a bright young man on how to write moving picture serials, in which the discerning boy states that serials full of exciting matter, thrills, mystery, suspense, crime, etc., are not what the public wants, and that he has left these out of his own work. Mr. Goddard states that serials of this class would be very easy to write, in fact, everyone could turn out scenarios for about thirty cents a ton, F. O. B. But the public has shown that it does not like pallid dramas and so all the big successes are crowded with elements of suspense, thrill and mystery. To the slur cast upon "improbabilities" in the films, he answers that to some people any novelty is classed as an improbability; and to the aspersion that the films are not true to ordinary life, he replies that no one would like them if they were, for nobody really wants to see a chapter of ordinary life. In summing up, he states that the pallid play is easy for the writer, easy for the director, easy for the actor, easy for everyone in the world except the theater-goer who unfortunately is the only one who is of the slightest importance.

How many men follow the vocation to which they are assigned by their fond parents or advising friends? How many of the motion picture fans would have liked Herbert Hancock ("Hank") to have entered the ministry, for which he was scheduled? From the clergy to manager of the animated cartoon and fashion department of a film company is a long stride, but one which Mr. Hancock was well able to make as a result of his many years in the newspaper work, starting as an office boy, advancing to cub reporter, to editor of a column, conductor of the fashion and magazine pages, editor of the society, dramatic and fashion departments and thence to his present position. Speaking of the cartoons, Mr. Hancock says he does not mean to appeal to the "lowbrow," but to work them out along popular lines of thought, striving for realism and treating the characters as if actually existing and trying to think for them and make them do what a regular live person would do under similar conditions.

New York Strand's Program

The week of May 28 the Strand Theater, New York, presented Blanche Sweet in Lasky's "The Thousand Dollar Husband." Of considerable interest in the program supporting the feature was the first of Max Figman's one-reel comedies. Another important feature was Finley's educational studies of wild animals. There was also a scenic of American national parks and a Mutt and Jeff comedy cartoon.

In lieu of the usual overture Carl Edouarde, director of the Strand concert orchestra, chose selections from "Katinka."

Mr. Exhibitor, which type of beauty do you prefer? The above various flavors of sweet pulchritude are entered in International Film's New Talent contest. They are, beginning at the left, Helene Montrose, Frieda Peterson, Mae Brown, Mary Cranston, Julia Dorland, and Helen Raferty.

HERBERT COMPOSES FOR FILM

Libretto of "The Fall of a Nation" by Thomas Dixon, Musical Score by Victor Herbert

For the first time in this country a composer of the first rank has devoted his talents to providing an original score for a picture production. To Victor Herbert belongs this honor of writing the first pictorial grand opera. The solitary instance of this kind in Europe is Humperdinck and his original orchestration of "Sister Beatrice." Herbert was induced, partly by the influence of Humperdinck's example and partly by his admiration for the genius of Thomas Dixon, to make this extraordinary departure from his usual musical activities.

Victor Herbert, noted composer.

The picture is "The Fall of a Nation," written by Thomas Dixon, the well known author and scenario writer. The collaboration of these two master creators in the novel field of that which they style "Cinema grand opera," is a gigantic stride forward in the upward climb of moving pictures.

"The Fall of a Nation" will be produced at a Broadway Theater, New York, next month on a magnificent scale. For the last eight months Mr. Herbert has been writing the operatic score for full orchestra, based on Mr. Dixon's carefully timed continuity story. For the last two weeks he has been revising the score, page by page, in exact accord with the screen showing of the successive reels as they have been shipped to him from the Coast. His assistant director, Harold Sanford, is in Los Angeles rehearsing musicians in the work.

"The Fall of a Nation" will be produced by the National Drama Corporation, and is a thoroughly American story.

Mr. Herbert is not planning a potpourri of old themes, carefully selected and arranged, for this score, but instead has written a creative instrumentation—an original contribution to the world's music, from the first bar to the last.

When an exhibitor receives an oversize reel from an exchange, packed in a tin can to protect it in shipment, he should of course, use care to see that the film is returned with the same protection. It is just one of the little elements of co-operation which make business relations more pleasant.

The new Unicorn Film Service has begun its releases. The reason for the formation of this new company is the belief of many in the future of the moving picture industry demanding for popular and money productive programs, the one and two-reel subjects exclusively, its rate of releases being 21 reels a week. Of these subjects the list is comprised of comedies, dramas and western films, the brand names being Supreme, Gayety, Hiawatha, Judy, Buffalo, Hippo, Puritan, Lily, Jockey, Rancho, Sunset and Utah.

Jackie Saunders a Flirting Bride

"The Flirting Bride," featuring Jackie Saunders, is a recent Knickerbocker Star release. It is a sprightly comedy drama concerning the bride's adventures after she started several flirtations with a soldier, a mysterious stranger and other inhabitants of a garrison town. The experience transforms her into a meek little matron who vows never to look at another man as long as she lives.

The latest addition to the playing force of the Horsley-Mutual studios is Miss Grace Wilson, who was until recently a member of the Fine Arts studios at Hollywood. Miss Wilson will support Margaret Gibson in the two-reel features now being released through Mutual.

Unique "Fan" Clubs

Picture fans in two different communities have organized Balboa clubs. Their membership is composed of admirers of Balboa feature films—the pictures in which Jackie Saunders, Ruth Roland, Henry King, Mollie McConnell, Daniel Gilfether, William Conklin and other screen favorites appear.

In Oakland, California, a number of young people who had made a study of pictures, decided to organize a club. That was easy. Then came the matter of a name. Names of favorite picture producing companies were suggested and Balboa was chosen.

The Horkheimer Brothers, owners of the Balboa studio, have helped the Oakland Balboa Club to furnish its headquarters. A Balboa button is now being made, which the Long Beach Company will give to all members.

Another Balboa Club has just been organized on the Atlantic coast, in Dorchester, Massachusetts.

A new kind of "fan" organization—the Balboa Club of Oakland, California.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Canada Motion Picture Company has opened studios at Galt, Canada, and has been in Toronto taking interiors and exteriors for a great patriotic story. The personnel of the company has not been obtained.

S. K. Keen of New Ulm, North Dakota, has purchased the Bijou Theater at Jamestown.

W. A. Price has sold his Star Theater, Knoxville, Iowa, to R. P. Wineman of Grinnell, Iowa.

Lou Jacobs has purchased a half-interest in the Majestic Theater at Wessington Springs, South Dakota.

Charles C. Knapp has succeeded J. T. Van Meter as manager of the General Film Company, Minneapolis exchange.

Paul R. Whitney of Albert Lea, Minnesota, has purchased the Colonial Theater, Oelwein, Iowa, and will make extensive improvements.

Klinger Brothers' moving picture theater at Hubbard, Oregon, was partially destroyed by a fire which swept a part of the business district.

It is reported that Jackson, Minnesota, is to have its own moving picture producing company in the near future, employing home talent in the actors.

The Orpheum Theater at Madison, Wisconsin, was the scene of a bold robbery. The safe was removed to a rear room and blown open and $1,250 stolen.

Reg. Chalick, for some time the manager of the Empire Theater, Cochrane, Canada, has resigned his position to go with the Canadian overseas forces.

George Eisold has assumed the management of the Fairyland Theater, Sheboygan, Wisconsin, having taken the lease from his uncle, Charles Eisold, who will retire.

Frank Stannard, manager of the Gem Theater, Wenatchee, Washington, has installed a $5,000 orchestral organ and a Minusa screen. The theater now ranks among the best in the state.

Because of some of his celever advertising, Manager Gus S. Greening of the Empress Theater, St. Paul, was forced to turn away five hundred people at last Monday afternoon's performance.

The moving picture business in McGregor, Canada, has been very badly interfered with by the floods. The Allies Theater has been surrounded by water and almost cut off from communication.

The Harvard Theater, Chicago, Illinois, uses the *Photoplay News* for its program. This theater, besides its regular program, holds a special matinee for children from 1 to 2 o'clock on Saturday.

John Pesava has sold his theater at Browns Valley, Minnesota, and has purchased the Columbia Theater at Ipswich, South Dakota, from C. B. Reeves. Mr. Reeves will devote his entire attention to his insurance business.

F. Jacklin, manager of the Moulin Rouge, Montreal, Canada, recently gave an exhibition at his theater for the 163rd French-Canadian Regiment of "The Campbells Are Coming," featuring the real Canadian Highlanders in action.

The Symphony Theater, Los Angeles, distributes to all its patrons the heralds issued by the film companies describing their features. This gives the patrons a good idea of the play and helps them to decide whether they care to see it.

W. H. Davidson, special representative of the Canadian Universal Company, says that the motion picture business in general is better in Canada than it has been in some time, and many of the theaters are boosting their prices from five to ten cents.

N. B. Wilby, manager of the Strand Amusement Company, Montgomery, Alabama, has leased the Empire Theater and will completely remodel the theater into the largest moving picture house in the South. The seating capacity will be between 1,200 and 1,500 persons.

Arthur G. Stolte, formerly photoplay editor of the *Times-Tribune*, Waterloo, Iowa, has become manager of the Palace Theater Company of Cedar Rapids and will manage that company's house at Vinton, Iowa. This is a comparatively new house with a seating capacity of 650.

The Mutual Film Corporation has been advertising its feature, "The Secret of the Submarine," in a very unique way. The publicity matter concerning the feature is mailed out in an eight-page booklet about eighteen inches long and six inches wide, shaped like a submarine and printed in blue.

A tax on theater tickets has been practically decided upon by the Alberta Government and will be approved by the legislature during the present session. The tax will be one cent for each theater ticket used, and will apply to all such tickets, irrespective of their value. The war-tax stamps will be sold at the box offices.

Manager Brown of the Hippodrome, Seattle, Washington, created a very unique scheme for advertising his performance of Charlie Chaplin's "Burlesque on Carmen." He erected a float with huge display banners on either side advertising the theater and the photoplay with a band playing popular airs stationed between the banners. Four pages led the way as it was driven slowly around the town.

Fred Keck has leased his theater at Wapello, Iowa, to the Real Amusement Company, Inc., Colfax, Iowa. This company has theaters in Newton, Marenga and Colfax, Iowa, and other cities. F. P. Lemen of Newton, Iowa,

is president; P. W. Luengen of Marengo, Iowa, vice-president, and Harry De Baggio of Colfax, Iowa, is secretary and treasurer.

The *Roselle Photoplay News* is the title of a little sheet issued monthly in Roselle, New Jersey, in the interest of the Borough Hall Motion Pictures operated under the auspices of the Parent-Teacher Association. The pictures are shown on Tuesday and Saturday evenings and Saturday afternoons only. Paramount pictures are used exclusively.

State Fire Marshal John T. Winship is sending final notices to moving picture theaters in Michigan, demanding that the first 1916 inspection fee of $10 be paid forthwith. There are nearly 100 theaters that have failed to comply with this provision of the law, and on June 1 all inspectors and fire chiefs were given orders to cut the wires and close all theaters inspected and approved that have not obtained licenses.

It is rumored that there will be a moving picture circuit formed to include the towns of Valleyfield, Ormstown and Saint Martin, Canada, which will allow the playing of the pictures about two nights in each stop. At present there are no amusement facilities in any of these towns, and such an arrangement would be a great improvement. Martineau Brothers of Valleyfield may possibly interest themselves in the project.

A number of motion picture exhibitors and exchange managers held a "get-together dinner" at the St. Regis Hotel, Montreal, Canada, at which Miss Pearl White, the Pathe star, was the guest of honor. The personnel of the gathering was representative of both the large and small theaters of the city, while the leading exchanges had their managers and other members of their staff present.

William Sparks, general manager of the Sparks-Withington Company of Detroit, Michigan, has purchased the best moving picture machine he could find and is showing high-class releases every noon free of charge for the diversion of the workmen. The company also offers to have free moving picture shows in the dining room of the plant every Saturday afternoon for the families of the workmen.

The Watch Committee of the Southport (England) Corporation has inserted the following condition in the seven days licenses that it proposes to issue to the local theater managers, and which is expected to be productive of lively discussion at the next meeting of the town council:

> Films depicting crime or comedy or serial films are not to be exhibited on Sundays, Good Fridays, or Christmas Day, and that if exhibitions are given on such days the exhibition shall be of an instructive and elevating character throughout.

The Teck Theater, Toronto, Canada, has a very clever idea, which it is using to advertise its programs. This is just an ordinary oblong card, with the program printed plainly, but with an oval cut-out in center. The card is not placed on the doorstep or in the door, but is placed over the doorknob, making it necessary for the householder to take it off, thus rendering it practically certain he will read at least a portion of it.

The New Dearborn Theater, Chicago, Illinois, has a very neat little program about 2½ by 4 inches, printed on green stock. The front page carries a picture of Billie Burke, with a letter to the patrons saying the serial, "Gloria's Romance," featuring Miss Burke, will be shown every Saturday. The inside pages contain the weekly program and an ornamental monogram completes the last page.

D. C. McClellan, manager of the New Garden Theater, Minneapolis, Minnesota, carried out a very clever idea in his advertising of the Universal feature, "Peg o' the Ring." Mr. McClellan strung a piece of tent canvas across the entire front of his theater with narrow entrances resembling a circus tent. On the tent were painted the names of several circuses, side shows and particulars of the feature.

Pedestrians in the busiest sections of the loop district in Chicago paused in their hurry recently to look over the walking advertisements put out by Alfred Hamburger of the Chicago Hamburger theaters. These "ads" were two stalwart men garbed in the coon skin cap, wampus, felt boots, etc., of the Canadian woods. Each carried a rifle. On the backs of their mackinaws were painted the words: "God's Country and the Woman," the title of the Vitagraph eight-part Blue Ribbon feature being run at the Fine Arts theater.

J. E. Ferguson of the Wenatchee Theater, Wenatchee, Washington, broke the record of his house by means of his advertising for "Madame Butterfly." He preceded its appearance with newspaper and billboard advertising and distributed 1,500 cut-outs. The theater itself was decorated from lobby to stage with cherry blossoms, Japanese lanterns and butterflies and the stage was banked with lilies and set with screens and vases. The girl ushers were all dressed in Japanese kimonos and souvenir postal cards of Mary Pickford were given to each person attending.

The Parkway Theater, Baltimore, Maryland, issues a well-arranged program carrying a cut of a motion picture actress on the cover. It also prints a number of cuts illustrating scenes from the different films shown which add to the attractiveness of the program. This bulletin not only gives the time of each performance, but also states the exact time at which each feature will be shown, which is a very good idea. The back page contains notes of the players and items regarding the theater. The performances start every day at 2:15 and the last run starts at 9:50. This theater also has a children's matinee every Saturday morning from 10:30 to 12:30, showing "carefully selected photoplays for the kiddies."

Royal Photoplays is the name of the house organ issued by the Royal Theater, Calumet, Michigan. In the program is folded a postcard self-addressed on one side and on the other the words, "What kind of moving pictures do you prefer? Place a cross after the kind you like best. This will help us in arranging our program." Following which comes the list: Society dramas; western dramas; comedy; tragedy; current events; scenic; industrial and pictures. Also the question is asked, "What photoplayers do you like best?" The list contains Mary Pickford, Marguerite Clark, Pauline Frederick, Geraldine Farrar and Dustin Farnum, with a space left for other suggestions. If the patrons of this theater do not see the plays and players they like best, it is their own fault, for they are given this opportunity of expressing their opinion.

Inside Information on Big Fox Film

ITS MAKING, COST, AUTHOR—DIRECTOR, STAR AND STORY

WITH a producer willing to spend one million dollars, an author-director realizing all his ideals in accomplishment and a star who is the foremost artist in her field, William Fox's great spectacle written and produced by Herbert Brenon has a just claim to the title of the "greatest production of the age."

William Fox.

No task has been too great to undertake to make this picture a success; a portion of the island of Jamaica was practically remade; a municipality peopled with 20,000 persons was built by engineers and sanitarians where a swamp had been; thousands of tons of structural steel and thousands of tons of concrete were used in this city which existed for eleven months, the length of time devoted to the filming of the picture, and was in the end destroyed by fire to furnish one of the big crises of the spectacle.

Here are some interesting facts regarding the big feature:

The backer with courage enough to spend $1,000,000 on a single motion picture—William Fox.

The master director who produced the first $1,000,000 motion picture—Herbert Brenon.

The star of the great motion picture spectacle—Annette Kellermann, the world's greatest woman swimmer.

Picture was made on an island fortress—old Ft. Augusta, Near Kingston, Jamaica.

This ancient fortress, long disused, was a swamp which was drained and cleared by sanitary and other engineers and a concrete and steel city built.

Every adjunct of a municipality was supplied, including hospitals, police, courts, etc.

Within a few days a city of more than 20,000 employees grew where a few hours earlier there had been nothing but tropical undergrowth.

Herbert Brenon.

Largest number of persons used in a single scene of the picture, 19,744 people.

Number of children in Gnome City scenes of the picture 1,400.

Time required for filming of this wonderful spectacle one month less than a year.

Number of feet of film taken, 223,000 feet.

Number of feet shown in picture, 12,000 feet.

All scenes photographed by not less than two cameras; some by as many as seven, all taking the same scenes.

Magnificent "White City," built at a cost of a quarter of a million dollars, destroyed by fire to make a scene for the spectacle.

The Man Behind the Bankroll

To William Fox, the financier and owner of the film company, belongs the honor of being able to appreciate what the author presented to him and realize the greatness that lay latent in the work, and the ability to furnish the wherewithall to make it a reality. With the completion of this million dollar picture Mr. Fox has also seen one of his dreams come true—a dream which has abided with him since boyhood—"to do something bigger than anyone else ever has done." Mr. Fox has not always been in a position where he could take a risk on financing an unreality to the extent of one million dollars, but has risen from actual poverty by the hardest kind of work

A quintette of notable Fox stars. They are, beginning at the left, Ormi Hawley, Harry Hilliard, Annette Kellermann, Stuart Holmes and June Caprice, the Boston school girl whom Fox is to make famous.

Annette Kellermann in the harem scene of the Fox million dollar picture.

One of the delectable scenes in the big new Fox spectacle.

and a grim determination to succeed, to the rank of one of the biggest factors in the film industry.

When Director Brenon and his company returned to New York this Kellermann picture had already cost the producer $908,000 paid out in wages, rentals and materials. By the time the picture is first shown to the public it will have cost $1,200,000 and in the ensuing twelve months will cost $300,000 more to advertise it in the newspapers. But William Fox feels that it is money well invested.

Herbert Brenon—the Genius

To Herbert Brenon must be paid the tribute of having not only conceived this unusual and magnificent production, but also having the executive genius to direct its making on so stupendous a scale. It is a gigantic task which Mr. Brenon has accomplished in his eleven months rule over a city of 20,000 people constantly under his guidance and control and all working toward the realization of his greatest dream. It is an astonishing thing to start as a program boy in a theater and become a master of production.

Annette Kellermann—the Star

Although Mr. Fox could furnish the money and Mr. Brennon could furnish the ideas and executive ability, the picture could not have been a perfect production without the talent furnished by the star, Annette Kellermann, who is also the foremost artist in her field. Her success and right to her high position was earned through most severe hardships and privations. But through her industry and willingness to work she has achieved the foremost position in her branch of theatricals. She holds the record of the greatest woman swimmer in the world and is also a creative genius, and her daring attainments have meant much to the success of this picture.

The Story of the Film

Although the real plot of this play has been kept a secret, to be revealed only on the screen, it can be said that the allegorical prologue tells of little Katherine, a Roman child, and her idolized canary which she releases to join a sparrow living free in a nearby wood. The sparrow is killed by a barndog and the canary heartbroken flies out to sea and dies on the waves. The sparrow and the canary are transformed into two fairy-made creatures who enact the drama. The mermaid and mythological scenes are followed by episodes dealing with the Sultan and his harem of oriental beauties, followed by the coming of Dragona, the witch, who makes evil descend upon the land and plots the downfall of the dream-maiden (Annette Kellermann).

Pursued by the evil witch, the dream-maiden enters a gnome village where thousands of the little people at the instigation of the witch prepare to imprison her in a mine. Just as she enters the mouth of the mine the fairy queen appears and with her wand drives back the witch and changes the gnomes' distrust of the Dream Maiden into affection. The gnomes then lead the Dream Maiden to their moss-fringed pool and there in a bower and swing of vines she performs her most amazing and beautiful feats of swimming and diving for her little friends.

While performing these feats and gazing down into the depths of the pool the Dream Maiden sees into the world of the mortals, sees her lover the prince in great danger and his city in turmoil. She then summons her gnome friends to the rescue and a grotesque but large army of dwarfs, mounted on donkeys, rush forward to the rescue of the prince. During this flight of the little fellows the good fairy of the picture transforms them before your very eyes into giant warriors, mounted on caparisoned horses, and you witness the unusual photographic sight of seeing these giants equipped for battle clattering across the screen while the middle and rear of the cavalcade shows gnomes dissolving from sight and being replaced by the giant men who a few minutes later will engage in battle.

News of the Fox Studio

Clifford Bruce has returned to the ranks of the Fox players and will begin work at once on a new feature.

In his effort to obtain new beauty and talent for the screen William Fox advertised for the most beautiful artists' and cloak models in New York for use in the pictures. Out of the four hundred applicants six new stars were chosen as additions to the Fox forces.

It is expected that the new Fox studios at Corona, Long Island, will be completed and the entire eastern producing organization installed by the end of the summer. This will be one of the largest film company installations in the world and will cover an enormous acreage.

Reorganization of Greater Vitagraph

E. H. SOTHERN AND BARNEY BERNARD START WORK

Two early morning views of Vitagraph's petite Mary Anderson.

A SLOGAN of a greater Vitagraph for better pictures has been adopted at the Brooklyn studio of this company coincident with the announcement of the large financial consolidations, and reorganizations and arrangements for the Greater Vitagraph are now completed.

Under the former organization J. Stuart Blackton and Albert E. Smith had supervision over the directors of the company; under the new policy all directors will be under the personal direction of Mr. Blackton, and Mr. Smith will devote his entire time to the direction of the financial and business interests of the company.

The entire technical direction of the studios will be in charge of Charles Chapmin, and in order to accommodate the increase in the number of players and the consequent increase in the number of productions, there will be a regular day and night shift of studio hands.

It is planned to release an Anita Stewart picture every six weeks.

The manuscript department will be under the supervision of Colonel Jasper Ewing Brady and all scenarios will be chosen by Colonel Brady.

Vitagraph releases for the month of June include "The Destroyers," a five-part Blue Ribbon feature written by James Oliver Curwood, in which the new star, Lucille Lee Stewart, will be introduced. This play will be released through V-L-S-E, as will also another Kernel Nutt comedy entitled "Kernel Nutt's $100 Bill," featuring Frank Daniels.

Through the General Film, Vitagraph released on June 5 "A Strange Case," a three-reel feature in which Harry Morey stars. On this same program appeared "New York, Past and Present," a one-part scenic picture; and "She Won the Prize," a one-part comedy featuring Edith Storey and Antonio Moreno.

E. H. Sothern began his photo-dramatic career at the Brooklyn studios of the Vitagraph Company on June 1. Mr. Sothern's chief motive for appearing before the camera is the fact that this is the only way in which he can leave his genius behind him for the enjoyment and admiration of posterity.

Barney Bernard, the original Abe Potash, has also begun work at the Vitagraph studio on a Yiddish comedy under the direction of Paul Seardon.

"The Redemption of Dave Darcey" is the title of the Blue Ribbon feature to be released June 12. This is a five-part story written by Charles T. Dazey. James Morrison appears in the title role.

Anita Stewart is soon to be seen in a new role, that of a writer. Miss Stewart will contribute a series of articles of about five hundred words on subjects of interest to girls which will be syndicated by V. V. McNitt and distributed through Central Press of New York and Cleveland to over three hundred daily newspapers.

Evart Overton is now working on a three-part dramatic story by James Oliver Curwood, under the direction of Eugene Mullin. Mr. Overton will be assisted by Adele Kelly, Edward Elkas, Denton Vane and Charmine Mayfield, who makes her debut in this picture.

One hundred newspaper and magazine men representative of the American periodicals as well as of French, English, German, Scandinavian, Russian, Danish, Chinese and Indian papers dealing with motion picture affairs, were the guests of the Vitagraph-Ince studios on May 25. The forty-five mile run from New York to Bayshore, L. I., was made by automobile. After a study of the studio, an exhibition of "The Destroyers" was given for their entertainment, followed by a royal spread.

Lasky Releases for June

Two elaborate feature productions are released by the Jesse L. Lasky Feature Play Company on the Paramount program during the month of June. They are Fannie Ward, one of the most popular women stars of the screen, in "A Gutter Magdalene," released June 1, and Victor Moore, noted for his screen characterizations of "Chimmie Fadden" in "The Clown," released June 19.

One of the most successful feature play productions of several months is Marie Doro in the Lasky production, "The Heart of Nora Flynn." This popular star has started work under the direction of William O. De Mille on her second production for the Lasky company, written specially for her by Marian Fairfax.

The girl who is building a battleship for Uncle Sam. Marjorie Sterrett, the originator of the school children's battleship fund, who will appear in Lubin's "The Nation's Peril."

NEW PATHE SERIES

J. A. Berst Announces Splendid New Fashion Series—Newspapers Co-operate—Gold Rooster Play in Color

J. A. Berst, vice-president and general manager of Pathe, has inaugurated a new series of pictures for the Pathe program which represent a decided departure from the ordinary. Florence Rose, the fashion expert, formerly editor of *L'Art de la Mode,* has been secured to put out a special reel of fashions twice a month. These articles are to be written by Mrs. Radnor-Lewis, former managing editor of *Harper's Bazaar,* and are based upon the costumes shown in the films.

Among the papers so far signed up to run a fashion article six days a week are the *Chicago Daily News, St. Paul Daily News, Omaha Daily News, Minneapolis Daily News, Cleveland Daily News, Buffalo Enquirer, Louisville Times, Baltimore American, Pittsburgh Dispatch, N. Y. Tribune, Boston Traveller, Syracuse Post Standard* and *Utica Observer.*

Miss Rose, the energetic and capable lady who has successfully "put over" this new idea in pictures, has had an interesting career, and one that should be an inspiration to women who have to make their own way in the world.

Miss Rose came from Cleveland, Ohio, to New York some six or seven years ago. Brought up in affluence, there had come a time when it was necessary for her to earn her own living. She worked with a manufacturing modiste, on the stage, and at last, to drawing fashions. Before long she was taken by the New York *Evening Mail* as fashion writer and later by the *Globe.* The reputation she acquired on these papers was responsible for her being offered the editorship of *L'Art de la Mode.*

The Florence Rose newspaper service consists of a drawing by Winifred I. Messer, a clever fashion artist, and an article on the practical current fashions. The new fashions release will show about fourteen different costumes, all photographed on the best looking girls obtainable. Miss Rose will direct in person the taking of these pictures. Mr. Berst in speaking of the new service says:

> The strength of the proposition from the newspaper standpoint lies in the fact that it offers a way by which double co-operation will be obtained from both exhibitor and retailer without having a word of advertising on the films. The retailer will be anxious to let his public know that he is carrying the costumes shown in the Pathe pictures, thus tieing up his advertising with the fashions article. The exhibitor will be able to secure added attendance from women and girls who are universally interested in new styles. The pictures will be so attractive that men will be interested in them also."

French Soldiers See Pearl White

Two million fighting Frenchmen, reading of Pearl White's exploits in the great Paris newspaper, *Le Matin,* became eager to see her on the screen and while on their six days' furlough from the front thronged the Parisian theaters where "The Exploits of Elaine" was showing under the title of "Les Mysteres de New York." Their eagerness to see *all* the episodes was so great that representations were made before the Office of the Minister of War. In due time the house of Pathe in Paris was requested by the War Office to make arrangements to show the entire serial each week for the soldiers.

New Gold Rooster Play in Pathecolor

Pathe announces another Gold Rooster Play in Pathecolor for release June 19. It is called "A Matrimonial Martyr," and features Ruth Roland, the charming star of the "Who Pays?" series, "The Red Circle" serial, the forthcoming Gold Rooster play, "Sultana," etc.

"A Matrimonial Martyr" was produced by the Balboa Company. Another feature of this picture is said to be the double exposure work. Ruth Roland plays two roles, and the exigencies of the piece demand that she face and speak with herself many times throughout the picture.

While "A Matrimonial Martyr" will be released as a drama, the Pathe Company reports that the situation of a woman's double in the house leads to some highly ludicrous situations.

NEW STAR JOINS EMERALD

Dolores Cassinelli, "Sarah Bernhardt of the Moving Picture Stage," Will Hereafter Be Seen in Emerald Productions

The Emerald Motion Picture Company has made a notable addition to its forces in Dolores Cassinelli, called "the Sarah Bernhardt of the Moving Picture Stage." Miss Cassinelli's success as a screen artist was achieved with the Essanay Company, playing opposite Francis X. Bushman.

This company will release on June 26 the Tom and Jerry series of comedies with an all star cast, including:

> Tom and Jerry—Bachelors; Tom and Jerry Quarantined; Tom and Jerry in the Chorus; Tom and Jerry as Life Savers; Tom and Jerry Mothers-in-Law; Tom and Jerry in Dreamland; Tom and Jerry as Firemen; Tom and Jerry in the Movies; Tom and Jerry Take the Pledge; Tom and Jerry in the Army; Tom and Jerry as Suffragettes; Tom and Jerry In and Out; Tom and Jerry Beauty Doctors; Tom and Jerry Knights of the Garter; Tom and Jerry On and Off; Tom and Jerry at Sea; Tom and Jerry in Dun and Bradstreets; Tom and Jerry Bell Boys; Tom and Jerry on the Field of Honor.

The aim of the Emerald Company is to produce clean, clever comedy with no vulgarity, but containing a series of humorous situations in one and two reels. This company distributes through the American Standard Motion Picture Corporation.

In addition to the Tom and Jerry series the following list of two-reel comedies will be produced:

> "Jonas' Joner"; "The Wrong Door"; "The Wrong Side of Mr. Wright"; "Birds of a Feather"; "Open and Shut"; "A Fair Exchange"; "Lend Me a Wife"; "Rocking the Boat"; "He Loves the Ladies"; "My Friend the Devil"; "My Wife—Your Wife"; "In Wrong Again"; "A Lady's Man"; "Get Out and Get Under"; "Bull in the Candy Shop"; "All in a Fog"; "Long and Short of It"; "My Wife's Husband"; "My Wife's Family"; "Never Say Die, But Once"; Buggans in Town; Buggans' Adventure; Buggans at the Club; Buggans Lost, Strayed or Stolen; Buggans' Reformation; Buggans for Sale; Buggans' Elopement; Buggans' Awakement; Buggans' Reward; Buggans on Ice; Buggans' Rival; Buggans' Return; Buggans' Fullhand; Buggans' Twin; Buggans & Buggans; Buggans' Friend; Buggans in Storage; Buggans on Draft; Buggans the Lion Tamer; Buggans & Company.

The Emerald Company will also produce the "Mamma's Angel Child" pictures, founded on the popular character originated in the *Chicago Tribune* by "Penny" Ross.

Frederick Warde, noted Shakespearian student and actor, is now at work at the Thanhouser-Mutual studios on the first of the five-act classics in which he is to be starred. The production, as yet untitled, is being directed by his son Ernest Warde. Florence La Badie, who is also to be starred in a series of these feature releases under the classic brand, has completed two of her pictures, "The Fugitive" and "Woman, Saint and Devil."

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

True Art in Picture Production

BY FRANK M. WILTERMOOD

Staff Writer, The Universal Film Manufacturing Co.

A STUDENT of cinematography, in burning the midnight oil to delve deep into the whys and the wherefores of accepted, traditional modes of producing pictures, might do well, it would seem, to ponder over the question whether some of the present styles of filming stories were really grounded in true art. While it is of course the basic purpose of dramatic presentations to portray human life in all its phases, there appears to have been during the last twelvemonth a marked tendency on the part of many leading film directors to stage scenarios in certain ways not apparently in consonance with the rules of histrionic art as shown in the master works of Shakespeare, Ibsen and other geniuses in play-building.

One of the current methods of beginning a film narrative is to show the leading character in what is technically known as "star film," this mode involving the individual posing of these stellar thespians in front of black velvet cloth together with subtitle announcements concerning the roles each star player is to enact in the drama following. If such a mode of operation were observed on the spoken drama stage it would mean that before the play were presented the leading characters would be led out in front of the curtain and one by one they would be introduced to the audience, in some such terms as, "Ladies and gentlemen, this is Miss Imogene Fauntleroy, who will enact the leading role tonight, that of Ruth Travis, a fisher girl," and after this announcement Miss Imogene would bow several times and retire, whereupon the stage manager would then conduct into the limelight the leading man and say, "Here is Mr. Jack Bransford, the chief male character, and he is to portray the part of Bob Dalton, a coast guards captain." What would patrons of the spoken drama think if this style of introducing stars were followed? They would not like such a method, of course, but still scores of film dramas are now current in which such an apparently illusion-destroying style is seen, and herein would seem to lie a largely debatable ground as to whether all "star film" at the beginning of cinema dramas were inartistic and undramatic.

Another present-day film style is that of having well-nigh every drama show a happy ending, with the hero and the heroine posed in a loving attitude, this final consummation being tantamount to a declaration by scenario writers and producers that in real life nearly all romances bring happiness to the true lover and his sweetheart, a showing that is of course untrue, for as everybody knows full well, many a gallant and loving suitor is outwitted by the swain with more money and less good looks and actions. Moreover, the greatest play-builders of every age have often shown in their endings of dramas the highly artistic note of tragedy and disaster to all the honest fortunes of the hero and his betrothed lady. If film plays are to depict real humanity they should, it would seem, have less happy endings and more serious conclusions, despite whatever traditions may be extant, for true art is always true art, and is not to be changed over night by capricious styles.

Perhaps also not enough attention is being paid by directors to having the climaxes of their dramas presented in that slow, yet tensely emotional manner which all great dramatists of the spoken stage strive for, with an aim to make impressive the basic theme and crisis of the production. Many film narratives show no lessening whatever of tempo in the filming of the final battle of the drama, and this time element is, however, of great importance, and should certainly be set apart from the usual run of the other parts of the photoplay. In a recent quite pretentious release the climax had an appearance of being slurred over by the producer, and as a result this crisis of the action of the entire narrative failed in achieving success.

As every stage and film drama should have as one of its fundamental qualities a weighty reason, or purpose, for the presentation of the narrative, aside from its aim to entertain beholders, there might be in this direction considerable room for a discussion of the theory that no drama should be produced that does not have behind it a great moral purpose, so that if the director were asked the reason of his photoplay he could reply that its underlying aim was to benefit mankind by inculcating a moral lesson above and beyond the desire to profit financially by the theater patronage. The photoplay, therefore, which is all entertaining melodrama and does not contain uplifting sentiments is apparently certain to fail to achieve that full measure of success that should be the triumph of every well-written drama.

From time to time many essays on film art are printed in the trade publications and a large per cent of these articles are pleas for better screen stories. Yet despite this ever-constant appeal for literary values, it is rather safe to declare that but few studios have yet reached that degree of production perfection whereby the literary merits of a prospective story would be appraised by acknowledged experts in fiction narration, hence it might be well for the executives of big producing concerns to never stage a story until its literary, true-art worth had been adjudged by veteran, acknowledged masters of story telling. Under present procedure in many big film studios a director will choose a narrative, then ask the sanction of the studio head as to staging the story, and this latter individual then gives his approval, and the filming of the scenes is begun, without any literary authority having been

consulted about the matter. This style of work is surely likely to bring cinema productions devoid of much dramatic or truly artistic elements. The leading studios of the future, therefore, will most likely have a board of literary experts whose sole duty will be to furnish long, studied reports on the merits of all stories deemed possible of production, and a studio manager will be guided almost entirely by these findings before ordering progress.

Careful study of the foregoing questions in producing film dramas might lead some readers to believe that more success would be achieved in studio work if greater care were devoted to the planning of staging stories before the beginning of actual filming of the scenes. Preparedness should be the ever-constant aim of company heads, and no director should be allowed to produce a story unless its general merits had been carefully appraised by veteran authorities, together with reports of literary values concerning the various episodes of the drama, and particularly meritorious advices as to the manner in which the climax of the narrative should be filmed. Many directors map their work out from day to day and thus their endeavors fail to show that element of preparedness that they should have to insure first-class results. The greatest and best studios of the future will be those that do the most future planning, and this task will not be performed by anyone save the person is a proved authority in his special work. Boards of experts will be used to judge literary values, so that every story filmed will be first-class in dramatic play-building. A very certain line of quality will be gotten, not by the acts of one or two persons, but by the combined endeavors of many departments.

Reduce the Number of Scenes

THIS seems to be an era of padding, when photoplaywrights appear to feel that it is quantity and not quality which counts in scenario writing. Perhaps the amateur can not be blamed for this tendency when he sees it exploited before him on the screen in many of the productions of the best companies.

But it is not a good practice, and it is a wearisome task to wade through scene after scene in a scenario which really do not advance the story a particle. In writing your play start out with the determination that you are not going to have a single unnecessary scene, that every one is going to count in some way either in carrying along the action, foreshadowing an event or leading up to a crisis.

One of the most common places where the tyro adds unnecessary footage to his film is in depicting telephone conversations. Often eight to twelve scenes are used simply to show two people talking to each other about a very trivial incident in the plot. The author flashes back and forth from one end of the wire to the other for no apparent reason except that he wants to make his play extend over another reel if possible.

Another incident selected for this boresome padding, and which makes the story drag unbearably, is in getting a character from one place to another. He is shown packing his grip, saying good bye to the family, leaving the house, probably a close-up on the steps as he puts on his gloves, entering his automobile, arriving at the railway station, entering the ticket office, buying his ticket, coming on the platform and boarding the train, taking his seat in the train, the train leaving the station, another picture of the interior of the train, several pictures taken from the car window, or of the train going through the country, drawing into another station, alighting from the train, taking an auto, arriving at destination. When all that was needed was two scenes, or three at the most. The picture theater audiences have been educated, they do not need nor care to see all the details, but easily and quickly fill in all gaps. As long as they know where the character is going and then see him arrive, with a leader or scene interpolated to show the lapse of time necessary for the journey, this is all that is desired.

In writing a photoplay start out with the idea of using no padding, and after the scenario is completed go over it very thoroughly with the one object of combining scenes and eliminating scenes, until it is cut down to its real value. You will be surprised to see how the big scenes stand out, how smoothly the story runs along, how the interest is heightened and how much stronger the plot appears under this treatment.

Scenario Contests

The World Film Corporation will begin a Scenario Contest in the *Saturday Evening Post* of June 3, the contest to close with the issue of the *Post* dated September 15.

A first prize of $1,000 will be awarded for the best scenario submitted; a second prize of $750; a third prize of $650; fourth, fifth, sixth and seventh prizes of $500, $400, $300 and $200, respectively, with prizes of $100 each to the next twelve best stories or scenarios accepted. The $5,000 in prizes has been deposited in the Mutual Bank of New York, there to remain until the final judgments and awards are made.

William A. Brady, of the World Film Corporation, will be the sole judge of this contest. Six secretaries will handle the incoming scripts. They will be divided into four classes—the logical, illogical, impossible, and probable, and will be turned over to Mr. Brady when the absolutely impossible have been eliminated.

Mr. Brady wants live, present-day society and human-interest life stories which will make interesting screen material. As the stories are for the World Film stars, such as Robert Warwick, Alice Brady, Kitty Gordon, Ethel Clayton, Carlyle Blackwell, Muriel Ostriche, E. K. Lincoln, June Elvidge, Holbrook Blinn, Doris Kenyon, Alec Frances, House Peters and Mollie King, it is suggested that aspirants for the prizes study these stars on the screen and write their plays to fit the players' personalities.

The contest is open to writers of all kinds—professional, amateur and those who can only jot down a series of incidents. The scenarios do not have to be in regular form so long as they form a basis for the picturizing of the story.

"THE PUBLIC" OFFERS ONE PRIZE OF $250.

The Public, Ellsworth Building, Chicago, Illinois, is offering one prize of $250 for the best scenario illustrating the Singletax idea. It must be a human interest story and embody the fundamental truths of the doctrine of social justice preached by Henry George and known as the Singletax.

The scenario must be accepted for reproduction by one of the film companies, and in addition to the $250 cash prize the author will receive half of the amount paid for his work by the moving picture company.

The manuscripts submitted may be in synopsis form or in complete scenario form. The scripts must be of a length suitable for a two, three, four or five-reel film. They must be typewritten on one side of the paper only and double spaced. Every manuscript must bear an individual identifying word or symbol on the back which must be repeated on the outside of a sealed envelope accompanying the script containing the competitor's name and address. *The Public* will endeavor to return safely all manuscripts accompanied by return postage but assumes no responsibility for loss.

The competition will close on the first of September and manuscripts must be mailed on or before that date.

Jasper E. Brady, head of the scenario department of the Vitagraph Company, will be the final judge. He will be assisted by a reading committee in charge of Grace Isabel Colbron of New York.

Scenario writers who do not understand the Singletax can obtain literature from *The Public's* book department, by sending twenty-five cents for pamphlets and copies of *The Public*.

Music as an Advertising Asset

BY B. A. HOLLWAY

THE ordinary musical accompaniment found in the average moving picture theater is accepted as a matter of course. But among the larger and more progressive houses of the country music is becoming a more important factor, and hence an advertising asset. For it is coming to be realized that moving pictures have lost their novelty as animated photographic records, and the time is not far distant when the public, ever fickle, will turn toward the picture houses that offer something different.

No one realizes the value of musical accompaniment more fully than that master exhibitor, S. L. Rothapfel, the man who has established a new vogue in the presentation of the picture play. Just as he elaborated and perfected the stage settings surrounding the screen, so did he develop the musical atmosphere and surrounded the productions exhibited under his direction with elaborate musical accompaniment.

The result was inevitable. Little by little the reputation of the music at the Strand theater in New York became nation-wide. To speak of the Strand was synonymous with speaking of good music. People went to the Strand to hear the music and incidentally to see the photoplays presented. The advertising value of music so firmly established by the Strand forced itself to the attention of other large theatrical managers, with the consequence that music became an elaborate feature of their presentations.

But in many instances the basic principles of the Strand music were completely overlooked. For it was not the large orchestra and beautifully toned organ that created the impression in its entirety, but rather the perfect blending and synchronization of music and the pictures. The musical programs were laid out to suit the photoplay and to meet its varying moods. Yet always was it subdued and "under" the picture itself, accompanying it but never rising above or dominating.

In the furtherance of his music as an advertising asset, Mr. Rothapfel introduced specialty numbers, procuring noted singers and musicians who appeared in concert programs between the film presentations. But it would be a mistake to confuse the music for the pictures with the musical interpolations of the program, which, after all, were but incidental and in no wise peculiar to a motion picture theater.

In his efforts to obtain the right musical atmosphere for his picture programs it is said of Mr. Rothapfel that having in one of the big feature films of the day a scene calling for music by a country band, he worked for several days before the opening with his orchestra striving to get the effect that he desired, and failing in that, went out into the street and engaged for the entire week a "German" band, marching them back and forth behind the screen during that one scene in the picture. The result was an effect obtainable in no other way, and again he had demonstrated the efficacy of synchronizing sound and vision.

Illustrative of other phases of musical atmosphere created for the picture, the writer recalls the presentation of a celebrated film production in which the heroine was shown in the first part of the picture preparing to leave this country for Scotland. Risking the breaking of the continuity of the story, the exhibitor stopped the picture for the space of a moment or two while in the distance and coming nearer the audience heard the strains of a bagpipe, followed by a quartette of male voices singing "Loch Lomond."

But such elaborate musical accompaniment and atmosphere creation as developed by the larger theaters of the country is not practical for the average theater manager, and he must look about him for some other means of accomplishing a similar result at an expense much more in proportion to his receipts and the possibilities of his theater.

It has been into this field that the "Fotoplayer" and kindred musical inventions have stepped and have solved for the average exhibitor the problem of synchronizing sound and vision at an expense proportionate with his receipts.

Mention is made of the "Fotoplayer" as being perhaps one of the most practical of this type of instrument for the average exhibitor. It gives him perfect synchronization of sound and vision at minimum cost, at the same time affording the highest type of music available through its self-player attachments, which reproduce the execution of the world's greatest masters under the control of the operator in accord with the film on the screen. So perfected have these instruments become that in the smaller theaters orchestras are being replaced or augmented by them, with an increase of efficiency that has proved to be good advertising.

But the basic principle is that of adequate musical atmosphere and a judicious use of "effects," either operated independently or in conjunction with such an instrument as above mentioned, created for the photoplays. Today this is becoming as essential a factor in motion picture presentation as the films themselves and their careful selections.

It is the wide-awake exhibitor who is realizing this truth and is applying it to his business. On upper Broadway in New York City is an average type small theater of the better class. With everything in its favor in respect to location, but confronted with heavy opposition both in motion pictures and in vaudeville, this house began to lose. The management cast about for the solution of the problem. The house is a comparatively new one; the lobby and display advertising was good; the selection of films was good. But it seemed that pictures had lost a little of their attractiveness as presented in the old way. The music had consisted of the usual orchestral accompaniment with a small orchestra, and a piano relieving while the musicians rested. After a careful analysis of the situation, the management became impressed with the fact that all was not being gotten out of the pictures that could be gotten, and turned to his music to supply the deficiency. The small orchestra, with its limitations and restrictions, failed to rise to meet the situation, and a "Fotoplayer" was installed as an experiment. The suiting of the music to the varying moods of the picture had its effect. An almost immediate increase in business was noted.

The above is merely cited as an illustration of the value of music to the picture theater and the importance of music as an advertising asset. The exhibitor whose music is good and who advertises his music judiciously but with proportionate thought to its importance, cannot be very far off the right track.

PARAMOUNT INFORMATION

Rules for Care of Films Distributed, Advance Notes of June Program, and Other Activities of the Week

To prevent unnecessary wear and tear and destruction of films, the Paramount Pictures Corporation has prepared a set of rules, edited by H. I. Day, to be sent out with all orders urging the care of the films.

The placard reads:

BE CAREFUL with this film.

REMEMBER the house running after you.

Keep your machine CLEAN; use wax where the film touches the machine.

OIL damaged film—a charge will be made if film is returned with oil on it.

PUNCH HOLES will not be permitted, a charge for ten feet of film will be made if punched.

A DAMAGE charge for ten feet of film will be made if BAD PATCHES are put in film.

MOST IMPORTANT; see that your IDLERS are set properly so the film will not be CREASED on the side through the sprocket holes.

CREASING means permanent injury and will be charged for.

REWINDING; be careful, do not hold the film and turn the rewinder handle.

IN CLEANING FILM be careful no carbon or dust is on the cloth; it will scratch film.

HELP US to give you film in good condition.

SHIPPING: Place bands on the proper reels and ship according to instructions immediately after use.

Paramount pictures released for the week of June 12 will be headed by two five-reel features from the Famous Players studios, "Silks and Satins," featuring Marguerite Clark, and "Destiny's Toy," in which will appear Louise Hoff, the new Famous Players' star.

Short reels on this program include Paramount-Burton Holmes travel picture, "The Penal Colony of Palawan," the Paramount-Bray animated cartoon, "Colonel Heeza Liar and the Bandits," and the Paramount pictographs, showing "The Making of a Bluejacket," "Trend of the Imagination" in Professor Munsterberg's "Testing the Mind" series, "Free Play" in the "Better Babies" department, and "Jobs You Would Not Want," showing perilous occupations, and a new edition of the Trickids.

In co-operation with the Federation of Women's Clubs the Paramount corporation is encouraging special matinees for children, and points out the fact that all their short-reel material as well as many of their features are especially adapted for such a program.

In "Farmer Al Falfa's Tentless Circus," a Paramount-Bray cartoon for future release, the farmer introduces a circus on his own farm which far surpasses any Barnum & Bailey tent show.

The staff of Paramount pictographs has been enlarged by the addition of Harold Carey, formerly associate editor of *Every Week*, and Charles Burr, formerly of the trade advertising division of Paramount.

Professor Hugo Munsterberg will shortly complete his psychological series in Paramount pictographs and start a new series of articles of a most unusual nature.

Edward Lyell Fox, director of publicity for the Paramount, states that many newspapers are giving space to the interviews on Paramount topics with Frederick Palmer, Henry Reuterdahl, Frieda Hempel and Mme. Gadski additional space in their columns outside of the motion picture section.

TWO NEW FOX STARS

Virginia Pearson and Other Fox Luminaries Create New and Startling Styles in Scenes, Vampires and Pajamas

An example of the unusualness and beauty of the scenes in the million-dollar Fox picture, the daring of Annette Kellermann in the making of these scenes, and the ingenuity of the director in planning them, is shown in a sunset scene on the Caribbean. As the sun is dropping behind the horizon, one long ray of light miles long and vividly bright shoots out across the water. As this path of light begins to recede Annette Kellermann, pursued, leaps from a promontory and dropping directly at the top of this remaining ray, swims boldly forward down the receding sunbeam. Foot by foot she pursues the light ray, always just a few inches ahead of her, until the last bit of sunlight vanishes from the water and Miss Kellermann vanishes, too, with the light—swimming out into the Nowhere.

Two New Stars

Two new members have been added to the William Farnum company of the photoplayers in the William Fox studio on the coast. They are Betty Hart and Betty Schade. Both of these newcomers will be featured in the picture in which Mr. Farnum is starring under the direction of Oscar C. Apfel. The scenes of this play are laid in the mountains and the entire company has been miles from civilization during the past few weeks.

Familiar to old and young alike is the name "East Lynne," the title of Mrs. Henry Wood's novel, which has been on the American stage since 1863. It is said at least 100,000 dramatic performances of this play have been given. It has been left to William Fox to perpetuate this story on the screen and the production is already under way, with Theda Bara playing the leading role.

Virginia Pearson declares that the vampires depicted on the screen are not correctly shown, and that she is going to give the future public her own conception of this loathsome creature. Miss Pearson says that the so-called vampires we have seen on the stage and screen have been mere courtesans, immoral women, and the nearest approach to the real vampire was her portrayal on the stage production of "A Fool There Was." The vampire isn't a real person any way and she describes her as "the dead, undead," or "the living dead," or some such cheerful person living on the blood she sucks from children. Miss Pearson declares that the career of her vampire cannot be cut short by a melodramatic twist given by the director, but can only be gotten rid of by means of a needle jabbed right through her black heart at midnight. "It's quite an occult idea, symbolic and weird," the actress informs us. This version of the real vampire, as distinguished from the courtesans and unsavory adventuress type, sounds a little grewsome, but back of her idea is an artistic ambition, a big screen vision. For Miss Pearson is more than an "actress who has gone into pictures." She is an enthusiast and believes pictures can be and should be so correct as to details and the acting so good that they will be above criticism. She also believes it is the bounden duty of the critics to point out staging flaws, poor direction or weak or exaggerated acting. This actress has brains

and dramatic ability and will not be content to accept what is offered.

Jose Collins, the Spanish-American-English star of the Fox company, advocates a universal costume to be worn by all women at all times—pajamas. In advocating this comfortable style, Miss Collins says:

"I have pajamas, or garments fashioned on pajama lines, for every hour of the day. I am not radical enough to inflict my friends with what they consider my idiosyncrasies. So when I visit them I dress conventionally. But maybe some day women will awake to the fact that they can be in fashion and comfortable at the same time. That is where my pajama theory is going to come in."

NEW "WHO'S GUILTY?" PRINTS

Pathe Exchange Adds Seventeen to the One Hundred Weekly Prints of "Who's Guilty?" Series to Meet Unusual Demand

Pathe has just had the unusual experience of greatly increasing its order of positive copies on a picture three weeks after its initial release. With the release on May 22 of the third photo-novel in the "Who's Guilty?" series, Pathe exchange has had to instruct its Bound Brook laboratories to add seventeen copies to the standing weekly order of 100 prints on the "Who's Guilty?" pictures. Boston added two prints to its usual quota, New York called for five additional copies, Chicago and Philadelphia for three more each. Many other exchanges wired in calls for additional prints.

So insistent was this demand that the prints originally destined for Canadian consumption were diverted to the Pacific Coast and a hurry order was placed in the laboratories for new Canadian copies. The increased orders mean a total of 476,000 feet of "Who's Guilty?" positive to be added to the already huge aggregate of 2,800,000 feet of positive film originally destined for the American and Canadian markets.

On May 17 the advance bookings on "Who's Guilty" crossed the $300,000 mark, establishing what is believed to be a new record in advance bookings with cash payments on the last four of the series. A week later these figures had climbed $68,000 higher, with thirty-two branches reporting, an average of slightly more than $2,000 a branch in increased bookings in seven days. When it is considered that advance bookings on series and serials usually fall off after the first picture is released, rather than that they should increase, this growth is deemed by Pathe to warrant the belief that "Who's Guilty?" will set the highest figure ever reached in two-reel distribution.

The Strand Theater in Milwaukee, which runs "Who's Guilty?" on Mondays, Tuesdays and Wednesdays, is holding voting contests for its audiences to determine who really is guilty, on whom the blame in each of these highly dramatic photo-novels should actually be placed. On "Puppets of Fate," the first of the "Who's Guilty?" pictures to be released, there were 14,758 votes placing the guilt on the widow, 9,835 on the young surgeon, 7,852 on the elder surgeon, and 5,295 on the young surgeon's wife; thus a total of 37,470 votes were cast in three days. And the big Strand Theater set a new record of attendance in these three days.

In Wilkes-Barre the Orpheum Theater in a city of 68,000 people played to 4,500 the first day (May 20) it showed "Puppets of Fate" and to 5,900 the second day, thus drawing more than one-seventh of the entire population of the city to its box office. At Proctor's Theater, in Yonkers, N. Y., with a seating capacity of more than 3,200, Manager Waldron had to send for the police to aid him in keeping the doors free when, on Mondays, Tuesdays and Wednesdays of these successive weeks he showed the first, second and third of the "Who's Guilty?" series.

Ten of the fourteen photo-novels in this series have now been delivered by Arrow to Pathe. The four remaining stories will be devoted, in order, to divorce, to prison reform, to the labor problem, and the final story to the horrors of international war.

The divorce and prison reform stories are based on legal research work done by Attorney Warren H. Small, a prominent practitioner in the United States courts. Mr. Small, formerly attorney for the Motion Picture Patents Company and the General Film Company, is now the attorney for the Arrow company.

Mr. Small shows how a man may be properly divorced in Connecticut, yet still married five miles away in New York; with his second marriage bigamous and his innocent children illegitimate, and unable to inherit his estate.

A number of exhibitors have requested that a special fifteenth "Who's Guilty?" picture be produced, to be of five-reel length and to point out in precise fashion the greatest menace to the peace and economic growth of the United States. Mr. Berst has taken the matter under advisement. An early announcement in this regard will be made.

Universal Moving West

It is reported that the Universal Film Company will begin immediately to transfer all its eastern companies to Universal City, California, and will lease its plant at Fort Lee, New Jersey. The object of the move is to increase the efficiency of the working forces and cut down overhead expenses.

If it is found later a demand is strong for films with eastern locations, a company may be reinstalled at Fort Lee.

Several hundred wild deer appear in "The Guide," a forthcoming Mutual Star production.

Tom Moore and Anna Nilsson in "Sold Out," the fifth chapter of the keenly interesting Pathe "Who's Guilty?" series.

BILLIE BURKE AIDS SOLDIERS

Makes Touching Appeal for Soldiers Blinded in the War and Raises a Large Sum of Money by Simple Device

The public is beginning to always look for something original and pleasing when Billie Burke, the heroine of "Gloria's Romance," the George Kleine chaptered photoplay, appears either on the screen or in person, and Miss Burke rarely disappoints them.

Photo copyright George Kleine.

A charming glimpse of Billie from chapter four of "Gloria's Romance."

The actress lived up to her reputation when she appeared on the stage of the New York Hippodrome at a benefit performance given for the permanent blind war relief fund, and various other allied charities, including the American Red Cross and the Secours National. Miss Burke made a most dramatic appeal to the audience, the result of which was more than $20,000 added to the fund.

Miss Burke appeared on the stage in a simple little white frock, and in a clear voice, distinctly heard in every part of the house, recited a poem written for the occasion by John C. Brownell, one of the scenario writers of the Kleine staff.

Every light in the theater was extinguished, and as the last light disappeared Miss Burke called out, "Time's Up!" and those in the audience who had covered their eyes with their hands as she instructed, took down their hands to find that there in the pitch darkness nothing was to be seen.

After a momentary pause to let the impression of real blindness steal over the minds of everyone in that throng, which numbered thousands, Miss Burke resumed her speech.

As the recitation was finished the lights were switched on all over the house and the group of society girls who had been selling programs for the benefit performance distributed promissory notes through the audience. Some of them were for $100, some for $25, a few for $20, more for $10 and hundreds for as small a sum as $1. Evidently Miss Burke's appeal, backed by her personality, had moved the listeners, for the count-up of the slips showed that about $20,000 had been pledged.

JUNE AMERICANS

Santa Barbara Studios of American Company Humming with Work of New Directors on New Sunshine Dramas

Activities at the Santa Barbara studios of the American Film Company, Inc., are assuming enormous proportions. There are several new directors on the lot, among them Alfred Hollingsworth, Warren Ellsworth and Murdock MacQuarrie, all well known for their ability to film true realism into their subjects.

Among the forthcoming productions are:

"Dust," a five-reel feature under the direction of Edward Sloman from a scenario by Julian L. LaMothe. Winnifred Greenwood, Franklyn Ritchie, Harry Von Meter, Louise Lester and Nell Franzen are the principal members of the cast. The story deals with a millionaire factory owner who ignores working conditions in his plant, while his aristocratic daughter remains unsympathetic and imbued with the idea that the laboring classes are but "dust" and the world no better for their existence. The play is scheduled for release the last of June.

"Fear" is now being filmed in two reels under the directions of Frank Borzage, with Mr. Borzage, Anna Little and Jack Richardson in the important roles. It is now expected that "Fear" will be offered to the public on June 30.

"Love's Bitter Strength" is a photoplay without a villain. Edward Coxen, Lizette Thorne and George Field constitute the important cast. This is the story of a bride who loses her mind as the result of an automobile accident. She is carried off into the country in a freight car, where she takes refuge, and is some time later identified through her benefactor's discovering her likeness on the desk of a city business man he visits.

"Killed by Whom?" is a two-reel "Flying A" sociological drama. Vivian Rich, Alfred Vosburgh and George Periolat play the principal parts, and the story is very interesting from the standpoint of modern legal justice.

King Clark, a film favorite who recently joined the American forces, is to be seen in "The Dancer" as his introduction to the public under the "Flying A" banner, with Vivian Rich and Margaret Nichols playing the principal feminine roles. This is a modern cafe story—a young man falling in love with a dancer, parted from her by an unforgiving mother, and later reunited at the birth of a baby boy.

Helen Rosson, with a long record of successes to her youthful credit, is now nearing the completion of a "Mustang" two-part drama under the direction of Warren Ellsworth, which is entitled "The Sheriff of Plumas."

Knickerbocker Features—Five Strong

In addition to the five-reel feature, "Pay Dirt," on the June program of the Knickerbocker Star Features, will appear five three-reel dramas and two comedies.

The dramas include "Shadows," featuring Frank Mayo and Lillian West; "The Stained Pearl," for release on June 9, in which Henry King appears; "An Old Man's Folly," in which Daniel Gilfether and Marguerite Nichols are co-stars, the release of June 16; "The Ancient Blood," with the new Knickerbocker star, Virginia Norden, for release June 23; and "The Master of the House," in which Frank Mayo and Lillian West are starring, which will be ready for June 30.

The comedies, produced by the Vim Company, are "Hungry Hearts" and "Undress Poker."

Tefft Johnson Presents "Sonny Boy"

The Tefft Johnson Film Corporation has released "Sonny Boy," a one-reel play written and produced by Tefft Johnson. The story deals with the adventures of Sonny Boy; Lily, the pickaninny; Toto, the dog; and several goats. In his desire to have Lily learn to read and write, Sonny Boy takes her to school and shares his seat and lunch with her, much to the

A pre-screen glimpse of the genuine "kid-nature" to be seen in "Sonny Boy," the coming Tefft Johnson film.

delight of the teasing scholars. Sonny Boy starts a fight in her behalf which Lily helps him finish, and meanwhile the goats devour the basket of clothes which Lily hid before she went to school. Afraid of punishment the children hide in the barn and are later found by Toto and forgiven by their anxious parents.

TRIANGLES FOR JUNE

Douglas Fairbanks and Bessie Barriscale Featured—New Triangle Studio Opened in New York with Talmadge Play

In the Triangle program for June appear two new features for Douglas Fairbanks and Bessie Barriscale.

"Reggie Mixes In," a Triangle-Fine Arts feature, is another typical Fairbanks success. Bessie Love plays opposite Mr. Fairbanks and does her full share toward the success of the play. The cast is an excellent one and the settings are decidedly interesting, especially those in which the cabaret scenes are played.

In the Triangle-Ince feature, "The Sorrows of Love," Bessie Barriscale plays the part of a nun, Sister Beatrice, and gives her usual vivid interpretation of the role.

Among the releases to be made during the latter part of the month are "The Innocent Magdalene" and "A Wild Girl of the Sierras," both from the Triangle-Fine Arts studio, and "The Deserter" from the Triangle-Ince studio.

Norma Talmadge, the Triangle star who has just completed work in "Going Straight," accompanied by John Emerson, who directed the production, is in New York to start work on another feature in which she is to be starred. Triangle has acquired the old Reliance studio at Riverdale and the feature on which Mr. Emerson and Miss Talmadge are working will be the first production of the new drama factory.

"The Evil Thereof," a powerful photoplay with a great moral lesson, written by Channing Pollock and Rennold Wolf, is the Famous Players release on the Paramount program for June 5.

"Soul Mates" is the first of the five-reel vehicles from the American studios, featuring William Russell. Subsequent big feature productions starring Russell will be realesed under the titles of "The Guide" and "The Highest Bid."

THE CHAPLIN SUIT

Chaplin Injunction Against Essanay Denied—Comedian Served with Counter Suit by His Former Employers

Justice Hotchkiss of the Supreme Court, state of New York, has denied the application of Charlie Chaplin for an injunction to restrain the V-L-S-E and the Essanay company from distributing the Essanay-Chaplin comedy, "Charlie Chaplin's Burlesque on Carmen." This opinion decisively disposes of Chaplin's contest against his former employers; but it does not absolve him from further sessions with courts.

In order that legal activity could not be centered formally on his opponents' side, Mr. Chaplin later in the week, through his attorneys, filed an amended complaint in which he sought damages from the Essanay and the V-L-S-E to the extent of $100,000. William M. Seabury, representing the Essanay and V-L-S-E companies, in commenting upon the action of the comedian, said: "In view of the fact that Mr. Chaplin did not ask for any damages in his original complaint, it would seem that this action was simply a clever maneuver to turn defeat into victory. The possibility of such a counter-play being successful, however, is decidedly remote, especially in view of the opinion of Justice Hotchkiss, who declares that the question of whether Chaplin has suffered any damages is problematical."

William M. Seabury, who represents the Essanay company in the action brought against it by Charlie Chaplin following the V-L-S-E distribution of the "Burlesque on Carmen," in which he was featured, received advices from his Los Angeles office today that the comedian had been served in that city in a counter suit in which the Essanay company asks $500,000 damages.

In the complaint, the Essanay company charges breach of contract, alleging that Chaplin failed to appear in and assist with the production of four comedies called for in his contract. According to Mr. Seabury, the Essanay company values each Chaplin two-reel comedy at $125,000. On this basis they contend that, as the result of the holding up of four films, the loss to them is $500,000, the amount of the suit.

Films Reform Fijis

The uplift movement is being experienced in the Fiji Islands these days, according to Sir Beckham Sweet-Escott, Governor of that portion of the earth. The cannibals have quit their old-time profession of eating their fellow beings every time they feel meal-time approaching and have substituted going to the motion picture shows instead.

E. K. Lincoln has announced that the reports to the effect that he has signed a long-time contract with the World company is in error. He appeared in but one World film.

"The Right to Live," the Chicago-made photoplay dealing with the political and whtie slave situation in Chicago, which was held up by the local censor board for some time, is at last to have a premier at the Band-box theater in West Madison street, and contrary to the rule regarding plays of this nature, children as well as adults will be admitted.

New Stars for Metro

Marguerite Skirvin, a brilliant and charming young artist, has been engaged by Metro, and will be seen on that program in the leading female role in "The Quitter," a five-part Metro-Rolfe wonderplay in which Lionel Barrymore is starred. Miss Skirvin has the role of a western girl, which is entirely to her liking, as she hails from Oklahoma. There, as a young girl, she learned to ride wild horses, swim treacherous streams, and do other things she is called upon to do in "The Quitter" before the camera.

William Sherwood, Metro.

Robert E. Wilson, the well known young juvenile actor, has been engaged by Metro to play juvenile roles in the Metro-Drew weekly comedies in which Mr. and Mrs. Sidney Drew are starred. Mr. Wilson has been with the Thanhouser company for three years, where he won an enviable record in prominent roles. Mr. Wilson was born in Stonehaven, Scotland, twenty-two years ago. He planned originally to take up a newspaper career, but after working as a reporter for six months he gave it up and went on the stage. His first engagement was with the Horne Stock Company. He worked with Marion and Madeline Fairbanks and Sidney Bracey for nearly two years with the Thanhouser company. Mr. Wilson is extremely versatile and is an expert at riding, swimming, diving, motoring and other outdoor activities.

P. Thad. Volkman, assistant director who was associated with Edgar Jones at both the Lubin studios and later with Metro has joined forces with Charles Horan, one of the best directors on the Metro staff. Mr. Horan and Mr. Volkman have begun work on "The Quitter."

ACROSS THE OCEAN NEWS

Exhibitors Estimate British Amusement Tax Will Put $75,000 Daily Revenue from Films Into Exchequer —A Nuisance for Exhibitors

The Chancellor of the Exchequer expects to derive a revenue of $25,000,000 from his new amusement tax. There are about 4,500 motion picture theaters now open in the United Kingdom, with a daily average attendance of about 800. The average admission price is six cents a head and the corresponding tax under the new measure will be two cents a head. This will bring in a total daily revenue of $75,000, and the estimate of $25,000,000 will probably be exceeded.

The case of the picture theater is much more serious than that of the ordinary theaters, for practically all the revenue is derived from seats costing 24 cents or less. There are many of the picture theaters in poorer districts which make a special feature of two-cent matinees for children. Unless the proposal is changed children will not have to pay 3 cents, or an increase of 50 per cent, as against 10 per cent increase for the purchaser of a stall in a West End theater.

Unusual as it may seem the exhibitors have expressed their general approval of the measure.

The American correspondent of the London Bioscope writes:

There is considerable interest, not unmixed with anxiety, in our (American) producing circles over the proposed exclusion of American and other foreign films from the British market. With the advancing cost in production our American manufacturers have often been compelled to look to the European, and especially to the British, market for their profits. A high import tax on American films will mean a severe blow to most of our manufacturers.

News of the proposed measures in Parliament have been vague and fragmentary and has served to heighten rather than lessen the anxiety.

The Pathe Freres is operating motion picture theaters in Hanoi and Haifong, in Tonkin, and at Hue and Tourane, in Annam. The Hanoi theater seats about 500. It is open every evening and Friday and Saturday afternoons. In Haifong the entertainments are held in the cafe of a hotel owned by the Morin Freres Company. At Hue the pictures are shown in a special room of the Morin Freres Hotel, accommodating about 300. The pictures are shown two nights a week in Hue and Tourane. The prices are uniform, 20 cents to one piaster. The Pathe films are used exclusively in these theaters, and the program contains the usual range of subjects. Since the beginning of the war theaters are closed, dances are forbidden and the bands no longer play in the public parks and these motion picture shows form practically the sole form of amusement.

The Fox Film Corporation, represented by Winfield R. Sheehan, are starting an exchange bureau in England, to be known as the Fox Film Company, Ltd. The organization will be entirely British. The export department for Europe, Africa and India will be a five-story building in the heart of the film center of London. Branches are being established in Manchester, Leeds, Birmingham, Newcastle, Glasgow, Cardiff and Dublin.

The Ideal Film Company is gradually obtaining the services of a fine lot of players. In addition to Ellen Terry, the company has induced H. B. Irving, son of the late Sir Henry Irving, to act for them.

Proving the Real Cowboys

A sombrero and jingling spurs will no longer make a real cowboy. The time has come when he must prove his right to that title. To weed out the masqueraders from the worthy ones a contest will be held during the course of the "Stampede," a big western jubilee to be conducted under the patronage of Harry S. Harkness, at the Sheesphead Bay Speedway for eight days next August. The coterie has donated $50,000 in prizes for world's championship contests in frontier sports and pastimes and more than 2,000 cowboys and cowgirls are coming from the ranch and range to compete.

A casual suggestion that the occasion offered opportunity to conclusively determine the true abilities of the men who whoop and shoot and ride and rope for pictures has met instant approval and the studios will send their contestants for the prizes.

Current Releases Reviewed

"His Brother's Wife"

A Five-part World-Premo Feature, Featuring Carlyle Blackwell. Reviewed by Hugh Hoffman

THE love of two brothers for the same woman is not the most uncommon thing in the world, but it seems uncommon. Especially when the woman is married to one of the brothers does it seem unbelievable that the other brother

One of the charming human and animal nature scenes in "His Brother's Wife."

should make love to her. This production is chiefly concerned with the working out of that theme. Intelligence has been used in the handling of it. Most plays dealing with that proposition are generally so much overdrawn that they become absurdities. There is too much deep dyed villainy in them and audiences do not take them seriously.

In this production, however, Carlyle Blackwell as the unmarried brother, behaves himself as a brother in love with his brother's wife might reasonably be expected to. He gives a dignified portrayal of a man having an inward fight with himself; a fight to be loyal to his brother, and a fight with his inward desires. He settles it all logically in the end by going away to another part of the world. One of the nicest parts of the story is its probability. The love affair starts as a flirtation. Blackwell arrives in America with a fortune after a number of years hard work in Australia. He meets his sister-in-law accidentally in a curio shop and determines to know her better. Never dreaming that she is his brother's wife he makes an immoral proposal to her and earns her contempt. At the end of the story, however, they part with the greatest of admiration for each other, in consequence of the discovery of noble traits in both of them.

It is distinctly a three-part play. All others in the story are decidedly secondary, and the plot keeps right close to the two brothers and the wife every minute of the time. The three principal parts have been entrusted to high class actors, and they give a splendid performance. Ethel Clayton, as the wife, is perfectly cast and altogether convincing. Paul McAllister, a very well known actor, is excellent in the part of the elder brother. Harley Knowles "picturized" the story and also directed it. He is deserving of considerable credit for hte way he has done both. The photographer's name is not given, but it should be, because his work is very fine, and fine photography in a photoplay counts for much more than most people think it does.

The Adirondack snow scenes were particularly beautiful. The interior scenes were very swell where swell settings were called for, and other scenes were always consistent with the story. The story tells how a young American cleaned up a fortune raising cattle in Australia, and opens after he has sold out and is starting for home. His brother in America has lost his fortune by fire, and as a result of worry he has developed tuberculosis. The younger brother meets his brother's wife in a curio pawn shop. He notices that she is desperately trying to raise money and he offers to be her "friend." She is willing to make the sacrifice for her husband's sake. When Blackwell finds this out he admires her greatly and gives her money without asking anything in return. Later he traces his brother and discovers when they meet that the woman is his brother's wife. He sends them to the Adirondacks and later they send for him. While there the younger brother tells her of his love. They are discovered by the husband and a separation follows. The wife makes a success on the stage and this leads to a reunion, after which the younger brother sails away to Australia.

"Her Husband's Wife"

A Five-part Ivan Drama Released June 2. Reviewed by George W. Graves

IVAN ABRAMSON'S ever busy pen is prolific in stories pertaining to society. His latest drama, "Her Husband's Wife," manifests careful attention to plot detail, and affords many dramatic moments for the three stars, Sally Crute, Mignon Anderson and Augustus Phillips. Miss Crute has a large share of strenuous work which she performs convincingly, while Mignon Anderson makes a very charming daughter and Augustus Phillips, an interesting theatrical manager. Others making up the large cast are Edward Mackey, Kittens Reichart, William Bechtel, Bradley Barker, Arthur Law and Brindsley Shaw. Mr. Abramson also directed the picture.

The story has many situations of dramatic force but a plot less complex would have improved it as a whole. The last reel is exceptionally good. "Her Husband's Wife" will find favor with the following which has been created by previous Ivan offerings.

Belle Ducet, the wife of a motion picture actor, inherits the brutal propensities of her deceased drunken father. She is secretly in love with Jean d'Arcy, a Parisian sculptor. After a violent quarrel between the two men Ducet leaves for the studio, where he dies as the result of a sudden attack of heart failure. Meanwhile Belle has eloped with d'Arcy. Her little child, Viola, is adopted by Paul Manon, a musician.

Belle tires of d'Arcy and marries James Gates, a New York theatrical manager. After twelve years Gates in his turn is thrown down and Belle now centers her affections on Walter Brown, manager of her husband's office. Gates secures a divorce from his wife and Belle returns to Paris. husband, Viola calls on Belle. At this meeting the latter learns that Viola is her daughter.

Belle then has Gates freed, and later tells some of her life history to Viola. The latter convinces her husband that

Belle speaks the lie that means her daughter's happiness.

Viola, now a musical artist of distinction, comes to New York and becomes engaged by Gates. Not dreaming of Viola's real identity, Gates marries her. Belle returns to New York to collect her alimony, but being refused, her lawyer has Gates imprisoned. As a last resort to free her

they must separate and the two are taking farewell of each other when Belle reaches the house in a changed mood. Recognizing the sincere love which exists between the husband and wife, she has come to make reparation for her past by bringing about their reunion. Before coming on this mission, Belle has taken poison, and after denying that she is the parent of Viola, she staggers away to the foot of a statue, for which she had posed in the better days, and there expires.

"Gloria's Romance"

"The Social Vortex," Part Four of the George Kleine Serial. Reviewed by G. Harris

THIS serial is keeping its promise to be "different." It is doubtful whether so simple an incident was ever offered before by a producer as an installment in a serial photoplay as that which fills chapter four of "Gloria's Romance," in

Photo copyright by George Kleine

Gloria's main interest is not in the opera.

which Billy Burke is featured. It is mostly a flirtation at the opera between Gloria and Freneau (David Powell), who quickly remedies his blunder of not recognizing the grown-up Gloria. But it is so well presented that it is not only amusing but interesting, and a large audience at the Studebaker theater, Chicago, watched its progress with very evident delight.

Richard Freneau, the man wrongly credited with the rescue of Gloria from the Indians, determines to carry on the flirtation begun five years ago in Florida. Gloria has imagined herself in love with Freneau throughout her school girl career, and the broker, interested in her money, wishes to marry her. He has, however, been carrying on an affair with the wife of Gloria's brother, Lois Stafford, well played by Jule Powell. Freneau's attention to Gloria arouses the jealousy of Lois, and in this fact, Dr. Royce (Henry Kolker), who really loves Gloria, sees a means of breaking up Freneau's unfortunate influence over Gloria. Others who are beginning to suspect the intrigue between Lois and Freneau are David, Lois' husband, and Judge Freeman, her father.

The chapter ends with Gloria's "coming out" party, to which, in spite of her aunt, who is managing the affair, Freneau is invited. But in this and other things, Gloria's daring goes almost too far, and the next chapter promises to show the trouble which comes of it.

Single Reel Paramount Offerings

Latest Issue of "Pictographs" and Animated Cartoon. Reviewed by Thomas C. Kennedy

IN ADDITION to sketching some pictures, which by the way are capitally animated, the movement of the figures being as smooth as cartoon characters have ever been on the screen, Earl Hurd or somebody wrote a scenario for "Bobby Bumps Goes Fishing," a Paramount-Bray split-reel offering. "Bobby Bumps Goes Fishing" tells a story, a full day's events, or it were better perhaps to say the events of a full day in Bobby's mischievous young life are shown in this thoroughly amusing animated cartoon.

Bobby and his father are out in a row boat for a bit of fishing. Whether seated in the front or rear of the flat and not spacious craft, Bobby's line is always busy. Dad changes places with his son several times and each time it seems as though Dad purposely moved out of the way of a good-sized fish in order to let son make the catch. Dad grows irritable so Bobby thinks it best to leave. He and his ever faithful dog swim ashore. Bobby purchases a large doctored fish, one that has been a property in the fishing-supplies store for some time. This he fits out with a motor and propeller. Dad makes a wonderful catch and is telling mother about it when the cat which was driven away from the workship by Bobby, exposes the fraud to both Dad and mother.

This is on the same reel with a Dr. Raymond L. Ditmars' animal study entitled "Our Animal Friends and Foes." While most people look upon the domestic cat as a friend and snakes as enemies, this picture tells us just the opposite. The photography is good and snake, cat, rat, all the actors in the cast, in fact, excepting the stuffed bird, act well. It is interesting.

In the latest issue of Paramount Pictographs, the first and most interesting article is by Henry Reuterdahl. "The Making of a Sailor" gives some particularly interesting views of activities on board one of the big battleships. One panoramic view of the deck at a busy hour is especially good. The sailor's many duties and sports are shown. The "Better Babies" department urges parents to see that their charges have a visit in the country during the vacation time. The advantages to the child of a stay on the farm are truthfully and attractively shown. "Before the Doctor Comes," a first aid to the injured article; "Jobs You Would Not Want," and the animated toys at the end of the reel are other subjects which help to make this a good issue of the "Screen Magazine."

"Reggie Mixes In"

Douglas Fairbanks in Enjoyable Triangle-Fine Arts Comedy. Reviewed by Thomas C. Kennedy

DOUGLAS FAIRBANKS has plenty of opportunity to be energetic in "Reggie Mixes In," and a role suited to him is all that is required to insure a performance of particular interest to the picturegoer. He is energetic, also amusing, and, like all phases of this offering from the Fine Arts studio, his performance will register a big hit with the public. In the first few scenes he gives an exhibition to the surprised manservant of his physical agility, and these stunts have more purpose than that of making an interesting scene, for Reggie is at once established as a young man well able to "handle" himself, which he later proves in various fights at the cafe where he, the wealthy Reggie Morton, gets a job as bouncer.

"Reggie Mixes In" is by Roy Somerville, and it tells of a rich young man's search for adventure in the underworld. He finds both adventure and love there. The little girl who dances at the cabaret is placed in temptation's way often, and Reggie decides to protect her. After many battles with a

Reggie's first visit to Callahan's.

gang whose leader is bent on getting the bouncer out of the way, he arranges matters so that Agnes will be received into his social set. Then, just to test her love, he appears as the bouncer and she agrees to marry him and go back to the

slums. Reggie, inside of eight minutes, is in his dress clothes, and he walkes into the room to claim his reward.

It is a well-constructed play and its success seems assured. Of course, one would rather the author did not make use of the letter from the wealthy girl, which is duly left in a place where the little dancer cannot help but see and read it. Letter-finding is so well worn now that it is best to avoid it if possible. In this story its use brings about only one scene, and it is not a very impressive one at that. But for the opportunities it gives a uniformly able cast and the breeziness of its action, "Reggie Mixes In" is a story which will appeal strongly to audiences.

Bessie Love is Agnes, so it goes without saying that Agnes is vastly charming. One never questions Reggie's affection for this girl who dances to earn a living for her mother and herself, both of whom have known more prosperous days. Nothing could be more plausible than a deep interest in Agnes. Joseph Singleton, W. E. Lowery and Walter Higby are also well cast.

The production and the direction is a credit to William Christy Cabanne. The hand of an intelligent director is visible at all times. Reggie's fight with Tony is one of the fiercest and most stirring ever seen in a picture play. Fairbanks and Bennett must have been aware that they had indulged in a bit of physical exertion after it was over. Doubtless, "Reggie Mixes In" will prove an immensely popular attraction.

"Chip's Carmen"

Two-Reel Chaplin Burlesque by Juvenile Film Corporation. Reviewed by Thomas C. Kennedy

THOUGH appreciating full well its uncertainty, we doubt that the future holds concealed in its gray mist a day when we will not be filled with amused wonderment at mimetic talent when possessed by beings of such tender years as the two Monahan children, Joseph and Janethel. We were treated to the experience again the other day while viewing the latest offering of the Juvenile Film Corporation.

"Chip's Carmen" burlesques a burlesque. Joseph Monahan, who is Chip, takes a nap after a visit to the picture show where he saw the "Carmen" of Chaplin and then in a dream he does a little "Carmen" himself. Don Jose became Darn Hosiery and now it is Bon Doze. In "Chip's Carmen" Bon Doze falls under the spell of Carmen's charm, not that there is anything unusual about that as long as the play is "Carmen," but the fights between Bon Doze and the Torreador with Carmen favoring first one and then the other with her calculated but alluring smiles make up the action of this one-reel comedy. There is a bull fight and in the crowded arena Bon Doze wages a victorious tussle with the fence-climbing bull. At this point Chip awakes to find that his pet goat has appeased the appetite of an enviably non-temperamental stomach with chunks of his nice white suit.

Joseph Monahan's Bon Doze is an excellent imitation of

Note the consummate coquetry of this veteran vampire.

the Darn Hosiery of Chaplin. With more opportunity than previous Juvenile releases have given her, Janethel Monahan as Carmen is, to be sure, very remarkable. In this picture little Janethel scores a personal triumph. A diminutive Carmen in skirts the length, of which is compatible with the years of the impersonater, gives expression to the real character she sets out to portray.

The director, James A. Fitz Patrick, with the release of "Chip's Carmen," adds another to the list of successful pictures credited to him. Now well under way, Fitz Patrick is doubtless headed straight for a brilliant reputation in his chosen field. In producing such pictures as the "Chip" comedies he is doing a great deal for the children's program. The most notable thing is that the guardian need have little fear of being bored should a visit to the theater showing "Chip" pictures be decided upon by the powers that be.

"Whispering Smith"

Signal-Mutual Special Feature Released June 5. Reviewed by Genevieve Harris

ADAPTED from a novel by Frank H. Spearman, this five-reel western drama has at once the advantages and the faults of common to such adaptations, advantages in material, in incidents and characters which a play written primarily for the screen would not have, faults in that much of this,

The wrecking crew begins work.

when transferred to the screen, is not clear unless one has read the original story. While some of the actions and situations of this play are confusing, still into the pictures has been put the spirit and the vigorous action which characterize the Spearman novels. There are a number of spectacular scenes worthy of note, the wrecking and burning of the freight cars, for instance.

J. P. McGowan, who directed the production, also plays the title role, that of a sheriff who is sent into a lawless district to investigate the frequent cases of looting wrecked trains. Suspicion points clearly to Sinclair (Paul G. Hurst), leader of the wrecking crew. "Whispering Smith" is disturbed when he meets Sinclair's wife, Marion, whom he had formerly loved. Helen Holmes, as Marion, has a role different from her usual style and she handles it very creditably.

Smith learns that Marion is unhappy with Sinclair, and his sympathy for her reawakens the old love. Because of this, he resignes from the district, asking that his brother be sent in his place. The brother is killed, and Smith comes back determined to punish those responsible. In the meantime, Marion has left her husband and is supporting herself in the village.

Much of the story is filled with the spectacular events in the battle against Sinclair and his band. Marion aids Smith in at lease one instance against his enemies. Things gradually straighte out more or less, and Sinclair, who has never been proved guilty, asks for another chance. Because of Marion, Smith tries to help the man. And although he loves Marion, he persuades her to return to her husband.

The installment ends here, but the further events of the novel will be given in the sequel, under the title, "At Medicine Bend."

The cast of players who appeared in "The Girl and the Game" serial are prominent in this play. McGowan again shows his power of creating a vivid character which stand out even in the midst of a play of exciting events. Beside

the featured players, the cast includes Paul C. Hurst, Thomas Lingham, Chance Ward, Leo Maloney, N. Z. Wood, Sam Appel, F. Van Norman, Walters Rogers, William Brunton.

"The Pilgrim"

Two-Reel "Mustang" Offering Released June 9. Reviewed by Genevieve Harris

A NUMBER of western scenes and characters have been assembled in this picture. The leading roles are taken by Frank Borzage, Anna Little and Jack Richardson. Dick La Reno and Mary Gladding are also in the cast. The story

The Pilgrim meets the girl.

deals with an odd character called "The Pilgrim," and his adventures in western localities. He appears in various surroundings, accompanied by his pack-burro, and he lives the life as he finds it. He meets a girl, falls in love with her, only to learn that she is engaged to another man. Then he journeys on.

This is the theme of the story, but in the presentation there is much which is not clear. The pictures of western life are interesting, and well photographed, typical of the scenes in "Mustang" offerings, but the spectator wonders frequently just what it is all about.

The Pilgrim arrives at a ranch about the time that the foreman's daughter, Nita, arrives home from school. When another employe of the ranch is hurt, Nita assists the Pilgrim to care for him, and in this way they become good friends. But when the Pilgrim declares his love, Nita shows him the photograph of the man she has promised to marry.

The two reels contain many typical western pictures, riding contests, dance-hall scenes, et cetera. These do not compensate, however, for the lack of an interesting tale.

"The Thousand Dollar Husband"

Blanche Sweet in Lasky-Paramount Melodramatic Comedy. Reviewed by Thomas C. Kennedy

"THE THOUSAND DOLLAR HUSBAND" gives screen patrons an opportunity to see the popular and attractive Blanche Sweet in the role of a Swedish domestic servant who inherits a fortune from her long-lost uncle. This part takes nothing from the charm of its player; in fact, the player is more Blanche Sweet than she is Olga Nelson, maid of all work in a boarding house.

Miss Sweet and some of the members of her supporting cast give pleasing performances, but they are handicapped somewhat by the play they enact. This comedy, with its many touches of melodrama, is both thin and colorless. Occasionally in the course of the first four reels the play presents a good situation, but in the last reel the spectator finds himself interested only in the players and the artistic settings.

But in the case of this offering indifference ends with the story itself. The acting in most cases and some scenes whose humor is the result of the director's skill in supplying business make "The Thousand Dollar Husband" a picture not incapable of holding its audience interested throughout.

The story concerns itself with a girl who works in a boarding house catering to college students. Olga shows a preference for a young man named Gordon. His room receives special attention and at the table his every wish is ministered to by Olga. Her rich uncle's will provides that she will receive all his holdings only in the event that she be married before her next birthday. Olga can think of no one to marry and the birthday comes within the week.

Gordon is in debt, and to make matters worse his wealthy father has lost his fortune. When Olga learns this she is struck with an idea. If Gordon marries her she will receive the fortune and she will see to it that he gets the thousand dollars necessary to pay his debts and return to his father. The youth has a vision of his mother and sister spurning the servant, and he refuses. Then he has another vision. This time it is of his heart-broken father, and he accepts. Immediately after the wedding they part. Gordon goes back home and Olga delivers herself and her fortune into the hands of a fortune-teller who has promised to make a lady of her.

Strangely enough, Olga is taken to the town where Gordon lives. When he meets her again he is surprised to see her so beautifully dressed and so well able to carry herself easily in the drawing room. His first impulse is to pay her the money he received for marrying her, but then he is made to realize that she is in the clutches of criminals. Then he says he will do his duty and announce her as his wife, but Olga don't want his duty any more than he wants her money, so it takes a little melodrama to bring the lovers together.

Theodore Roberts is the ailing, crabbed uncle, and his acting is, as usual, most agreeable; enough so to make one feel a bit sorry that the uncle had to die so early in the play. Tom Forman, Horace Carpenter, Lucile La Varney and E. L. Delaney have the other prominent parts and Camille Astor and James Neill complete the cast. Paul Perry, the cameraman, deserves a word of praise. The photography is one of the pleasing features of "The Thousand Dollar Husband."

"The Secret of the Submarine"

Chapter Five of the American-Mutual Serial. Reviewed by Genevieve Harris

THE various parties interested continue their attempts to locate the books of Dr. Burke, which have been sold at auction and two of which, at least, contain the coveted secret of the submarine. In the last episode, the list of purchasers had been discovered, and the American, Morton, Olga, the Russian adventuress, the Jap spy and Cleo (Juanite Hansen) and Lieutenant Hope (Thomas Chatterton) all rushed to the dwelling of the first on the list of buyers, Stephansky, the bomb-maker. There there was a fight and a bomb explosion.

The fifth episode in this serial, which deals with an invention which would revolutionize submarine building, begins just as the smoke has cleared away after this explosion. Cleo, it appears, had been rescued, just before the explosion, by "Hook" Barnacle, the eccentric character so well played

The wreckage after the explosion.

by George Clancy. The other people were more or less shaken up, but no one was killed. The book which Stephansky purchased at the auction proves to contain no secret, after all. So all of the rivals set out for the dwelling of the

second purchaser on the list. This is a Mrs. Del Marr, who is giving a reception that evening. Only Hope and Cleo are invited, but the others manage to gain admission under various pretexts, and during the evening try to get possession of the precious books. Olga, the adventuress, finds secret doors and passageways in the house, and is prepared to take advantage of them, while the Japanese agent, disguised as a servant, puts through his schemes.

Before the evening is over, there is a conflict between the seekers. In the confusion which follows, Cleo gets the books, but just as the picture ends, a mysterious hand opens one of the secret panels and takes the books away from her.

A new complication enters the story in this installment when Morton's wealthy uncle dies and in his will reveals that Cleo Burke is his niece and his heiress and that Morton will inherit the fortune only after her death. Morton, therefore, has another reason for working against Cleo.

So the story continues, with its various thrills and twists. This chapter will be released June 19.

"Saints and Sinners"

Famous Players-Paramount Version of Jones' Play. Reviewed by Thomas C. Kennedy

WITH the acting of the British star, Peggy Hyland, and the production given it by James Kirkwood as its outstanding features, the Famous Players picturization of the Henry Arthur Jones play, "Saints and Sinners," will meet with the approval of picturegoers; for the story it tells is really sympathetic, contains some good dramatic moments and, best of all, it is simple and clearly told. "Saints and Sinners" is an old-fashioned melodrama, and while it may have lived its life as a stage play, it has been successfully revived, with such changes as were necessary, in this Famous Players film.

The picturesqueness of the settings chosen by Mr. Kirkwood and the atmosphere they give to the action has much to do with the generally pleasing impression this picture creates. But it is not only in the beauty of many charming pictures which excited our admiration for Mr. Kirkwood's work. In a number of scenes the direction is alone responsible for the effect they have upon the entire story. As an example, one may mention the scene in which the hotel guests are attracted to the room where Captain Fanshawe and Kingsmill struggle. Here the extra people conduct themselves quite naturally and the way they all file out of the room and disperse is equally natural and a bit humorous.

If Peggy Hyland's future performances before the camera are the equal of her impersonation of the sinned-against Letty whose father is a minister and whose affections go out to a villainous albeit attractive captain, she in a short time will find herself comfortably enveloped in the favor of many screen patrons in this country. Miss Hyland is comely and

A chance to escape.

engaging of manner. Furthermore, she acts with much intelligence and natural restraint.

The story is of a girl who finds a visitor to the country town in which she resides very attractive. Her father warns her that they know little about the stranger. Contrary to the promise she made her father, Letty meets Fanshawe just once more. He tricks her and she finds herself in the city and obliged to stop at a hotel he selects. A trustee of the church who wishes to use the minister to further a crooked business deal forces the girl's father to resign his pulpit. However, the end brings happiness to Letty, who marries the now prosperous Kingsmill, her loyal friend, and the minister is asked to return to his old pulpit.

The supporting cast is good. Albert Tavernier is real and he wins sympathy for the minister; Hal Forde is well cast in the heavy role, and Wm. C. Lampe is a satisfying George Kingsmill. Clarence Handyside is a good crooked banker whose side whiskers curve and taper into sharp little points which grow into the corners of his mouth, and Estar Banks and Horace Newman complete the cast.

"The Sorrows of Love"

Italian Romance Offered by Triangle-Ince. Reviewed by Thomas C. Kennedy

SURROUNDED by true Italian atmosphere, procured at no little effort on the part of the producer, and an effective but not consistently strong supporting cast, Bessie Barriscale invests the character this love romance gives her with

Beatrice urges peaceful mtehods.

the remarkable acting skill she possesses and so faithfully does she enter into the spirit as well as the appearance of the part that an appealing personality and some beauty remain hidden somewhere within the person of the black-haired, dark-complexioned Beatrice.

The character as played by Miss Barriscale is not without personality, however. Beatrice is not only convincing because she looks Italian. Actions supplement appearance and the result is that Miss Barriscale's Beatrice, if not charming, is impressive.

This story of an Italian nun's adventure into the world beyond walls whose protection she has enjoyed since childhood is admirable of construction. For what impressiveness the picture contains depends upon characterization more than strength of plot. To repeat, the acting and the production are the main features of "The Sorrows of Love." The story is by Elaine Sterns and J. G. Hawks.

Beatrice receives her first desire to enter the world of which she knows so little when she hears the account of the Contessa Angelica, whose guardian has placed her in the convent to put an end to her love affair with a painter of low birth. At first Beatrice condemns the Contessa, but the latter's retort is that she knows nothing of love and the sufferings of the world beyond the convent walls. On her death bed the Contessa gives the nun a ring and receives her promise to carry it to her lover, Carlo Parodi.

Parodi belongs to a society of workers who, under the guidance of Guido Perli, strive to defeat the oppression of the poorer classes exercised by the wealthy, whose champion in the Council Chamber is the Prince Candoni. Beatrice attends some of the metings and she successfully pleads with the members to overcome Cadoni's measures through the eloquence of their leader. Between Perli and Beatrice there comes a strong love. Through an error, she believes him faithless and deserts him. Perli becomes bitter. He leads his followers to the Palazzo of the Prince. Upon arriving

they find the soldiers awaiting them. Numbers are killed, among them Perli, who lives just long enough to hear the confession of the sorrowing Beatrice and forgive her. Beatrice then returns to the convent.

Next to the acting of Bessie Barriscale, the Carlo Parodi of Wedgwood Nowell is the most convincing and impressive character portrayal in the picture. William Desmond is not well cast. His Guido Perli is satisfactory, but that is all. Ora Carew and Herschel Mayall are others in the cast. The detail and the artistic effect of the scenes throughout reflect credit on the director.

"A Temperance Town"

Three-Reel Selig Comedy Released June 5. Reviewed by Genevieve Harris

A TRAVESTY on a temperance campaign in a small town is contained in this comedy adapted from a play by Charles Hoyt and featuring Otis Harlan. In the role of Mink Jones, who seems to be the most important personage in the

A village mixup, due to the "demon rum."

town, judging from the number of official positions he held, Otis Harlan is very funny. His work is a delight throughout the story, and his change from one role to another as he changes the labels on his cap is much more amusing than the slapstick scenes on which the humor of the rest of the play depends.

Although apparently intended as a satire on "uplift" movements, the plot is not handled well enough to attract attention because of cleverness. It is more of a burlesque than a satire. The story concerns a town which votes itself "dry." The druggist, who led the campaign, expects to sell liquor as a "tonic," thus gaining the business the village hotel has had. But Mink Jones runs a "blind pig" and the drug business goes on as slowly as before. The campaigners, who are the minister, the druggist and the doctor, investigate the affair, and have Jones fined. But just before that, Jones had brought to the town a group of flirtatious damsels who succeeded in compromising the uplifters, and, unknown to them, Jones had taken a motion picture of their gambols. When these are shown on the screen, the investigators lose interest in the campaign and the fine is remitted.

The cast of players includes Grace Darmond, John Charles, James Bradbury and Leslie King. T. N. Heffron is the director.

"Shadows"

Knickerbocker Star Feature Released June 2. Reviewed by Thomas C. Kennedy

MAKING use of the double role, mistaken identity, dramatic invention and one or more developments which do not convince, "Shadows" is a three-reel Knickerbocker star feature that will bring favorable comment from audiences in spite of the shortcomings its story may have. At least its credulity straining moments lead to situations that compel interest, which is not a screen play's most common asset.

The double exposure scenes—the reviewer always feels in duty bound to mention these scenes because the producer and the press agent invariably have so much to say about them, if they happen to be good—are splendid examples of the technical side of motion picture production. In this picture the double exposure is really well used. The timing is perfect and the scenes are attractive.

The production in all details is very satisfactory. The story is unfolded in a realistic atmosphere and the acting is agreeable in every case. Taken as a whole, this picture compares favorably with the Knickerbocker's best offerings. The attention of the spectator is held from the beginning to the end.

The main issue is the ever-popular "falsely accused" one. A young man defends a woman who is being attacked by his employer. The woman is the employer's sister-in-law, who has come to ask his aid for her husband, who has become blind and requires an expensive operation. While the two men are struggling, Agnes helps herself to some of the money lying on Howard's desk.

Howard accuses Duncan of the theft and because the latter happens to have some bills in his pocket, he is arrested. The jury finds him guilty, and though Howard is now aware that Agnes stole the money, he does nothing to help Duncan. When he is released from prison he meets his double, who is wealthy. They exchange places and identities. Agnes is without employment or money, her husband having killed himself, and when Duncan meets her he engages her as secretary. The wealthy man, garbed in old clothes, is arrested for going into his own home. This leads to Duncan's vindication. Howard is shot by Agnes, who does it to protect Duncan, in whose arms she is seen when the end of the picture is reached.

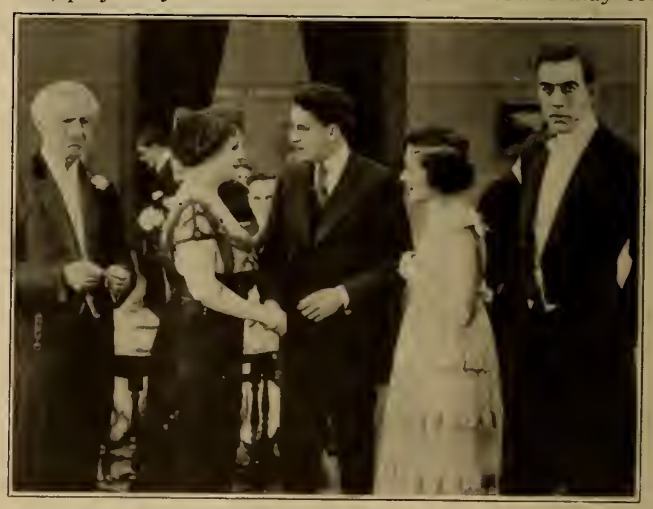
Frank Mayo and Lillian West play the leading roles. Mayo has most of the work and he performs it effectively. Miss West also plays her part well. She is an appealing Agnes. "Shadows" was produced by H. M. and E. D. Horkheimer.

"Our People"

Three-Act Essanay Drama Released June 3. Reviewed by Genevieve Harris

THE small-town atmosphere caught in this offering is its best feature. There are a number of interesting, human situations in this story, which concerns the editor of a small-town paper. Bryant Washburn is the editor, the hero of the drama, while Hugh Thompson is the villain. Gertrude Glover, an especially pleasing ingenue, is the heroine. Miss Glover's work has freshness and charm. Another pleasing role is that of the heroine's Aunt Hattie, played by Florence Oberle, who proves the good fairy in her niece's love story. This type, not unusual in real life, is not overdone in pictures. In fact, this sort of character is all too infrequently met with on the screen.

In spite of minor inconsistencies, the plot is presented so sincerely that one wonders at the introduction of the village miser, played by Richardson Cotton. Small towns may con-



Aunt Hattie approves her niece's lover.

tain such eccentric characters, but in this case at least, the introduction of one is not convincing and spoils the realism of the cast.

The title of the picture is taken from a book which the

hero writes. He is Ed Bruce, the editor of the town newspaper, and in love with Ellen Calhoun, who is a reporter on the staff. Ellen's father is the banker of the village, and does not approve of this love affair. A rival suitor persuades the father that Bryce is a gambler, and Ellen is forbidden to see him. But Aunt Hattie, who has come from the city, approves of Bryce, and when she learns of his book, uses her influence in securing a publisher. Later the rival suitor, who is employed in the bank, uses some of the bank's funds, and to cover his misdeeds, starts a panic. But Bryce, through his influence with the people, is able to assure them of their safety. So the father withdraws his objections to Bryce as a son-in-law and the romance is allowed to continue.

The picture ends with few scenes which tell of Aunt Hattie's own romance. While these drag the play a bit, after it is obviously finished, still sufficient interest has, perhaps, been aroused in the character to warrant them.

The photography throughout is good. The subtitles are worth noting, their bright style adding to the spirit of the play. Charles McQuirk is the author of the story.

"The Mysteries of Myra"

Chapters Sixth, Seventh and Eighth—International Serial. Reviewed by Thomas C. Kennedy

IN the sixth, seventh and eighth episodes of "The Mysteries of Myra," it is most gratifying to note, one finds that the element of suspense marks practically every scene. This is surprising only in so far as the promises of the first two episodes are being lived up to, which puts "The Mysteries of Myra" in the select class of see-the-next-episode photoplays.

The wealth of material presented by this unusual subject is being splendidly utilized. The author of the story, Hereward Carrington, is the source of the statement that gives us to understand that nothing depicted in these episodes has been imagined merely for the sake of making novel situations in the story, but instead such things as thought photography, the projection of the spirit body, its materializing into a body of substance and weight, and the other strange occurrences treated in this picture are based upon the conclusions of experts in the field of psychical research.

While those who have made a study of the subject and are convinced of the possibilities of such phenomena have as yet been unable to give the other majority anything very concrete, the subject is mighty interesting, and in "The Mysteries of Myra" it is handled in this manner. Even if you don't believe a word of it, there is no getting behind the fact that the play is interesting, and what more can the entertainment seeker ask for?

The outstanding feature of these three chapters is the production given them. The Whartons have accomplished some wonderful effects with the camera. The change of expression in Myra's face at times when the spirit of the

The dreaded Devil worshippers in the sixth episode of "The Mysteries of Myra."

Grand Master, whose astral body is in possession of her material body, strongly asserts itself, and several other remarkable effects which the story calls for, really set a new standard in motion-picture production.

The sixth episode finds Myra's body dominated by the spirit of the Grand Master of the Order. Payson Alden cannot persuade Mrs. Maynard that this is so, though she cannot account for the strange actions of her daughter. The Master plans Myra's death after he has sent his astral body to take

Tragic scene in episode seven, "The Mysteries of Myra."

possession of his own material body. Myra, imbued with his soul, goes to a hut in the hills and there commences the operation. Dr. Alden is guided there by a message from the spirit of his former servant. He cannot harm the Master without harming Myra, so he is helpless to do anything but rescue the girl after the Master's spirit has changed bodies with that of Myra. Together, the two reach safety.

The next chapter tells of an attempt upon the life of the girl by both Varney and the Master. They project their astral bodies and upon arriving at the girl's home the spirit body materializes. With weight and substance her destruction is possible to the leaders of the Black Order, but Varney's faltering at the last moment proves her salvation in one case and a trap set by Alden is the means of saving her in another.

The trial of a disobedient member of the Black Order opens the eighth episode. This member is promised life if he will kill the girl. Thought photography aids Alden in defeating this plan.

Jean Sothern deserves very high commendation for her acting in these chapters. They give opportunities and she proves herself richly deserving of them. She is particularly good in the sixth episode, in which as the girl imbued with an evil spirit she creates a very favorable impression. Howard Estabrook, Allen Murnane and M. W. Rale are also excellent in these chapters.

"The Spider and the Fly"

William Fox Drama Featuring Robert Mantell. Reviewed by Genevieve Harris

A TALE of "madness and sadness and woe," with enough tragedy packed into five reels to supply an ordinary producer for a year is this typical Fox offering, directed by J. Gordon Edwards. Franklin B. Coates is credited with the story, and in combining the horrors which might befall particularly ill-starred human beings during the most wretched of lives, his ingenuity is amazing. If there is one sorrow which is omitted, the spectator will not be able to recall what it may be. A review of the play must resemble a catalogue of crime.

The picture is well done. Photographically it is beautiful. With Robert Mantell, Genevieve Hamper and Stuart Holmes leading the cast, the acting is, of course, good. Holmes is especially notable in his role of Lantier, whom he makes one of the most despicable characters imaginable. Miss Hamper's beauty is very effective in this play. She does not display great emotional force, but with so much drama around her, her particular type of loveliness forms one constant high light in the story, around which all the tragedy surges.

The story begins when Delano (Robert Mantell) kills his best friend in a drunken quarrel. He vows never to touch liquor again, but he breaks his vow and becomes a lover of Blanche Le Noir (Genevieve Hamper), a noted adventuress,

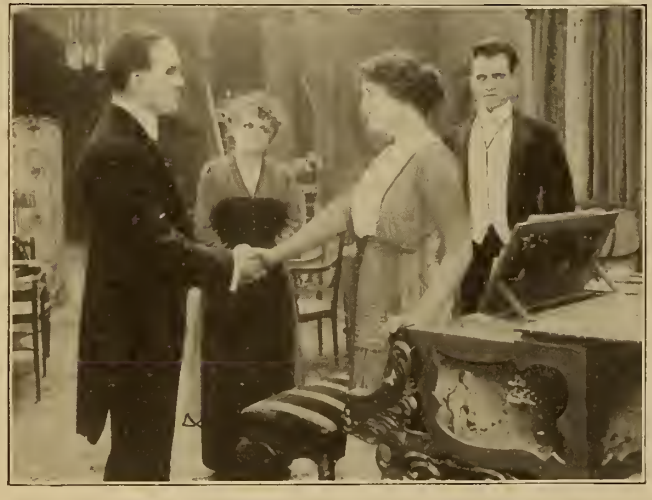
who wins his love on a wager. Blanche's favorite is Lantier (Stuart Holmes). The most painful scene in the play is the one in which Lantier puts his own daughter into the power of the adventuress. The girl, Nana (Claire Whitney), is saved by a young American who later marries her. However, even these two do not escape from the wholesale tragedy of the play, for the young man's sister becomes a victim of Lantier. In the end, the American kills Lantier, and Delano denounces Blanche, who is converted to a religious life, and goes about repairing some of the damage she has done. But Delano dies, still mocking her.

This is a sketch of the principal tragedies. There are a number of others. There is vague attempt to throw the blame for things on liquor. But the idea of the play is plainly to "thrill." As a variation, an exhibitor may offer a play of this sort to his patrons. It is well enough done to fit into a high-class theater, whose patrons, however, will not take it too seriously. There is an overloading of sensations. Not too much tragedy, but too many tragedies kill the artistic effect of this drama. Any one of the plots could be used to produce a haunting, thrilling tale of disaster. But when one dissolves into another, as in this case, the tension becomes too great to last and we cease to respond. The danger in using too many plays of this sort is not, to most audiences, a moral danger. The danger is to the finer taste and keener sensibilities of the photoplay patrons.

"The Lights of New York"

Vitagraph Blue Ribbon Feature Released May 29. Reviewed by Thomas C. Kennedy

A SERMON delivered from the pulpit of one who vehemently opposes such worldliness as is indulged in by frequenters of cafes where dancing is the attraction, could hardly paint more vividly the so-called cabaret form of amusement as an evil striking at the very foundations of



One of the milder scenes from "The Lights of New York."

society than the one set forth, not intentionally, perhaps, in "The Lights of New York." In this story a crook decides to go out for big game, so he buys dress clothes and a few dancing lessons, visits a cafe and wins a wealthy girl's consent to marry him.

Though "The Lights of New York" is not purposely preachy, and as a matter of fact it is not a preachment, still it does remind one of some utterance from the pulpit. One or two true to life incidents are overdrawn and the rest of the story is improbable altogether. "The Lights of New York" is frank melodrama and what weaknesses it has come not so much from the melodramatist's license to deal in possibilities instead of probabilities, but more from the distortion of facts. A crook, both vicious and brutal, who has never experienced a single good impulse, whose life has been spent in bullying his physical inferiors in a low environment, cannot masquerade as a foreign nobleman and convince people of refinement and culture that he is just because he has taken a few lessons in deportment from a dancing master.

The settings are good, the photography satisfactory and the acting not bad, but "The Lights of New York" falls considerably below the Blue Ribbon standard. The picture must suffer adverse criticism because of this. Surely one cannot compare it with such excellent offerings as "The Suspect," "The Law Decides," "God's Country and the Woman" or "The Two-Edged Sword," to mention only the recent Blue Ribbon releases.

A crook robs an elderly banker and the victim dies from shock. The banker's daughter is inconsolable and to prevent her going into a decline, her physician advises some entertainment. She visits a cafe and meets the crook, but does not recognize him. He now wears dress clothes and carries himself faultlessly, and when he speaks he even sounds the final 'ngs, and that is that, not "dat." She falls in love with him and the marriage ceremony is about to take place when two of his former associates who have been aided to a higher plane in the social scheme expose him. The girl then turns to her friend, the settlement worker, who has long been in love with her.

Leah Baird, Walter McGrail, Adelle De Garde, Arthur Cozine and the other members of the cast played conscientiously and we have praise for them. The picture has action, and it must be understood that it will satisfy the audience whose tastes run toward the melodramatic to the extent that improbabilities are willingly overlooked, even jars to the intellect unheeded, as long as the heroine is lost, then saved and the villain finally put in jail.

"Sherlock Holmes"

Seven-Act Essanay Drama Featuring William Gillette. Reviewed by Genevieve Harris

IN THIS offering, William Gillette enacts for the screen the role which he has made famous on the speaking stage, "Sherlock Holmes," the master detective created by Conan Doyle. The photoplay is adapted from the stage play, which was built from two of the shorter detective stories. The main thread of the plot concerns the recovery of important letters from a young woman who holds them in order to get revenge on their writer, a nobleman who ruined her sister. This episode will be remembered in the story, "A Scandal in Bohemia." The woman in the case, "Alice Faulkner," by her cleverness aroused the detective's admiration. This serves as the basis of the love story contained in the drama.

The play is frankly a melodrama, well produced. Arthur Berthelet directed this screen version and has succeeded in presenting its thrills effectively. Many of the settings are interesting and unusual. Much of the photography is very good. A number of big scenes stand out prominently, in which the suspense is cleverly managed. But as a whole, seven reels seems lengthy; the play drags in the first part and some of the story is vague. The acting is in keeping with the melodramatic situations. Gillette shows himself a clever screen actor in the title role. Ernest Maupin is very good as the master criminal, "Professor Moriarty," while Edward Fielding, in the small part of "Dr. Watson," the chronicler of the adventures, stands out vividly. Another small part which stands out is "Billy," the office boy, played by Burford Hampden. Marjorie Kay is pleasing in the leading feminine role, Alice Faulkner.

Sherlock Holmes, in the employ of a noble family who is seeking to regain the letters, is not the only one who wishes them. Alice is made a prisoner by a band of crooks who want the letters for use in blackmailing the writer of them. Alice is saved from the crooks by Holmes, who does not get the letters. Professor Moriarty, the chief of the criminals, calls on Holmes, intending to kill him. But Holmes outwits him. This scene is very well presented, perhaps the best in the play. Later the gang plot to kill Holmes when they lure him to their den. Alice learns of the plot and follows to save him. She is discovered and imprisoned. Holmes arrives but saves her and himself and has the place raided by the police.

Alice still has the letters, and Holmes predicts that she will finally return them herself. Since she has fallen in love with the detective, she gives him the letters rather than have him denounced. But Holmes also has come to love Alice and will not accept them, so she returns them to the nobleman and then goes back to Holmes.

"East Lynne," which will shortly be shown as a William Fox photoplay with Theda Bara, Stuart Holmes, William H. Tooker, Stanhope Wheatcroft and others in the cast, has been played since 1863 on the legitimate stage. Such famous players as Frederick Warde, John McCullough, Lucille Western, Wilton Lackaye, McKee Rankin, Marie Wainwright and Clara Morris have appeared in it.

ESSANAY'S JUNE RELEASES

Exceptional Short Releases as Well as Two Multiple Reels, "That Sort" and "According to the Code"

The popularity of the shorter pictures is being reflected in the releases of a number of the film companies. Essanay was quick to discover that the public was tiring of the all feature program and is turning its attention to good short films as well.

On the June program are a number of these shorter plays as well as two features.

Among the three-reel releases are "Our People," featuring Bryant Washburn and Gertrude Glover; "Fool's Gold," featuring Darwin Karr and Nell Craig; "The Promise Land," and "The Little Volunteer," featuring Joyce Fair, the 11-year-old star.

Among the two-reel releases are, "Orphan Joyce," featuring Joyce Fair; "Putting It Over," featuring Marguerite Clayton and Harry Beaumont; a reissue of "The Girl at the Curtain," and "The Voice in the Wilderness," both featuring Francis X. Bushman.

The one-reel releases include Canimated Nooz No. 11, Wallace A. Carlson's cartoon drawings on news events of the day; a sketch book of Berlin by Vernon Howe Bailey, showing all the points of interest in the German capital, including the Kaiser's Palace, the Kaiser himself and his special bodyguard; and one of George Ade's famous fables, that of "The Undecided Brunetts."

The first of the multiple reel features is "That Sort," in which are shown a number of scenes at Monte Carlo, in the Riveria, on the Spa and mid-ocean scenes taken on the liner Imperator. These are actual motion picture photographs taken by Charles J. Branbin a few months prior to the breakout of the European war. This play features Warda Howard, Ernest Maupain, Duncan McRae, John Lorenz and Betty Brown.

The other multiple reel is "According to the Code," a drama which takes place in both the Civil war period and the present time. Lewis S. Stone and Marguerite Clayton are co-stars in this play. The scenes were taken in the exact location covered in the Civil war period showing Lookout Mountain, Missionary Ridge, Chicamauga Park, Signal Mountain, and other famous battlegrounds of the south.

"Police," Charlie Chaplin's latest feature, has been released. This is said to be even beyond the regular Chaplin standard and to come under the head of a comedy classic. In this picture Chaplin is a released convict. If there is anything funnier than Charlie's walk it is his run, and this is worked overtime in "Police," as he is constantly dodging these guardians of the peace.

Henry B. Walthall has returned from the coast, where he has been taking a month's vacation after completing his work in the fifteen episodes of "The Strange Case of Mary Page." Although Mr. Walthall has acted in nearly forty reels of film since the first of the year, he says his short vacation has completely rested him and he is ready to begin work on his next play, a feature, the title of which has already been announced.

Runa Hodges, the eight-year-old, who captivated New York in support of Elsie Ferguson in Hall Caine's "Margaret Schiller," has been engaged by Jesse J. Goldburg, the general manager of the Rialto Film Corporation, lately organized with middle western capital for the production of feature photoplays, for an important role in the initial release of that company, the name of which is being withheld from publication.

"The Mortality of the Films"

To the Editor, MOTOGRAPHY:—Heaven bless you; it is bad enough to be misunderstood by the hoi polloi; but I am alarmed that one professional writer should misinterpret another. When you and I, who are (believe me) both men of genius, are at cross-purposes, how then shall we instruct the uninformed? Permit me accordingly to break a lance against the shield of your editorial on "The Mortality of the Films" in your issue of May 6. You err, friend. I said in "Harper's Weekly" that the making of motion pictures—photodrama, scientific, travelogue, or what you will—was not an art for reasons other than that of mere persistence. My phrase "That art should perish so!" was a mere ironical aside, you will grant me.

Immortality is not the sole test of art, of course. Your words and mine die daily and weekly. I agree with you that "the vast majority of new literature dies in infancy." This being very hopeful for everybody. You will agree with me that this vast majority is not art, I feel sure. Let us not quarrel about mere terminology. Milton, Shakspere, Praxiteles, Rembrandt and Palestrina will be alive and full of vigour when Laura Jean Libby, George Cohan, the inventor of the Kewpies, Bud Fisher, and Irving Berlin are entirely forgotten. Even you, camarado, are (if I can read your heart) secretly ashamed of the most immortal of the long-livers of the screen—"The Fly Pest."

I am quite open to conviction on this subject of art in motion pictures. There were nine Muses, you know; and in my article in "Harper's Weekly" I only dealt with two of the Arts in their relation to the screen. Read, I beg you, the conclusion of Haeckel's "Riddle of the Universe" wherein the scientist finds something of which to be really proud in being the result of evolution from the triumphant gorilla, smashing his way splendidly through primeval forests. So, too, would I far rather be known as a master in a great handicraft (comparable to some of those mysteries and forgotten crafts of the mediaeval times) than try to shade myself in the doubtful penumbrae of any of the unwarranted arts, and be called an artist by the uncomprehending, be unheeded by the many, and be derided by those who really know. My hearty congratulations to you, none the less, in having opinions of your own.—CHARLES E. WHITTAKER, NEW YORK CITY.

Photoplaywrights Killed

The film colony on the coast recently mourned the death of two of their members and the serious injury of another. While driving in from a beach resort the machine in which Malcolm Strong, Clinton Holland Stagg and George Foster Plant were riding lost a tire and was hurled against a telegraph pole. Strong was killed instantly, Stagg died a few minutes later, and Plant was taken to a hospital in a very serious condition.

Mr. Stagg and Mr. Plant were members of the Lasky force, and Mr. Strong was a free lance writer.

Newspapers of the east are circulating a report to the effect that Mary Pickford will shortly become a member of the Vitagraph players. The Famous Players state that Miss Pickford will remain in their employ. The story is that some weeks ago Miss Pickford signed a contract with B. B. Hampton of the American Tobacco Company and assumes that Mr. Hampton has transferred the contract to the Vitagraph company.

The American Correspondent Film Company, Inc., producers of "The Battles of a Nation," recently announced their removal to new offices at the Godfrey building. Seventh avenue and Forty-ninth street.

MUSIC SCORES FOR PARAMOUNT

Frieda Hempel, Metropolitan Prima Donna, Discusses Proper Musical Accompaniments—Show This to Your Orchestra Leader

Frieda Hempel, prima donna of the Metropolitan Opera House, has been very much interested in the proper musical accompaniments for film dramas, and was very much pleased when she was informed that the Paramount Pictures Corporation would hereafter

Show this to your orchestra leader. When such a scene as the above blossoms in the screen the theme below, from the love music of Wagner's "Tristan and Isolde," is the proper thing according to Frieda Hempel, prima donna.

send out complete scores with every play on its program, the proper selection being supplied for each scene appearing upon the screen.

The prima donna believes that by the proper adaptation of music the photoplay house will be raised to a much higher artistic plane, and that music is a prime necessity for the future success of moving pictures.

Frieda Hempel is quoted as saying: "It seems to me that in Wagner's music there is everything adaptable to any drama ever conceived. I would like to suggest to motion picture producers that there are no greater lover themes ever written in music than the love motif of 'Tristan and Isolde.'

"Take Bach's music, for instance. I can imagine nothing so suitable for a scene in a Pullman sleeping car as some of his fugues. The music of the 'Barber of Seville' would be excellent for thrilling situations. There must be substance and thought to the music selected for a big dramatic story, not only tunefulness and emotion.

"I was particularly impressed by the fact that in the production of 'Diplomacy' I enjoyed the poetic feeling of the play because of the ideal music selected, which I had not felt when I saw the play produced abroad. You see, music always idealizes."

Health Pictures Well Received

The North Carolina State Board of Health has prepared an educational picture show which they are exhibiting all over the state. The first trial of showing in a rural district was made at Fairview and was very favorably received.

The show was started off with a comedy, then followed the health pictures showing the care of the teeth and one showing the dangers of contagion from tuberculosis and the prevention and right living. Familiar songs were thrown on the screen between the films in which the audience all joined. The performance was given as a trial and no admission price was charged, but the audience requested that another show be given them next week with an admittance charge of five and ten cents to help defray the expenses.

New Manager for Swanson Theaters

Harry A. Sims, for a number of years one of the foremost film men in the intermountain motion picture world, has resigned as director, secretary and manager of the Swanson Theater circuit, comprising the American, Rex and Liberty theaters of Salt Lake City, Utah. Mr. Sims has acquired motion picture interests of his own in other cities. He plans to operate a string of houses in the smaller cities of Utah and Idaho, and has already secured options on four theaters.

William H. Swanson, owner of the circuit of theaters, has announced that Mr. Sims will be succeeded by W. Maurice Tobin, an internationally noted amusement man who first presented motion pictures in Madison Square Garden, New York. More recently he was with the New York Strand. He was in Japan when Mr. Swanson wired him regarding the new work. Charles W. Meighan, formerly of Ogden, is to be Mr. Tobin's assistant.

Duty on Films in Canada

According to a report made by the Canadian commissioner of customs, the following rates of duty hold in Canada:

Cinematograph films (developed) are dutiable in Canada, under tariff No. 657, at 32½ per cent ad valorem (general rate, applicable to United States products) and the minimum dutiable value of the films is fixed at $0.08 per foot. In case the actual purchase price (and, consequently, the value declared in the invoice) is higher than the minimum valuation, the duty is levied on the basis of the invoice value. Posters and other advertising matter are classified under No. 178, and are subject to a duty of $0.15 per pound when imported by mail (whether or not customs duty stamps have been used). If sent by freight or express, however, such articles are subject to an additional duty of 7½ per cent ad valorem upon importation from the United States.

"Picture Trust" Raises Prices

The picture-loving population of Macon, Georgia, is up in arms over a so-called moving picture theater trust which is charging them exorbitant prices for pictures. It is claimed that "The Battle Cry of Peace," which has been shown at Montgomery and other cities for 10 cents is raised in price to 25 cents in the afternoon and 50 cents in the evening in Macon. Also it is agitated that although the theaters were originally started as five-cent theaters, the "special admission" sign charging 10 cents has not been down for some time.

The reason given for this is that the three picture houses are all owned by the same concern, and the further fact that this concern is paying rent for two stores to keep out opposition.

The moving picture patrons declare they are going to demand a standard price for the pictures and at the same time a better class of pictures.

EXHIBITING IN SOUTH AMERICA

South American Film Performances Portray Some Unusual Features Which Might Be Copied by the Northern Exhibitor

An interesting study is offered to the film world in comparing the manner in which moving pictures are exhibited in South America with the theaters in the United States.

While the average motion picture theater in Argentine and Brazil compares very favorably with the houses in the states the South Americans have one peculiar feature in their "cinema bars." These "bars" are cafes in which motion pictures are exhibited and they take the place of the regular theater in many towns, especially those outside of Buenos Ayres.

Another peculiar custom followed in Argentine is the dividing of the performance into four sections, each running an hour. You can purchase a ticket for just one of these sections or for the entire performance. If you want to drop in for just an hour you state which one of the four hour sections would best suit your leisure time and a ticket is issued for that division. Although each of these sections consumes only one hour the performance seems much longer because the managers divide a reel, which we ordinarily term a "single reel," into three parts. The light are flashed up for an instant and the spectator has the unconscious impression that the performance is longer than is really the case.

The managers in Brazil have a very clever scheme for making their theaters social centers and raising the standard of the moving picture theater to that of the legitimate theater. All of the first class theaters are built with a huge lobby which is fitted up as a reception room and in which an orchestra is stationed. If the patrons arrive at the theater during a performance they are not allowed to enter the house proper until the program is completed, so they wait in the lobby, visiting and listening to the musical program. This custom is so generally in force that it has become the habit to make the lobby a social meeting place for the display of fashions in women's attire. It has become a daily habit to array one's self in one's best clothes and display them to the admiring throng in the lobby. These lobbies have become, in fact, veritable "Peacock Allies."

Buenos Ayres is celebrated as one of the greatest operatic centers of the world and the people of this city are very fond of the films in which the operatic and legitimate stage stars appear.

San Francisco May Get Studios

San Francisco has always been rather jealous of Los Angeles because that vicinity had been chosen for locations of the big studios, but it looks now as if there might be an exodus from Los Angeles toward San Francisco.

The moving picture producers have been rather displeased with the attitude of Los Angeles toward the industry, and have felt that for the amount of money they were pouring into the city they were receiving very little consideration and very few advantages. Scenting this discontented feeling many communities all over the United States have made propositions to the Motion Picture Producers' Association to move to their particular locality, but none was framed so attractively as that of San Francisco. It was pointed out that San Francisco had much more to offer in scenic effects within a small radius than Los Angeles because mountains, woods, brooks, bay and ocean are practically within a stone's throw.

A quartet of film magnates from Southern California visited San Francisco recently, primarily to attend the meeting of the Police committee of the board of supervisors, but nevertheless they spent a great deal of time studying studio sites. The producers represented in the party were Frank W. Wood, manager of the D. W. Griffith Fine Arts studio of the Triangle Corporations; J. Barney Sherry, personal representative of Thomas Ince of the Triangle concern; Harry Kerr, representative of Mack Sennett of the Keystone Company; and Attorney Neil McCarthy, representing Jesse Lasky of the Paramount Company.

DAYLIGHT PICTURE SHOWS

Claimed New Translucent Screen Described by Scientific American Would Allow Projection In Fully Lighted Auditorium

A moving picture screen, by means of which the pictures may be shown in a fully illuminated hall, is described in the Scientific American.

The screen is translucent. Instead of placing the projecting lantern in the theater, among the spectators or back of them, the apparatus may be located back of the stage and in a fireproof room entirely away from the audience. This fact, and the absence of darkness, are spoken of as contributing to greater safety. The screen, described as fireproof, was invented and developed by John F. Troeger. Because the light rays pass on directly to the spectators, and because of the nearness of the projector to the screen, a very high illumination is said to be made possible, contrary to the usual white screen and more remote lantern. Further, it is said that the eyes are not taxed by the contrast between the dark hall and light screen.

Another effect, described as due to the character of the surface of the screen, is the giving of an image of more depth and not so marked with the "flatness" common in moving picture displays. The front of the screen is marked vertically by very fine ribs or prisms, which produce this result. "The camera," says the Scientific American article, in discussing this point, "is a one-eyed instrument, and two eyes are necessary to get the double image which produces the sense of depth. The projecting apparatus ordinarily simply reproduces the flat photograph. But the ribs on the Troeger screen give our two eyes the duplex images we are accustomed to, and thus we get the so-called stereoscopic effect which nature intends we shall have when viewing any object that has form, and not flatness."

Gospel Preached by Moving Pictures

The First Congregational Church of Lima, O., has a complete motion picture outfit which will be used for entertainments two or three evenings during the week and also for preaching the gospel Sunday evenings. The Rev. Chester Bucher, pastor of the church, says he will base his sermons on the pictures showing the life of Christ, the story of Esther, David, Joseph, Elijah, Samson, Solomon, and a number of others.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Unity Purchases Serial

The Unity Sales Corporation, through negotiations conducted by Andrew J. Cobe, its vice-president and general manager, has purchased the serial "The Yellow Menace." Edwin Stevens is starred in the feature.

Simultaneously with its appearance on the screen the novelized version of "The Yellow Menace," written by Louis Tracy, will appear in eleven hundred newspapers throughout the country. Mr. Cobe also intends to inaugurate a nation-wide publicity and advertising campaign which promises many sensational and unusual features.

It is understood that the largest sum ever paid for a serial was expended in the purchase of this film, and that the initial payment alone was $50,000.

The story of the play deals with the helplessness of America under present conditions to combat an Oriental foe. It points out the weak nature of the United States' defenses and her inability to defend herself against an invader from across the Pacific. The scenes range from China to New York.

Two Metro Features

"The Flower of No Man's Land," is the title of the five-part Metro-Columbia feature in which Viola Dana will make her debut on the Metro program. The supporting cast includes Duncan McRae, Mitchell Lewis, Harry C. Brown, Fred Jones, Nellie Grant Mitchell, Eldine Steuart and Marcus Moriarity. The scenes are laid in New York, the great American Desert and a western mining camp. Also there are a number of scenes depicting Indian customs and lores which are quite unusual. This feature will be ready for release on June 19.

Another release for the near future is "The Purple Lady," in which Ralph Herz and Irene Howley are co-stars, produced by the Rolfe Photoplays, Inc. This is a picturization of Sydney Rosenfeld's stage success. Miss Howley played on the legitimate stage, and in vaudeville before coming to the screen. Her latest screen success was with Lionel Barrymore in "A Yellow Streak."

Adelaide Woods with Pallas

Adelaide Woods, well known among patrons of the screen through her effective portrayal of character leads, has been engaged by Pallas Pictures to appear in important roles.

Miss Woods has appeared on the screen some three years, having been identified with Biograph for two years. After six months with Balboa she returned to Biograph. Her greatest work on the screen was evidenced in "Paths That Crossed" in which she scored a personal triumph. Preceding her affiliation with motion pictures Miss Woods played on the concert stage in many successes.

As Mrs. Cleave in "The American Beauty" a forthcoming Pallas Pictures subject starring Myrtle Stedman, Miss Woods will make her initial Paramount apearance.

Bostock Animals in New York

The greater part of the famous Bostock collection of wild animals has been removed from the big arena at the David Horsley studios and sent to Coney Island, New York, where they will be placed on exhibition at Luna Park, and will also be used in pictures.

The shipment of the beasts necessitated four private cars carefully laid out. Those to leave California were an assortment of lions, pumas, leopards, bears, elephants, polar bears, monkeys and kangaroos.

Ten of the Horsley force of players are also in New York.

Horsley Completes Nine Reels

The last half of the month of May has been marked by increased activities in the Horsley studios. Nine reels of film have been completed, and three new pictures have been started.

The completed subjects are "The Fool's Game," a two-reel drama, written by Crane Wilbur, who is also its star. Mae Gaston and John Oaker make up the supporting cast under the direction of Robert B. Broadwell.

In "The Star of India," also a two-reel subject, Margaret Gibson and William Clifford are co-stars, and the Bostock animals are used in large numbers.

The three offerings of the Cub comedy, all featuring George Ovey, are "Jerry the Moonshiner," "Jerry's Elopement" and "Jerry's Big Haul." Claire Alexander, Louis Fits Roy, George George, Janet Sully and Hefferson Osborne support Mr. Ovey.

Film Men Give Monster Show

The film interests, under the name of the Dallas Screen Club, will probably give a monster picture and vaudeville show at the Majestic theater soon, for the purpose of securing funds to complete the organization and secure a home for the Screen Club. At a meeting of exchange men and exhibitors to talk it over were Max Graf, manager of the World; Ned E. Depinet, manager of the Consolidated; E. T. Peter, manager of the United; W. G. Underwood, manager of Pathe; F. A. Logan, manager of the Paramount; E. H. Hulsey, of the Hulsey theater; W. M. Byrd, manager of the Fox; C. A. Clegg, manager of the Mutual, and P. S. Brinch, of the New York offices of the Triangle.

Otis Skinner Weeps

When at San Rafael, California, recently, watching the work of Beatriz Michelena in "The Woman Who Dared," Otis Skinner saw "The Unwritten Law" in the "California" projection room.

During the seven parts of the production and right up to the end the famous

The '49 western dance given recently by Douglas Fairbanks, the genial Fine Arts comedian. Among the notables present in their pioneering boots and "wooly west" costumes were Paul Dickey, Mary Alden, Mrs. Douglas Fairbanks, Al Jennings, John Emerson, Willie Collier, Elliot Dexter, Oscar Apfel, Edna Ferry, Charlie Chaplin and W. S. Hart. Fairbanks is seen at the hub of the group between the two white gloves. Marie Doro smiles at his side. The two vast, substantial smiles at his right are De Wolf Hopper and William Farnum.

actor sat in tense silence. Then came the big court room scene with Beatriz Michelena, as Kate Wilson, on the witness stand. This is said to be the greatest scene in which Miss Michelena ever displayed her talent as an emotional actress. Pretty soon Skinner reached over and touched Scott on the knee.

"She's got my pumps working too," he whispered.

ACTRESS MADE UNCONSCIOUS BY EXPLOSION

Miss Juanita Hansen is admittedly one of the most daring young leading women on the screen. She has taken about every possible kind of personal risk and seemingly enjoyed it. In taking a scene for "The Secret of the Submarine" recently, a house built on the edge of a high cliff was blown up while Miss Hansen was standing on the veranda.

The director desirous as he was of obtaining the greatest possible realism to the scene warned the brave little lady that she had better be running when the powder charge was exploded. She laughingly replied she would take care of herself but when the scene was taken Miss Hansen, working to get the acme of realism into the scene, was standing on the veranda when the house, lifted upward by the force of the explosion, toppled over into the sea.

The accompanying picture shows the actual explosion and hidden in the surrounding smoke is Miss Hansen. Members of the company rushed to her aid. Director Sargent gave her a sound lecture for her foolhardiness but congratulated Miss Hansen on having given to the big Mutual-American photoplay a

House wrecked by explosion in "The Secret of the Submarine."

scene, which for absolute sensationalism has few, if any, equals in motion picture production.

Shannon Fife's play, "Susie Snowflake," written for Ann Pennington, and especially selected by Famous Players to mark the debut of this dainty star on the Paramount program, is rapidly nearing completion under the direction of James Kirkwood. Fife's play gives Miss Pennington opportunity to display every angle of her versatility, from classic dancing to the more strenuous role of heroine in a big fire scene. It will be released on the Paramount program June 22.

Fife has also just completed a new Metro feature for Mabel Taliaferro.

SIOUX CHIEF IN METRO PICTURE

One of the interesting characters who will be seen in "The Spell of the Yukon," a forthcoming Metro production in which Edmund Breese is starred, is Chief White Hawk, a genuine Sioux chief. Like many other intelligent Indians, he is a natural actor, and plays a very striking role in "The Spell of the Yukon." He was last seen on the Metro program in "The Lure of Heart's Desire," in which Mr. Breese was starred, and he made such a decided impression upon Mr. Breese that he was engaged for his present engagement.

Chief White Hawk will probably devote all his time to motion pictures in the future. He took "The Lure of Heart's Desire" to his tribal camp in Pine Ridge, South Dakota, recently, where he showed it to a large number of Indians. A majority of them had never seen a motion picture before, and when they saw their chieftain on the screen they were amazed. That night they held a pow-wow in honor of Chief White Hawk. They thought there was something spiritual in the appearance of their chief upon the screen. He said that before he left he explained, as best he could, this new art. Nearly all the Indians expressed a hope to appear some time before the camera.

AN EXHIBITOR'S OPINION

From M. E. Comerford Amusement Enterprises, Regent Theater building, Scranton, Penna.

MOTOGRAPHY, Chicago, Ill.

Gentlemen: Inclosed please find seventy-five cents for which you will kindly mail Nos. 1, 2, 3, 4 and 5 copies of your valuable MOTOGRAPHY magazine.

Your listing of films is the best of any magazine on the market; it suits our purpose most satisfactorily. Being short the above mentioned numbers of your magazine to complete our index for filing purposes would kindly ask you to hurry same along. Thanking you in advance for this courtesy and wishing you every success, I remain,

Very truly yours,
(Signed) M. E. Comerford.

"The House of Mirrors," the first picture to be released by the Popular Pictures Corporation, will be ready for a premier showing within a few days. This picture is the first one to be produced by the Rialto Film Corporation, and no expense has been spared in an effort to make it the best that the picture art can produce.

A 10,000-mile jaunt to Hawaii and Japan is shortly to be taken by Director J. P. McGowan, Helen Holmes and numerous others of the cast, in order to obtain the proper realism for a number of the exterior scenes of "The Diamond Runners," a forthcoming Signal-Mutual five-part feature starring Miss Holmes.

FOXETTE LIKES WEST

Gladys Brockwell, leading woman in a big western picture just finished for William Fox, has had her first taste of

Gladys Brockwell—Fox.

the great waste, the west which offers its mighty deserts, sage brush, coyotes, mountains and stars, and she is a convert.

"For," says Miss Brockwell, "there is no life so free as that of outdoors. Give me a pony, supplies and a compass and I'll warrant I could pass a month on the Mojave desert with never a regret. I have often heard of the prospectors who spent their lives on the deserts and in the mountains and the stories of their love for their surroundings always seemed far fetched and exaggerated to me. But now I know it was the truth I heard. There is a lure to the desert in its awful mystery, and a certain comfort in the stars. It is a wonderful life, out of doors, and I'm mighty glad 'The Honor System' called us to the desert. I can hardly wait to return."

HARRY WEISS, METRO MGR.

Harry Weiss is 28 years old—but look at his experience.—In 1905 he worked for old timers like Bill Swanson and Carl Laemmle as an operator. Later he went to work for a Chicago Film Exchange. He had four of his own theaters in 1908 and 1909 and a year later was made manager of the Feature Film Sales Company; 1911, district manager for World Film Corporation; 1915, made manager of Metro Pictures Service, Chicago.

A strange coincidence is the fact that all the firms he was ever with he took positions with when they were small and put them over. This can be confirmed by referring to his record with the World and Metro Corporations. His favorite hobbies are automobiling and hustling contracts for his firm.

Sifted from the Studios

ATLANTIC COAST NOTES

Essanay's **Charlie Chaplin** film, "Police," was shown recently by **S. L. Rothafel** at the Rialto theater.

Maurice Tourneur filmed more than three hundred scenes for "The Velvet Paw" in Washington, D. C., using every Federal building at the Capitol as a background of one or more scenes.

Cecil B. DeMille, the Lasky director, is spending a few weeks in New York.

Kenneth Hunter, who has been appearing on the speaking stage in the **Amelie Rives** play, "The Fear Market," has joined the Fox organization and is leading man with **Mme. Kalich** in her newest picture, which **James Vincent** is directing.

Nance O'Neill has completed her contract with the Lubin Company, for whom she played in "The Fires of Johannis" and "The Toilers," and has returned to New York. Her future plans have not been announced.

Ann Pennington, the Ziegfeld "Follies" star who will make her motion picture debut with the Famous Players, will appear first in "Susie Snowflake," a musical comedy story.

Edwin Guetlein, the Gaumont-Mutual cameraman, is touring the south for pictures of southern cities for "See America First."

Madeline and **Marion Fairbanks,** the Thanhouser twins, recently celebrated their fifteenth birthday. Hereafter they will be starred under their own names and not as "the Fairbanks twins."

Ilean Hume, ingenue with the Metro forces, is mourning the death of her brother, recently killed at Verdun. He was a member of the Eighteenth Battalion of Chatham, Ontario, Canada.

Bud Lehman, who plays the role of a frontier postman in "The Quitter," a Metro five-reeler starring **Lionel Barrymore,** began his professional career as an acrobat with the Adam Forepaugh circus. He is now sixty years old.

John H. Collins, who is directing **Viola Dana** in "The Flower of No Man's Land," was once a baseball pitcher.

A trip to Pike's Peak is shown on the films in the Gaumont "See America First" release of May 31.

Francis J. Grandin, who directed **Mme. Petrova** in "The Soul Market" and "Playing With Fire," for the Popular Plays and Players, has left that company to go with Universal where he will direct **Violet Mersereau** in Bluebird features. Mr. Grandin was at one time with **D. W. Griffith** at the Fine Arts-Triangle studios.

Lawrence McClosky, former scenario editor with Lubin, now a free lance writer, has sold his latest feature, "Souls in Darkness," to the Universal Company.

Thomas Dixon's feature photoplay, "The Fall of a Nation," for which **Victor Herbert** wrote the musical score, will have its New York premiere June 6 in the Liberty theater.

The photoplay, "Ramona," concluded its New York engagement at the Forty-fourth street theater on May 2.

Robert B. Mantell, now with the Fox players, has played on the speaking stage in every state in the Union and also in England, Canada, Australia, Europe and South America.

Phil Rosen, who photographed "The Spider and the Fly," the William Fox play, was at one time a camera man on a Boston newspaper.

Frederick Warde, the noted Shakespearean actor, is now at work at the Thanhouser-Mutual studios on the first of the five-act "classics," in which he will be starred. His son, **Ernest Warde,** is directing.

"The Fugitive," the first Thanhouser Classic featuring **Florence La Badie,** will be released June 15. **Ethyle Cook, Hector Dion, George Marlo** and **Robert Vaughn** appear in the cast. The second of the series, "Woman, Saint and Devil," has also been completed.

June Mathis, the scenario writer, who furnished the working manuscript for "The Snowbird," in which **Mabel Taliaferro** is starred, was on the speaking stage until two years ago when she took up literary work. Since writing for Metro Miss Mathis has furnished the manuscripts for "Her Great Price," "The Upstart," "The House of Tears," and others.

Mitchell Lewis, who took the role of the big Indian in "The Squaw Man," in which **William Faversham** played the title role, has been engaged by Metro for a similar role in "The Flower of No Man's Land," in which **Viola Dana** is starred.

Vera Pearce's hobby is training cats.

PACIFIC COAST NOTES

William F. Russell has completed the Mutual Masterpicture, "The Guide," at the American studios, and is beginning another five-reel production written by **Mabel Condon.**

Helen Holmes prepared the scenario for the film production of the novel, "Judith of the Cumberlands," in which she will play the title role.

Riley Chamberlin, well known in Falstaff-Mutual comedies, is to appear as the star of a series, the first released through Mutual on June 17, in which he will resume his role of "Conductor 776."

Mary Miles Minter began her stage career when three years old.

Seven companies, each with its own star, are constantly at work in the Vogue-Mutual studios in Los Angeles. One single-reel comedy release is completed every third day.

Ashton Dearholt of the American film studio at Santa Barbara drove **William F. Russell's** new Premier in the Ascot Speedway race on Decoration Day.

Margery Wilson, who appeared with **W. S. Hart** in "The Primal Lure," has a leading role in the new Western "bad-man" picture starring Hart. Miss Wilson also appeared in the sea story starring **William H. Thompson,** a coming Triangle release.

Seena Owen has returned from her vacation which she spent in the hills of Colorado and will begin work soon in a new Triangle play.

"Props," the Fine Arts studio dog, plays an important part in "The Assassin," starring **Douglas Fairbanks.**

Cleo Madison, actress-director of the Universal studios, is at work on a two-reel "heart interest" story of Western life, "An Eye for an Eye," written by **Roland E. Bradbury. Charles Gunn** plays opposite her.

Richard Stanton, director of the Uni-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	85	94
Biograph Co.	..	38
Famous Players Film Co...	65	107
General Film Corp., pref...	..	42
Lone Star Film Corp., com.	25	35
Mutual Film Corp., pref...	42½	47½
Mutual Film corp., com....	43	48
No. Am. Film Corp., pref..	100	108
No. Am. Film Corp., com..	45	54
New York M. P. Corp.....	39	45
Thanhouser Film Corp.....	3	3¾*
Triangle Film Corp.....	2	3¼*
Universal Film Mfg. Co....	195	.. *

*Par $5.00.

Mutual Film Corporation—A new record has been made in output of the Mutual organization; 31 releases were issued in one week of the present month from the various factories identified with this company. There has been a good demand for the common stock during all of the past week.

American Film Company, Inc.—American studios are humming. The stock has been quiet during the past two months, but is now wanted by a number of stockholders in a position to know what the future policy of the company will be.

New York Motion Picture Corporation—After showing considerable weakness and declining to 35, stock suddenly had a burst of popularity and sold back to 44. It is now in demand in New York and it is generally understood there will be some kind of an announcement within the next two or three weeks which will considerably brighten the prospects of this company.

Thanhouser Film Corporation—Has been very inactive and stock may be had at 3¾.

Biograph Company—Practically no trades have been registered in the past two weeks and stock is offered freely at around 38.

Randolph Film Company—"Gloria's Romance" has given a very satisfactory account of itself and common stock was wanted at 75 during the past week.

versal "Graft" serial, has been engaged by the Fox Film Company to direct one of its western companies. **George Walsh** will be starred in his first production.

Rhea Mitchell's mother is nearly well after her illness, and Rhea will soon return to work at the American studios.

Rhea Mitchell—American

William Wolbert, Vitagraph director, is completing a three-reel western story, "Waters of Lethe," in which **Mary Anderson** and **Corinne Griffith** have the principal roles. It is a story of an unfortunate marriage, and of the unreturned love of a mountain girl for the eastern college scientist who visits her home.

J. Warren Kerrigan and company of Universal players have gone to Yosemite Valley for scenes of the five-reel feature, "The Beckoning Trail," which **Jack Conway** is directing.

Vola Smith, between episodes of the **Carter De Haven** series in which she plays opposite De Haven, is being featured in one and two-reel pictures under the direction of **Cliff Elfelt,** who succeeds **Richard Stanton** to this directorship. Vola Smith recently came from the Biograph Company.

George Periolat played the role of an old ranchman in an American picture recently, with **Louise Lester** opposite. These two were members of the first "Flying A" company and in point of service are the oldest two "American" players.

Bessie Barriscale is being featured in another Triangle-Kay Bee comedy, under the direction of **Charles Miller.**

Stella Razeto and her husband, **E. J. Le Saint,** are enjoying the first vacation they have had in a number of years.

Francis Ford and **Grace Cunard** are again at work in "Peg O' The Ring." Owing to their recent interruption of the work, it is necessary for them to complete three episodes, or six reels, each two weeks.

Edward Sloman, American director, has been entertaining a friend who played with him in stock at the old Pavilion theater in London many years ago. The friend is making a tour of America.

Nell Shipman was the guest of honor one night last week at a gathering at the home of **Henry C. Warnack,** scenario writer and the dramatic critic on the *Los Angeles Daily Times.* Among the guests were **Mr. and Mrs. Tyrone Power, Mr. and Mrs. Frank Keenan, James Young, Kathlyn Williams, Dustin Farnum, Juan de la Cruz, Mr. and Mrs. J. Farrell MacDonald, Charles Rankin, E. G. Patterson, Arthur Maude, Constance Crawley, Capt. and Mrs. Rueben Ford, Roxanna Roth, Robert Von Saxemeyer, Monroe Salisbury, J. Bruner, Ernest Shipman, Mrs. J. B. Lankershim, Doria Lankershim, James Warnack and Mabel Condon.**

George Melford, Lasky director, who has been having severe trouble with his eyes, is taking a two weeks vacation from the studio and is in Bear Valley, in the mountains.

Adelaide Woods, who played in "The American Beauty," under the direction of **William D. Taylor,** has been cast for the picture which will follow this at the Morosco studios.

Kolb and **Dill** have started work on their first feature for the American Company at Santa Barbara. Their company includes **May Cloy** and **Allan Forrest. Aaron Hoffman,** author of some of their big speaking stage successes, wrote the story.

Neva Gerber, leading woman of the B. and L. Feature Film Company, has returned to Los Angeles and is enjoying a brief vacation after finishing a picture taken in the mountains.

When the three-reel picture, "Miss Adventure," was shown at Clune's Broadway theater, in Los Angeles, **"Sunshine Mary" Anderson,** who is featured, appeared in person on the stage and held a reception at the conclusion of the picture.

Will M. Ritchey, who wrote the "Who Pays?" series, is co-author with **D. F. Whitcomb** of one of the features to be produced soon by **Kolb** and **Dill** at the American Mutual studios.

Rollin S. Sturgeon is nearing the end of the Vitagraph feature, "Through the Wall," from the detective story by **Cleveland Moffett.** Dock and shipping scenes for the picture were taken recently at San Pedro. Scenes are to be taken on a yacht cruise of several days.

Adelaide Woods of the Morosco company was hostess to a party of ten film people and later at the out-of-door productions of "Julius Caesar," held recently in Beach wood Canyon, Hollywood.

Albert Russell, co-directing with **Billy Mason** in the latter's comedy series at Universal City, turned out the fourth picture of this series, fully completed, in one day.

Henry King, the Balboa actor-director, attended the recent "Movie Day" entertainments held at the San Diego Exposition. He and **Ruth Roland** enacted a scene before the visitors, illustrating his method of acting and directing in a picture.

Many of the exterior scenes of the Signal South African story, "The Diamond Runners," will be filmed by the **Helen Holmes** company under **J. P. McGowan's** direction on its Honolulu trip.

Howard Hickman is completing a Brazilian jungle story in which he is starred

Vola Smith—Universal.

with **Dorothy Dalton. Walter Edwards** directed this Triangle offering from a story by **Monte M. Katterjohn.**

In order to take care of the increased laboratory work due to their handling of the dark room work of outside film companies, the Signal Film Corporation will put on a night force when the **Helen Holmes** company returns from Hawaii. This company will take its own laboratory force to Hololulu.

George Sargent, who directed the big battle scenes in "The Fall of a Nation," is now directing the American Mutual serial, "The Secret of the Submarine."

Bertram Grassby is playing the lead in a Universal feature comedy, "The Deacon's Demise." **Myrtle Gonzales** and **Val Paul** have important roles.

Margaret Gibson and **William Clifford** are preparing a two-reel drama, "The Star of India," under **Charles Swickard's** direction. **Francis Worcester Doughty** wrote the story.

Under the direction of **J. P. McGowan,** the **Helen Holmes** company has completed the production of "Medicine Bend," the five-reel sequel to the Signal feature, "Whispering Smith." Both productions were made from the **Frank H. Spearman** novel of the latter title.

Henry King and **Ruth Roland** are now working on a three-reel film story of the sea, written by **D. F. Whitcomb.**

William Wolbert, Vitagraph director, has completed a three-reel feature of railroad thrills, and is working on a drama of the north woods in which **Corrine Griffith** and **Jack Mower** are featured.

Virginia Norden, late of the Vitagraph

eastern studio, has joined the Balboa players.

The **Horkheimer** brothers have added an animated cartoon department to their Long Beach studio. Their artists are **J. R. Willis** and **J. Cammerer.**

William Stoermer has been made director-general of the Long Beach Balboa studios.

Cleo Madison has the leading role in "Priscilla," a two-reel Universal comedy drama which she wrote and directed.

Nona Thomas' method of studying pictures is to make notes of their good and bad points and then to compare her notes with the reviews which appear in the trade papers.

Director Wallace Berry has completed the first episode of "Timothy Dobbs," Universal serial, in which **Carter De Haven** plays the leading role. **Vola Smith** plays opposite. Others in the cast are **Helen Jeslie, Jessie Arnold** and **Bertram Grassby.**

"The King O'Make Believe," a two-reel comedy, will be the first of a new brand of **David Horsley** photoplays starring **Crane Wilbur.** Mr. Wilbur is the author of this story. **Mae Gaston** has the leading feminine role. **Robert B. Broadwell** is directing.

Peggy Custer, an actress at Universal City, is a grand niece of the famous **General Custer.**

Margaret Gibson and **William Clifford** have completed the two-reel drama, "The Hand of Destiny," under the direction of **Charles Swickard.** There are a number of thrilling jungle scenes in which the Bostock animals appear. **Theodosia Harris** wrote the play.

Charles Ray and **Billie Burke** are the best actor and actress in motion pictures, according to a recent popularity contest held by the Sioux Falls *Daily Argus Leader.*

Wilfred Lucas, the Triangle star, recently gave a luncheon, served in the dining room of his newly purchased home in Glendale, California. Present at this luncheon were **De Wolf Hopper, Lillian Gish, Douglas Fairbanks, Mae Marsh, Robert Harron, Norma Talmadge, Bessie Love, Tully Marshall** and **Seena Owen.**

Jewel Carmen, who played the vampire with **Norma Talmadge** in "The Children in the House," appears with **Douglas Fairbanks** in "The Assassin," and Bret Harte's "In the Carquinez Woods," under the direction of **Allan Dwan.**

"Casey," as **De Wolf Hopper** plays this immortal hero of the ball diamond, in the Fine Arts picturization of "Casey at the Bat," is a big rube, and an example of his altruism is evidenced when "Hicks," the proprietor of the groccry storc, harshly turns down a poor woman for provisions, and "Casey" loads her arms with food and pays the cash register from his own pocket.

John Emerson, the Fine Arts director, staged the **Douglas Fairbanks'** two-reel burlesque on a secret service detective, soon to be released on the Triangle program.

Marguerite Marsh and **Howard Gaye** have splendid parts in "The Dope Fiend," which presents **Norma Talmadge** and **Tully Marshall** as the stellar players.

Norma Talmadge has added a young red Angora kitten to her list of personal pets. The kitten's name is "Triangle."

Wheeler Oakman is to play opposite **Mabel Normand** in Triangle features, under the direction of **James Young.**

Anna Luther has left the Keystone company to join the western William Fox forces which **Richard Stanton** is directing.

"L'Abbe Constantin" is to be filmed by **Director Rupert Julian** for the Universal Company in five reels. The cast of players will include **Julian, Louise Lovely, Elsie Jane Wilson** and **Douglas Gerrard.**

William D. Taylor, the Pallas director, has finished "The American Beauty," and is preparing to film "The Parson of Panamint," a story of western life by **Peter B. Kyne** which was published in *The Saturday Evening Post.*

Led by **Doris Schroeder,** scenario editor, several members of the Vitagraph company attended the Photoplayers' Ball at the San Diego fair.

"The Emissary," on which **Cleo Madison** is working for the Universal Company, is the story of a woman wrongfully shut in an insane asylum and who falls in love with the physician who befriends her.

The next **Douglas Fairbanks** Triangle release is "Reggie Mixes In," a comedy drama laid in a slum atmosphere. **Bessie Love** appears opposite.

Olga Grey plays the part of a vampire in the new **Lillian Gish** symbolic Triangle play. **W. E. Lawrence** plays opposite the Fine Arts star.

Kate Bruce, the well known character actress, has an important part in the support of **Mae Marsh** and **Robert Harron** in their Fine Arts Irish play.

The **Gish** and **Talmadge sisters,** and **Mae Marsh** have joined the Y. W. C. A. gymnasium, in Los Angeles, where they take their daily exercises before and after work in Triangle pictures.

Alma Reuben has been selected to play "Teresa," a woman of the dance halls, in the Fine Arts picturization of Bret Harte's "In the Carquinez Woods." **Douglas Fairbanks** plays the star part of the halfbreed, with **Sam de Grasse** in the role of his father. **Jewel Carmen** and **George Beranger** play two young lovers. **Allan Dwan** is the director of this Triangle production.

A beautiful peacock owned by **Lillian Gish,** appears in "The Innocent Magdalene," a forthcoming Fine Arts Triangle release.

Edward Sloman, American director, has completed a psychological drama, "A Man's Soul," with **Franklin Ritchie** in the leading role. The play contains some striking night scenes, really taken at night.

CHICAGO GOSSIP

Lewis Stone, after completing his work in the Essanay feature, "According to the Code," has returned to New York.

V. R. Day of the Essanay Company has returned from a trip to Los Angeles.

Warda Howard, who appeared in "The Raven" with **Henry B. Walthall,** takes the chief role in "That Sort," a five-reel Essanay release.

Betty Brown has an ingenue role in "That Sort."

"The Girl at the Curtain" and "The Voice in the Wilderness," each a two-act drama featuring **Francis X. Bushman,** are soon to be reissued by Essanay.

Henry B. Walthall is the most popular photoplayer in Ottawa, Canada, according to a contest held by the Ottawa *Evening Journal.*

SOME NEW THEATERS

Alabama

It is rumored the Majestic theater in Birmingham will be opened as a first-class picture house.

California

Under an arrangement just completed the lease of the Market street theater in San Francisco, which has been conducted for a number of years by the firm of Hallihan & Getz, has been taken over by the Popular Amusement company, owners of the Portola theater, of which Eugene H. Roth is the manager and secretary. He will also manage the Market street theater.

Colorado

The Princess theater in Sterling was recently sold by J. E. Dahlberg to Mrs. Anna Washburn of Lincoln, Neb.

Georgia

The Bonita theater has been completely remodeled and is again being enjoyed by the patrons of Atlanta.

Illinois

The Court theater in Pekin has been sold. It was formerly owned by the Bostick Amusment company.

The Rock Airdome on West Second street, Sterling, will be opened May 27 under the managment of Billy Boston.

The Vaudette theater in Sterling is having a fireproof booth installed.

Stewart L. Crebs is having his building in Robinson remodeled into a picture theater to seat 650.

Waukegan's newest motion picture house, the Academy, will accommodate 1,100 people. The opening has been delayed a week, and it is thought the formal opening will take place May 27.

Indiana

The Governor theatorium in Evansville has been purchased by Marie Barnett. Miss Barnett is the first woman to engage in this business in the town.

Iowa

The Princess and Strand theaters in Dubuque have been purchased by Messrs. Billos, Thomas and Yiannius, of Chicago, who have taken possession.

Kansas

The Great Bend Implement and Hardware company will erect a new picture show in Great Bend. Contract has been let.

The White Way moving picture theater in Concordia is being extended 22 feet on the west end of the theater. It will increase the seating capacity 250, making the total 850 seats. F. F. Davis is manager.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than clsasification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-29	The House With Closed Shutters	Biograph	1,000
D	5-29	Social Pirates No. 10	Kalem	2,000
C	5-29	Frilby Frilled	Lubin	1,000
D	5-29	The Hare and the Tortoise	Selig	3,000
T	5-29	The Selig-Tribune No. 43	Selig	1,000
D	5-29	The Rich Idler	Vitagraph	1,000

Tuesday.

D	5-30	Helen of the Chorus	Edison	3,000
D	5-30	The Song in the Dark	Essanay	2,000
C	5-30	A Bunch of Flivvers	Kalem	1,000
D	5-30	The Final Payment	Lubin	2,000

Wednesday.

D	5-31	Woman Against Woman	Biograph	3,000
C	5-31	The Fable of "The Willing Collegian Who Wanted to Get a Foothold"	Essanay	1,000
C	5-31	A Smoky Adventure	Kalem	1,000
D	5-31	The Woman in Black	Biograph	5,000

Thursday.

D	6-1	The Code of the Hills	Lubin	3,000
T	6-1	The Selig-Tribune No. 44	Selig	1,000
C	6-1	The Schemers	Vim	1,000

Friday.

C	6-2	Sis, the Detective	Kalem	1,000
D	6-2	Shadows	Knickerbocker	3,000
C	6-2	The Land Lubbers	Vim	1,000
C	6-2	The Lonely	Vitagraph	1,000

Saturday.

D	6-3	Our People	Essanay	3,000
D	6-3	The Spiked Switch	Kalem	1,000
C	6-3	Pickles and Diamonds	Lubin	1,000
D	6-3	Crooked Trails	Selig	1,000
D	6-3	Carew and Son	Vitagraph	3,000

Monday.

D	6-5	The Girl Across the Way	Biograph	1,000
D	6-5	Social Pirates No. 11	Kalem	2,000
C	6-5	Otto, the Reporter	Lubin	1,000
D	6-5	A Temperance Town	Selig	3,000
T	6-5	The Selig-Tribune No. 45	Selig	1,000
S	6-5	New York, Old and New	Vitagraph	1,000

Tuesday.

D	6-6	The Yaqui Cur	Biograph	1,000
D	6-6	The Stoning	Edison	3,000
D	6-6	Orphan Joyce	Essanay	2,000
	6-6	Title Not Reported	Kalem	

Wednesday.

T	6-7	Vernon Howe Bailey's Sketch Book of Berlin	Essanay	1,000
C	6-7	Love's Labor Lost	Edison	500
S	6-7	Camping with the Blackfeet	Edison	500
	6-7	Title Not Reported	Kalem	

Thursday.

D	6-8	The Scapegrace	Lubin	3,000
T	6-8	The Selig-Tribune No. 46	Selig	1,000
C	6-8	The Sea Dogs	Vim	1,000

Friday.

C	6-9	Juggling Justice	Kalem	1,000
D	6-9	The Stained Pearl	Knickerbocker	3,000
C	6-9	A Dollar Down	Vim	1,000
C	6-9	She Won the Prize	Vitagraph	1,000

Saturday.

D	6-10	Fool's Gold	Essanay	3,000
D	6-10	The Treasure Train	Kalem	1,000
C	6-10	Two Smiths and a Haff	Lubin	1,000
D	6-10	Going West to Make Good	Selig	1,000
D	6-10	The Strange Case of Robert Burnham	Vitagraph	3,000

V. L. S. E. Program

	5-23	Hearst-Vitagraph No. 41	Vitagraph	1,000
	5-26	Hearst-Vitagraph No. 42	Vitagraph	1,000
	5-29	Kernel Nutt the Footman	Vitagraph	1,000
	5-29	Into the Primitive	Selig	5,000
	6-6	Hearst-Vitagraph No. 45	Vitagraph	1,000
	6-8	Hearst-Vitagraph No. 46	Vitagraph	1,000
	6-12	The Redemption of Dave Darcey	Vitagraph	5,000
	6-12	That Sort	Essanay	5,000
	6-12	Kernel Nutt in Mexico	Vitagraph	1,000

Mutual Program

Monday.

D	5-29	The Release of Dan Forbes	American	2,000
C	5-29	Disguisers	Falstaff	1,000
D	5-29	The Secret of the Submarine No. 4	American	2,000

Tuesday.

D	5-30	The Nymph	Thanhouser	2,000
C	5-30	Shy Thirty Cents	Vogue	1,000

Wednesday.

T	5-31	Mutual Weekly No. 74	Mutual	1,000
C	5-31	The Comet's Comeback	Beauty	1,000
S	5-31	See America First No. 38	Gaumont	700
C	5-31	Kartoon Komics No. 38	Gaumont	300

Thursday.

D	6-1	The Trail of the Thief	American	3,000

Friday.

D	6-2	A Man's Friend	Mustang	2,000
C	6-2	Sawdust Love	Cub	1,000

Saturday.

D	6-3	Clouds in Sunshine Valley	Centaur	2,000
C	6-3	Peterson's Pitiful Plight	Falstaff	1,000

Sunday.

C	6-4	Ima Knutt Gets a Bite	Beauty	1,000
C	6-4	Nailing on the Lid	Vogue	1,000
T	6-4	Reel Life	Gaumont	1,000

Monday.

D	6-5	Jealousy's First Wife	American	2,000
C	6-5	Advertisementers	Falstaff	1,000
D	6-5	The Secret of the Submarine No. 5	American	2,000

Tuesday.

D	6-6	John Brewster's Wife	Thanhouser	2,000
C	6-6	A Plane Story	Vogue	1,000

Wednesday.

C	6-7	Billie Van Deusen's Operation	Beauty	1,000
T	6-7	See America First No. 39	Gaumont	700
C	6-7	Kartoon Komics No. 39	Gaumont	300
T	6-7	Mutual Weekly No. 75	Mutual	1,000

Thursday.

D	6-8	The Flames of Vengeance	Gaumont	3,000

Friday.

C	6-9	Jerry's Big Lark	Cub	1,000
D	6-9	The Pilgrim	Mustang	1,000

Saturday.

D	6-10	The Lion's Nemesis	Centaur	2,000
C	6-10	Where Wives Win	Falstaff	1,000

Sunday.

C	6-11	Thinim Stout	Beauty	1,000
C	6-11	His Blowout	Vogue	1,000
T	6-11	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	5-29	All Over a Stocking	Nestor	1,000
D	5-29	Peg o' the Ring No. 5	Universal	2,000

Tuesday.

D	5-30	The Silent Man of Timber Gulch	Gold Seal	2,000
D	5-30	The Fur Trimmed Coat	Laemmle	1,000
C	5-30	A Double Fire Deception	Imp	1,000

Wednesday.

D	5-31	The Attic Princess	Big U	1,000
C	5-31	Tough Luck on a Rough Sea	L-Ko	2,000
T	5-31	Animated Weekly No. 22	Universal	1,000

Thursday.

D	6-1	Two Mothers	Laemmle	2,000
D	6-1	Brother Jim	Big U	1,000
C	6-1	It Can't Be True	Powers	1,000

Friday.

D	6-2	Jim Slocum No. 46393	Imp	2,000
	6-2	No Release This Week	Victor	
C	6-2	Good Night, Nurse	Nestor	1,000

Saturday.

C	6-3	Tammany's Tiger	Bison	2,000
D	6-3	A Cad	Rex	1,000
C	6-3	A Dark Suspicion	Joker	1,000

Sunday.

D	6-4	As In a Dream	Rex	3,000
D	6-4	The Wire Pullers	Laemmle	1,000
	6-4	No Release This Week	L-Ko	

Monday.

C	6-5	Never Again	Nestor	1,000
D	6-5	Peg o' the Ring	Universal	2,000

Tuesday.

D	6-6	The Rose Colored Scarf	Gold Seal	2,000
	6-6	No Release This Week	Rex	
C	6-6	His Little Story	Imp	1,000

Wednesday.

C	6-7	Object, Matrimony	Victor	2,000
C	6-7	Billie's Waterloo	L-Ko	1,000
T	6-7	Animated Weekly No. 23	Universal	1,000

Thursday.

D	6-8	Alias Jane Jones	Laemmle	2,000
D	6-8	The Sea Lily	Big U	1,000
C	6-8	Mr. Fuller Pep—He Breaks for the Beach	Powers	500
E	6-8	The Pygmies of the Zoo	Powers	500

Friday.

D	6-9	The Scorpion's Stings	Victor	3,000
D	6-9	The Code of His Ancestors	Rex	1,000
C	6-9	Twixt Love and the Iceman	Nestor	1,000

Saturday.

D	6-10	The Cage Man	Bison	1,000
C	6-10	Betrayed by the Camera	Powers	1,000
	6-10	No Release This Week	Joker	

Sunday.

D	6-11	The Sheriff of Pine Mountain	Rex	2,000
D	6-11	The False Gem	Laemmle	1,000
C	6-11	Phoney Teeth and False Friends	L-Ko	1,000

Miscellaneous Features

The Unwritten Law	California M. P.	5,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
The Man With the Missing Finger	Great Northern	
One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000
The Battles of a Nation	American Cor. Film	6,000
The Woman Who Dared	California M. P.	7,000
The Awakening of Bess Morton	Jos. W. Farnham	5,000
Marvelous Maciste	Hanover Films	6,000
Should a Baby Die	Hanover Films	5,000
Prohibition	Prohibition Film	5,000

Bluebird Photo-Plays, Inc.

4-16	The Great Problem		5,000
4-24	The Gay Lord Waring		5,000
5-1	Crippled Hand		5,000
5-8	The Gilded Spider		5,000
5-15	Elusive Isabel		5,000
5-22	A Son of the Immortals		5,000
5-29	Naked Hearts	Bluebird	5,000
6-5	The Eye of God	Bluebird	5,000

Fox Film Corporation

Released Week of

Mar. 13	Gold and the Woman	5,000
Apr. 24	The Man of Sorrow	5,000
Mar. 27	A Wife's Sacrifice	5,000
Apr. 3	Blue Blood and Red	5,000
Apr. 10	Slander	5,000
4-17	A Modern Thelma	5,000
4-24	A Man of Sorrow	5,000
5-1	Blazing Love	5,000
5-8	The Eternal Sapho	5,000
5-15	Sins of Men	5,000
5-22	Battle of Hearts	5,000
5-29	The Spider and the Fly	Fox 5,000
6-5	Hypocrisy	Fox 5,000
6-12	Where Love Leads	Fox 5,000

International Film Service, Inc.

5-8	The Mysteries of Myra No. 3		2,000
5-15	The Mysteries of Myra No. 4		2,000
5-22	The Mysteries of Myra, No. 5		2,000
5-29	The Mysteries of Myra No. 6		2,000
6-5	The Mysteries of Myra No. 7		2,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

5-15	The Spell of the Yukon		5,000
5-1	The Model Cook	Metro-Drew	1,000
5-8	Sweet Charity	Metro-Drew	1,000
5-15	Symphony in Coal	Metro-Drew	1,000
5-22	One On Henry	Metro-Drew	1,000
5-22	Notorious Gallagher	Metro	5,000
5-29	The Jones' Auto	Metro-Drew	1,000
5-29	The Scarlet Woman	Metro	5,000
6-5	Dorian's Divorce	Metro	5,000

Mutual Master-Pictures.

Released week of

Apr. 10	April	American	5,000
Apr. 13	The Leopard's Bride	Gaumont	5,000
4-17	Feathertop	Gaumont	5,000
4-20	Master Shakespeare, Strolling Player	Thanhouser	5,000
4-24	The Conscience of John David	Centaur	5,000
4-27	The Stain in the Blood	Signal	5,000
5-4	Lying Lips	American	5,000
5-1	The Quality of Faith	Gaumont	5,000
5-8	The Overcost	American	5,000
5-8	Her Father's Gold	Thanhouser	5,000
5-15	The Isle of Love	Gaumont	5,000
5-18	The Courtesan	American	5,000
5-22	Nancy's Birthright	Signal	5,000
5-26	The Reclamation	American	5,000
5-29	The Man From Manhattan	American	5,000
6-1	Other People's Money	Thanhouser	5,000
6-5	Whispering Smith	Signal	5,000
6-8	Soul Mates	American	5,000

Paramount Features.

Released week of

5-17	Bobby Bumps and His Goatmobile	Paramount-Bray	1,000
5-18	Pasquale	Morosco	5,000
5-22	Paramount Pictographs—Weekly Magazine	Paramount	1,000
5-22	The Thousand Dollar Husband	Lasky	5,000
5-22	Cruising Through the Philippines	Paramount-Burton Holmes	1,000
5-24	Kid Casey the Champion	Paramount-Bray	1,000
5-25	Saints and Sinners	Famous Players	5,000
5-29	The Murderous Moros of Minudanao	Paramount-Burton Holmes	1,000
5-29	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-1	The Gutter Magdalene	Lasky	5,000
6-5	The Evil Thereof		5,000
6-5	Paramount-Pictographs Weekly Magazine	Paramount	120
6-5	Visiting the Sultan of Sulu	Paramount-Burton Holmes	1,000
6-8	The Making of Maddalena	Morosco	5,000

Pathe.

Released Week of

6-5	The Iron Claw No. 15	Pathe	2,000
6-5	Who's Guilty No. 5	Pathe	2,000
6-5	Luke Laughs Last	Pathe	1,000
6-5	The Fatal Pie: Some Fresh Water Fishes	Pathe	1,000
6-5	The Zinc Mines of Long Hit	Pathe	500
6-5	Around Mt. Fuji (Pict. Japan)	Pathe	500
6-5	Pathe News No. 46	Pathe	1,000
6-5	Pathe News No. 47	Pathe	1,000

Red Feather Productions.

Released Week of

4-24	Thrown to the Lions		5,000
5-1	Dr. Neighbor		5,000
5-8	A Huntress of Men		5,000
5-15	A Youth of Fortune		5,000
5-22	Half a Rogue		5,000
5-29	The Iron Hand	Red Feather	5,000
6-5	The Madcap	Red Feather	5,000

Triangle Film Corporation.

Released week of

5-7	Her Marble Heart	Keystone-Triangle	2,000
5-7	A Dash of Courage	Keystone-Triangle	2,000
5-14	Susan Rocks the Boat	Fine Arts-Triangle	5,000
5-14	Not My Sister	Kay-Bee-Triangle	5,000
5-21	A Child of the Paris Streets	Fine Arts-Triangle	5,000
5-21	The Primal Lure	Kay-Bee-Triangle	5,000
4-30	The Children in the House	Fine Arts-Triangle	5,000
4-30	The Beggar of Cawnpore	Kay-Bee-Triangle	6,000
5-7	The Good Bad Man	Fine Arts-Triangle	5,000
5-7	The No-Good Guy	Kay-Bee-Triangle	5,000
5-28	Mr. Goode, the Samaritan	Fine Arts-Triangle	5,000
5-28	The Market of Vain Desire	Kay-Bee-Triangle	5,000

World Features.

Released week of

4-17	The Social Highwayman	Shubert	5,000
4-17	By Whose Hand?	Equitable	5,000
4-24	The Closed Road	Paragon	5,000
4-24	The Chain Invisible	Paragon	5,000
5-1	The Feast of Life	Paragon	5,000
5-1	The Twin Triangle	Equitable-Balboa	5,000
5-8	Her Maternal Right	World	5,000
5-15	Sudden Riches	World	5,000
5-22	Tangled Fates	World	5,000
5-29	The Other Sister	World	5,000
6-5	The Woman of It	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Girl Across the Way—Biograph re-issue—June 5.—Featuring Mae Marsh and Robert Harron. It was a lonesome old burg the boy found, back for his vacation. Interesting possibilities appeared in the girl across the street. He started in to show her life. It lifted the veil of his intention. Then came his repentance. She forgave as the "book of books" directed. The mother of ambition and wealth stepped in, but the boy took off his coat and got to work. As for the rest, a mother's a mother.

Otto the Reporter—Lubin—June 5.—Featuring Davy Don. Otto, a reporter on the Morning Argus, and single, is assigned to settlement work, where he sees many disagreeable sights. The women are masters and handle the men harshly. It happens that Dorothy, the city editor, and the feneral manager, a married woman, of the Argus, whose husband stays at home to mind the baby, are both in love with Otto, a shy and bashful man, and between the two he has his troubles. Dorothy finally wins Otto and the men who are trying hard to again get control of politics, look to him for their leader. Otto is missed from home by his wife, Dorothy. She goes in pursuit of him and finds him addressing a meeting of men. Dorothy enters, denounces them and takes her husband home; she puts the baby in his arms and tells him home is where he belongs.

A Temperance Town—(Three Reels)—Selig—June 5.—Featuring Otis Harlem and Grace Darmond. A review appears elsewhere in this issue.

The Yaqui Cur—(Two Reels)—Biograph re-issue—June 6.—Featuring Lionel Barrymore, Robert Harron, Kate Bruce and Walter Miller. The prospector had taught the Indian boy the doctrine of peace. When his tribe resisted the attack of another tribe the boy did not take part. The din of the battle, as the horsemen circled them again and again, the moans of men caught under falling horses, struck terror in the boy's heart. The incensed warriors cast him from the tribe with the brand of a coward. It was then that his opportunity came to follow the white man's wonderful doctrine, "Big love man lay down life for friend."

Orphan Joyce—(Two Reels)—Essanay—June 6.—Featuring Joyce Fair. After losing their little girl Mr. and Mrs. Mason adopt Joyce, who resembles their lost daughter, from the orphanage. The girl, however, resents the selection of a new butler and exhibits a distrust of Jenks, who is in reality the tool of Jim Vaughn, the notorious leader of a daring band of crooks. Mason finds that he must produce $5,000 next morning or be declared insolvent and goes out to visit a friend. Joyce left alone goes up to her room and later in the evening hearing a noise down stairs, grasps her father's revolver and covers Jenks and Vaughn, who were about to escape with all the silverware they could find, and then phones Mason her predicament. The crooks are captured and Joyce is given $5,000 which was offered for their capture and she immediately turns it over to her father to save him from bankruptcy.

Vernon Howe Bailey's Sketch Book of Berlin and Scenic—Essanay—June 7.—This split reel offering is suggested as an extremely timely release. The German controversy has created a tense interest in the capitol city of the Kaiser's empire and the sketch artist has to offer in motion drawings, a picture of the city more clear than any photographs. His pencil has caught the principal government buildings, where the emperor's aids are now directing the great war, together with the famous palaces are located, have been transferred to the screen by this versatile artist who has made repeated trips to Germany. This release is highly instructive and at this time will satisfy a natural American's curiosity concerning the city of Berlin. Scenic from western America shares the reel.

The Scapegrace—(Three Reels)—Lubin—June 8.—Featuring George Routh, Adda Gleason, Alan Forrest and Evelyn Page. Jimmy Pierce, in love with Isabel Hammond, is accused of stealing money from the bank in which he works, and of which Mr. Hammond is president, but later on through Mollie "The Little Wild Girl" of the village, it is learned that Vernon Hammond is the guilty party and when Vernon learns that his father knows all he shoots himself rather than face him. Bird Hopkins and Aldelaide Bronti complete the cast.

Fool's Gold—(Three Reels)—Essanay—June 10.—Featuring Darwin Carr, Nell Craig, Patrick Calhoun and Marion Murray. Helen Rowe, wife of a wealthy business man, meets Gilbert Judson and Lois Bedford, who run a gambling house. She participates in their games, winning of course as the beginner always does. Her luck changes, however, and she begins signing I. O. U. slips for Judson. She gets deeper into debt than she can afford and becomes desperate. She receives a piece of jewelry from her husband which contains an unusually large diamond. She takes this to Judson, who suggests that there are other ways of paying. Gunther, a detective, saves Mrs. Rowe from Judson, he having found one of her I. O. U. slips. He gives Mrs. Rowe back her diamond piece and having learned her lesson she returns home to her husband.

Two Smiths and a Haff—Lubin—June 10.—Featuring Francis Joyner and June Daye. Betta Haff permits her parents to select a husband for her and they select John Smith, son of prominent but rather poor people and Betta consents to an engagement on account of his social position. Her brother, Haffen Haff, comes home from the East and brings with him Jack Smith, his chum and business partner. A few evenings before the wedding Betta receives a call from Eva True, who tells her that John had been engaged to her, but jilted her to marry Betta. Betta enraged tries to break her engagement, but is dissuaded from her purpose by the elders of the family. John gives a bachelor dinner the night before the wedding and the proceedings are so hilarious that the police are called in and all are arrested. Betta when she hears of the affair determines that the wedding shall not take place, but Haffen suggested that everything aimed at by Betta's marriage could be attained if Jack were to take the place of the other bridegroom and he does.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Going West to Make Good—Selig—June 10.—Featuring Tom Mix and Victoria Ford. Tom Gilmore, a wealthy young easterner, loves Vicky, but she refuses to marry him because of her thoughts of the great free west. Vicky visits her uncle, a western ranch owner. Tom decides to follow Vicky westward, and try the life of a cowboy. However, he reaches the west before Vicky, and soon learns the ways of the cowpunchers. Vicky is soon to arrive, but in the meantime, three outlaws plan to hold up the stage. The bandits kill the driver and the stage team runs off with Vicky inside. Tom sees the driverless stage going at break-neck speed. He overtakes it in a desperate ride, rescues Vicky, who finds that the easterner has become a westerner.

Selig-Tribune No. 41—May 22.—140,000 persons, led by Thomas A. Edison, march in monster parade in the cause of Preparedness, New York, N. Y.; view of looted settlement in which three American soldiers were killed and one American boy wounded, Glenn Springs, Tex.; Governor McCall reviews parade and 40,000 people pay five cents each to visit the Navy Yard and see the all-day performance staged to aid the Naval Relief Society fund, Charleston, Mass.; twenty thousand persons from all sections of the State, gather at Vicksburg, Miss., to witness spectacular floral pageant; speed kings risk life and limb in 150-mile Metropolitan Trophy auto race at Sheepshead Bay Speedway, L. I.; the 5th Division Engineers of the Illinois Naval Reserve are given a lesson in diving by an expert from the U. S. Navy, Chicago, Ill.

Selig-Tribune No. 43—May 25.—Troops A and B of the 8th U. S. Cavalry, under command of Major G. T. Langhorne, leave McKinney Springs, Tex., in pursuit of bandits who participated in raid at Glenn Springs; as a precautionary measure, U. S. troops make daily inspection of Mexican district for concealed weapons and ammunition, El Paso, Tex.; the opening of the longest bridge in the world is celebrated by a four-day carnival in which Governor Johnson and 12,000 children participate, Sacramento, Cal.; opening day at Brighton Beach is enjoyed by many thousands of visitors, Brighton Beach, Cal.

Shadows—(Three Reels)—Knickerbocker Star Feature—June 2.—Frank Mayo and Lillian West have the leading roles in this drama produced by H. M. and E. D. Horkheimer. Reviewed elsewhere in this issue.

Mutual Program

Jealousy's First Wife—(Two Reels)—American—June 5.—Featuring Vivian Rich, Alfred Vosburgh and George Periolat. Helen, the wife of Homer Withington, leads a terrible existence because of her husband's jealous fears. He accuses her of a flirtation with Randolph Truax, who up to that moment she did not even know. Later Truax's auto knocks Helen down and he takes her in his machine to her own home. He places her on the davenport and just as he is placing a pillow under her head Homer enters. Homer seizes a heavy cane and knocks Truax unconscious. She is banished from her home by her infuriated husband and later she is lured to an apartment and robbed of her clotehs. She scribbles a note and drops it from the window and it is picked up by Randolph Truax, who rescues her and takes her home to her husband and forces Homer to listen to the truth and then Helen refuses to live longer with him. Homer learns his lesson too late and later on Truax again meets Helen and woos and wins her for his own.

Advertisementers—Falstaff—June 5.—In this comedy, featuring Claude Cooper and Frank E. McNish, we behold the two pals, Oscar and Conrad, in the roles of restaurant boosters. Conrad falls in love with the main attraction of the rival restaurant—a flapjack demonstrator, and the two elope on the money which has been offered to each as a bribe by the owner of the rival eating place. Thus both places are left to stand on the bare merits of their food.

John Brewster's Wife—(Two Reels)—Thanhouser—June 6.—With Ernest Howard and Ethyle Cooke. John Brewster's wife, tired of the narrow town life, returns to the stage. Brewster later finds his wife in a compromising position and immediately suspects her. He forbids her to return to his home and circulates the report in town that she has been killed. Long afterward the wife saves her husband's bank from being robbed, fearing that he may be accused and the child's future marred. Then she subjugates pride and writes to her husband, explaining his false accusation. At last his New England sternness and pride also melt and he sets out in search of the wronged woman.

A Plane Story—Vogue—June 6.—Featuring Rube Miller and Madge Kirby. Col. Brown, Chief of the Aviation Service of the U. S. A., receives a copy of the new code of the service, which is sought by spies. The leader of the spies tries to bribe Rube, who makes it rather warm for him. The spy then approaches the Aviator, who desiring to get even with Rube for taking the Colonel's daughter from him, tells the spy he will get the code for him. Rube gives the code to Madge for safekeeping and he is taken up in a plane with Art and up in the air he tries to get the book. They both fall from the machine, but finally after much excitement and trouble Art is beaten up by Rube, who regains the book and puts to flight the spies with the aid of a revolver.

Billy Van Deusen's Operation—Beauty—June 7.—Featuring John Steppling, Carol Halloway, John Sheehan and Dick Rosson. Billy Van Deusen, hero of many escapades, assists a Fair One to crank her Flivver and he becomes interested in her. When he arrives home he receives a telegram stating that his friend Jack Ainsley has been injured in an auto smash and is confined in the hospital. He pays his friend a visit and discovers that the nurse is the Fair One he assisted. A weeping "Nut" from the Harmless Ward accosts Billy near the elevator shaft and in an effort to get away from him Billy falls down the shaft. Billy is put in bed, a bandaged but not muchly injured invalid, but he doesn't care as long as he can be near his Fair One. He proposes marriage to her and learns that she is

New Mutual Comedies: Beginning at the top they are "His Blowout," "Billy Van Deusen's Operation," and "Thinen Stout."

the wife of the doctor, so Billy reaches for the other bottle and puts himself to sleep.

Sawdust Love—Cub—June 7.—Featuring Billy Armstrong. Jigger and Simpkins are two "knights of the road." The latter has a dream, extremely romantic, in which he meets a fair circus performer and surmounts all kinds of difficulties to gain her for his own. Just as his efforts are crowned with success and he is embracing the maiden's soft form he finds there is something wrong—and wakens to find himself hugging his sleeping pal.

The Pilgrim—(Two Reels)—Mustang—June 9.—A review appears elsewhere in this issue.

Where Wives Win—Falstaff—June 10.—With Reenie Farrington and John Beck. This story presents to us the way a husband in the East can sneak off to a saloon, enjoy himself and return home at any hour without receiving any chastisement. Then, in the form of a visualized dream it shows how the same husband is treated by the same wife in the West, under the laws of woman suffrage, she being a cowgirl with the power and inclination to enforce her rights.

Thinnen Stout—Beauty—June 11.—Featuring Orral Humphrey, Lucille Ward and John Gough. Thinnen, chief of a great thinning establishment, is visited by the Stouts, who consider themselves too stout and wish to be thin. Stout is thrown into the steam room and enveloped with steam under pressure and later forced into the dry room, a place full with heat and little air. Mrs. Stout pleads with Thinnen to release her husband and finally he releases Stout. But the Stout that staggers out is not the Stout that was forced in. He is thinned to the bone and his once nicely fitting clothes hang to him like so many rags. Mrs. Stout again pleads with Thinnen to help her and he gives Stout a dose of his Anti-Thin Fluid, one gulp of which brings fat and strength. The shriveled person slowly resumes his former shape and after giving Thinnen a good thrashing the Stouts leave stoutly declaring that to be is to be as nature made them.

His Blow Out—Vogue—June 11.—Featuring Arthur Moon and an all star cast. Bungling Bill and Bloggie read that Murphy, a rich plumber, is willing to let two capable men conduct his business on a commission basis, while he is on his honeymoon. They receive a call and go to the apartment house to fix a leaking water pipe. They get into all sorts of trouble and many laughable situations take place before the water pipe is finally repaired.

Secret of Submarine No. 5—(Two Reels)—American—June 19.—Review appears elsewhere in this issue.

Clouds in Sunshine Valley—(Two Reels)—Centaur—June 3.—Featuring Margaret Gibson and William Clifford. Jim Carr, owner of water rights irrigating a large number of ranches, sets about to ruin the lands of the ranchers and thus turn them out. He has a strong opponent, John Wilton, a ranch owner, but the latter finds that Carr cannot be reached through the law. Carr is killed by a Mexican woman to avenge the death of her husband, but evidence points to Wilton as the murderer. Through a great act of charity which Wilton's sweetheart shows the Mexican woman, Robert is saved and peace again established in Sunshine Valley.

Universal Program

Peg o' the Ring—(Two Reels)—Episode 6.—Featuring Francis Ford and Grace Cunard. In this episode Peg makes her escape from the counterfeiters' den. She returns to it later with some men from the circus to save Dr. Lund, who is the captive of the counterfeiters, only to be seized by her strange inherited sickness and thus overpowered by the enemy. As the episode ends Peg is dragged back into the cellar from which she not long before emerged.

Object—Matrimony—(Two Reels)—Victor—Featuring Harry Myers and Rosemary Theby. A matrimonial agent advertises a handsome man as on the market for marriage. George, out of money, is posing as the candidate for marriage. He is already engaged to two women, and the agent pocketed large fees, when his sweetheart gets wind of what is going on. George's fall is sure and swift, but after he escapes his many women admirers a reconciliation with his sweetheart is reached.

Twixt Love and the Iceman—Nestor—June 9.—Both the iceman and the butcher are in love with Widow Spriggs but the iceman, by a little trick of his own, tries to discredit his rival. This deception is his undoing, however, for at the zenith of his fortunes the deception is discovered by the widow and she resigns herself to the amorous advances of the butcher.

Never Again, Eddie—Nestor—June 5.—With Billie Rhodes, Eddie Lyons and Lee Moran. This comedy consists of a very clever cure effected on a husband who is afflicted with the weakness of having other female interests besides his wife. Eddie's final words, "Never again," indicate that his cure is permanent.

The Rose Colored Scarf—(Two Reels)—Gold Seal—June 6.—Featuring Herbert Rawlinson. This story conrerns the misunderstandings and pride that keep the love affair of Darrel, a gentleman chauffeur, and Sylvia, the daughter of his wealthy employer, from materializing. The girl finally arranges to have Darrell inherit some money, hoping that he will then seek her out. In this way they are brought together, but Darrell at last finds out that his inheritance has come from his sweetheart, who shared her fortune with him to overrule the difficulty of pride.

His Little Story—Imp—June 6.—With Matt. Moore and Jane Gail. This comedy shows how a clever tramp, by means of an improvised story of domestic tragedy, so interests his hearers, a bartender and a reporter, that he is able to exercise a little professional skill on them and relieve them of divers valuables.

Billy's Waterloo—L-Ko—June 7.—Featuring Billy Ritchie and Eva Nelson. Bill no sooner gets over his difficulties with Father and on the road to marriage with Sweet Sixteen, when he becomes embroiled with the minister. As a result there is no marriage, for after a long and hard tussle, Bill and his opponent, once an athlete, fall into a cellar filled with water.

The Sea Lily—Big U—June 8.—Featuring Thomas Jefferson and Zoe Beeh. A lighthouse keeper brings up a child whom he has rescued from the deep. Dan, his assistant, learns that the girl is an heiress and he plans to woe her and win the fortune. The girl's childhood sweetheart returns from college and renews his suit to the girl, much to the discomfort of Dan. The best man wins, Dan is killed and the lighthouse keeper is left in solitude.

Alias Jane Jones—(Two Reels)—Laemmle—June 8.—Featuring Cleo Madison and Edward Hearn. This is a detective drama in which a female crook rounds up one of her former pals, against whom she has a just grudge. The story ends, however, with the public notice that the supposed female crook is in reality a noted detective, and as such she is able to marry the man of her choice.

The Code of His Ancestors—Rex—June 9.—Featuring Ben Wilson and Dorothy Phillips. Dorothy Belmore marries Stephen, a man with money, but regrets this act, thinking she loves Moore, her other suitor. Moore becomes prosperous. He endeavors to get Dorothy to elope with him, but in the reckoning with Stephen, the latter proves to be the finest character while Moore is forced to depart, proved a coward and a cad.

The Scorpion's Sting—(Three Reels)—Victor—June 9.—After leaving prison, Masters becomes owner of a gambling house and leads a life of depravity, although to fashionable people he is known as an entirely different character. Through the help of a woman he has promised to marry he totally discredits his rival in love, but before he has a chance to marry the girl himself, the other deserted woman comes to his house with murder in her heart. In the ensuing struggle Masters wounds the woman mortally, but she still has enough strength to drag herself into the presence of his guests and expose him. In the wild rush to escape his pursuers, Masters runs his automobile over a steep embankment and meets his death.

The False Gem—Laemmle—June 11.—Featuring Rupert Julian and Elsie Jane Wilson. A wife, inordinately fond of jewels of any description, is given many gems by her father. The latter, however, gives both husband and wife to understand that the jewels are mere paste, feeling that if their real value were known they would be sold. The husband at last decides to cure his wife of her love for trinkets and takes the collection to a pawnshop, where he learns their value. As a result of suspicion the husband nearly shoots one of his wife's best friends before the truth comes out.

Phoney Teeth and False Friends—L-Ko—June 11.—With Gene Rogers, Reggie Morris and Eva Nelson. All the trouble recorded in this one-reeler is directly traceable to a dentist's apprentice. After the storm has blown over the latter is put where he will make no more trouble—in the refreshing waters of a seventy-foot lake.

The Sheriff of Pine Mountain—(Two Reels)—Rex—June 11.—With Ben Wilson and Dorothy Phillips. Much suspense is created in this story when the new sheriff, true to his trust, is forced to arrest the brother of his sweetheart for murder. The latter casts off her lover's engagement ring in derision but the sheriff is bound to keep his trust. However, it soon transpires that the brother is not guilty and the sheriff after a hard struggle rounds up the real culprit. Meanwhile the girl replaces the ring on her finger and awaits his return.

The Cage Man—(Two Reels)—Bison—May 10.—With G. Raymond Nye and Roberta Wilson. A convict, on parole, determines to be avenged on those who have, as he thinks, been the cause of his troubles. He was sent to prison because of the results of his uncontrollable anger when he thought his neglected wife was unfaithful to

him. His evil intents, however, are overcome by a remaining spark of manhood in him which is nurtured by the scene of his former wife and her child in such happiness, and he returns to his prison home—confident that there his struggle for existence will be at a minimum.

Universal Animated Weekly No. 22—UNIVERSAL—MAY 31.—President Wilson attends 141 anniversary of Mecklenburg Independence Declaration, Charlotte, N. C.; 600 foot, 12,000 ton giant lake freighter is given up-to-date sideways baptism, Detroit, Mich.; cadets parade as statue of first President is unveiled at Military Academy, West Point, N. Y.; military memorial mass at which Cardinal officiates draws vast throng, Charlestown Navy Yard, Mass.; last military honors are paid Major Moore, U. S. A., El Paso, Texas; flashes of stirring events in Sin Fein revolt, Dublin, Ireland; soldiers from the Antipodes who survived war in Turkey visit Westminster Abbey, London, England; cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Eye of God—(FIVE REELS)—BLUEBIRD—JUNE 5.—Featuring Tyrone Powers and Lois Weber. Paul Deshon, fiance of Renie, is accused of murdering his pal and is sentenced to life imprisonment. Olaf, at whose home Paul's friend was killed, and who is the man who killed him in order to obtain the large amount of money and jewels he possessed, goes to the city and meets Renie. Olaf becomes bewitched by the woman and she plays upon him at her will. He becomes more and more enamored of the woman, who feels certain that he is the murderer. She accuses him of the murder and in his surprise he almost confesses. He is taken in custody by the police, but escapes. He wanders many places, but the eye is ever following him and finally worn and unnerved he returns to Renie's home and gives himself up. Ethel Weber and Charles Gunn complete the cast. The Smalleys directed the picture.

Fox

Hypocrisy—(FIVE REELS)—WILLIAM FOX—JUNE 5.—Virginia Pearson is featured in this master play dealing with social conditions and ambitions. Alfred Swenson and John Webb Dillon support Miss Pearson.

Kleine

Gloria's Romance—(TWO REELS)—GEORGE KLEINE—JUNE 12.—"The Social Vortex," chapter four. Featuring Billie Burke. A review appears elsewhere in this issue.

Mutual Special

Whispering Smith—(FIVE REELS)—SIGNAL—JUNE 5. Featuring J. P. McGowan and Helen Holmes. A review appears elsewhere in this issue.

Paramount

The Thousand Dollar Husband—(FIVE REELS)—LASKY—A comedy with Blanche Sweet in the role of a Swedish girl. The story by Margaret Turnbull was scenarioized and produced by James Young. Reviewed elsewhere in this issue.

Saints and Sinners—(FIVE REELS)—FAMOUS PLAYERS—MAY 25.—Henry Arthur Jones' play adapted to the screen features Peggy Hyland. James Kirkwood directed the production. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 42—PATHE—MAY 24.—Sylvester Williams makes the modern auto look like a two cent piece alongside one of his own brand that eats coal, spits smoke and runs on water, Denver, Colo.; twenty-five thousand persons attend military field mass at League Island Navy Yard in memoriam to those in the Nation's service who died during the year, Philadelphia, Pa.; tournament of amateur fencers of America brings out some spirited contests for the championship, Travers Island, N. Y.; fifteen hundred athletes start in the twelve-mile modified Marathon race, New York City, N. Y.; tumultous greetings are accorded Colonel Theodore Roosevelt when he arrives to speak on Americanism and Preparedness, Detroit, Mich.; rails are laid throughout the strategic defense areas so that batteries of big guns can be moved quickly, Verdun, France; latest beach fashions.

Pathe News No. 43—PATHE—MAY 27.—Hundreds of snakes are rounded up when this city celebrates its own novel kind of "Clean-up Week," Jourdanton, Texas; Rodman Law, the daredevil king, defies fate once more as he demonstrates for Military authorities how to escape from a balloon if shot in mid-air, Sheepshead, N. Y.; great twelve-inch mortars guarding the United States Coast are given a thorough test to insure their efficiency in time of need, Coast Artillery Fort; remnants of the heroic Belgian army march proudly on their way to reinforce the Allied Front at Verdun, Paris, France; President and Mrs. Wilson arrive to attend the marriage ceremonies of his medical aide and friend, Surgeon General Cary T. Grayson, New York, N. Y.; all hands cheer as the last post is placed on the Elephant Butte Dam, the largest project in the world, El Paso, Texas; followers of Izaak Walton find health and excitement as the trout season opens, Bellefonte, Pa.

Red Feather

The Madcap—(FIVE REELS)—RED FEATHER—JUNE 5.—Featuring Flora Parker DeHaven in this dramatic story of a girl who sought excitement and fought it. Vera Doria and Richard Sterling support Miss DeHaven. The picture was directed by William Dowlan.

Triangle Program

Reggie Mixes In—(FIVE REELS)—TRIANGLE—FINE ARTS—JUNE 11.—Douglas Fairbanks in a comedy by Roy Somerville, produced by William Christy Cabanne. Reviewed elsewhere in this issue.

The Sorrows of Love—FIVE REELS)—TRIANGLE-INCE—JUNE 11.—An Italian romance excellently produced in which Bessie Barriscale plays the part of a nun. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Lights of New York—(FIVE REELS)—V. L. S. E.—MAY 29.—A Blue Ribbon feature written by Charles L. Gaskill and produced by Van Dyke Brooke. Leah Baird is featured. Reviewed elsewhere in this issue.

The Destroyers—(FIVE REELS)—VITAGRAPH—JUNE 5.—Featuring Lucille Lee Stewart. This picture tells the story of Mr. and Mrs. Steele, who are estranged as the result of a plot constructed by Lawler and Coralie. His wife refusing to forgive him, Steele adopts the name of Peter God and hides himself in the mountains. Learning that the whole affair was a trick, Mrs. Steele also takes an assumed name and journeys into the frozen lands seeking her husband. There she meets and is loved by a young mounted officer, Phil Curtis. When he asks her to marry him, she teels him to find Peter God and get his answer. He seeks him out in his lonely and disease-ridden cabin and gives him a letter from Josephine. Then Steele tells his story and, in the end, Curtis sees the husband and wife reunited.

Hearst-Vitagraph News Pictorial No. 41—MAY 23.—U. S. Naval supply ship "Bridge" is launched after impressive ceremonies in which Mrs. Granville S. Fleece of Memphis christens the boat, Charleston, Mass.; suffrage envoys who made a trip through the middle west, return to Washington and take part in a big demonstration in front of the Capitol, Washingon, D. C.; largest kennels in the world exclusively for collies are located in Redwood, Cal.; the New Jersey National Guard takes part in the celebration of Founders' Day on the two hundred and fiftieth birthday anniversary of Newark, N. J.; bathing season at Venice, Cal., is opened with a monster auto parade; dynamite is used to create paths for small streams that will drain the swamp lands in Milrose, Mass.; flood waters sweep through the streets of Rochester, N. Y., inundating the public parks, driving many persons from their homes and threatening to destroy much property.

Hearst-Vitagraph News Pictorial No. 42—MAY 26.—Thrilling marathon race is run through the streets of New York; Mrs. B. Reeves Russel, a prominent capitol society woman, is bringing up orphan puppy dogs, feeding them on babies' nursing bottles, Washington, D. C.; military mass services are held in honor of the hero sailor dead at the two large eastern navy yards, Charleston, Mass., and Philadelphia, Penn.; Governor Whitman vetoes the Christman-Wheeler censorship bill and prevents the taxing of the motion picture industry more than $2,000,000 a year in New York State, Albany, N. Y.; U. S. S. Oklahoma passes up the East River under the Manhattan Bridge to the Brooklyn Navy Yard, where she will be placed in drydock, New York, N. Y.; ten thousand members of the New York National Guard parade in review before Major General John F. O'Ryan in the military tournament at Sheepshead Bay, N. Y.; Hearst-Vitagraph News Pictorial presents the first pictures in this country of the scenes of havoc wrought during the recent uprising of Irish rebels, Dublin, Ireland.

Three gripping new American-Mutual dramas. Top to bottom, "Jealousy's First Wife," "A Man's Friend" and "The Trail of the Thief."

World

Fate's Boomerang—(FIVE REELS)—PARAGON.—Mollie King featured, supported by Charles Gotthold, June Eldvidge and Frank Goldsmith. The picture was directed by Frank Crane. A review appears on page 1277 of the issue of June 3.

"Flames of Vengeance," second of the three-part Gaumont-Mutual feature releases, will go to the public early in June.

Live News Notes For Theater Men

SOUTHWESTERN NEWS

By Wm. Noble,
Special Correspondent for Motography.

DES MOINES attempted to prevent the showing of "The Birth of a Nation" recently on account of the fear of race trouble. An injunction to prevent the exhibition of the picture was sought in the municipal court. Judge Meyer's decision upheld the picture and the exhibition was permitted to proceed.

The Standard Amusements Theater at Kansas City, Missouri, was damaged by fire recently to the extent of $6,000. Defective wiring is believed to have been the cause.

The Vale Theater at Muskogee, Oklahoma, is to be remodeled and enlarged, and the seating capacity increased from 400 to 1,200, at a cost of $15,000.

The Best Theater at Topeka, Kansas, has been sold by Lou Nathanson to W. P. Cuff. Both pictures and vaudeville will be shown.

A letter has been sent by the Anti-Cigarette High School Club of Lawrence, Kansas, to W. D. Ross, Kansas moving picture censor, requesting him to eliminate scenes wherein cigarettes are smoked.

The city council of Vinita, Oklahoma, has passed an ordinance prohibiting Sunday shows. At a recent election the people, by majority vote, voted to have Sunday shows. One of the theaters, the Grand, opened, but the other picture houses closed. In county court the decision was that Sunday shows could be given. The case was then appealed to the supreme court of Oklahoma, and the Motion Picture Exhibitors' League of Oklahoma have employed attorneys to look after the case.

The Wonderland Theater at Enid, Oklahoma, has closed, there not being enough business for five picture houses in Enid.

The Lyric Theater at Guthrie, Oklahoma, has been sold under foreclosure to Mr. Caffey for $750.

The Mirror Theater at Denison, Texas, has closed for the summer season on account of business being bad.

The Electric Theater has been opened at Commerce, Oklahoma, with seating capacity of 600.

Walter Quade, formerly a well known exhibitor, is now on the road for the Unicorn Film Service, at Kansas City, Missouri.

W. E. Emrich has succeeded A. G. Hull as manager of the Bluebird Photoplays, Inc., at Kansas City, Missouri. Mr. Emrich was formerly with the Fox Company, both in Kansas City and Chicago.

The theater managers in Wichita, Kansas, have formed an organization to fight for repeal of the anti-Sunday show law.

L. M. Garman has taken over the management of the Elite Theater at Lincoln, Nebraska. The Strand, also owned by Mr. Garman, is to be changed and run as a summer garden with vaudeville and pictures.

A 1,000-foot reel of motion picture film caught fire at the Airdome Theater at Dublin, Texas, May 18, and was destroyed. Lawrence Bouleau, the operator, had his hands severely burned in trying to remove the film. There were but few people present and no one injured.

To entertain and amuse the inmates of the state tuberculosis sanitarium at Carlsbad, Texas, a motion picture machine has been purchased by the county commissioners and arrangements made to show pictures at least once a week.

The old French opera house, one of the historic landmarks of New Orleans, was sold at public auction at New Orleans May 18 for $45,000, to satisfy claims against the owners. The property was bought in by Ernest Lee Jahncke, president of the Association of Commerce, and W. R. Irby, a banker, who, it was stated, proposed to rehabilitate the structure and operate it as a semi-municipal institution for opera, carnival balls and social events. The main part of the French opera house was erected over 150 years ago.

Harry M. Berman, manager of the Kansas City branch of the Metro Film Service, has resigned to accept the management of the Cincinnati office of the Universal. It is rumored that Charles Harden, formerly manager of the Fox office in Kansas City and now district manager in southern territory, will succeed to the management of Metro's Kansas City office. C. S. Smith of the Des Moines office has temporary charge of the Kansas City Exchange. Mr. Berman left immediately for Cincinnati, after having been notified of his appointment and now has charge of the Cincinnati office.

The opera house at Liberal, Kansas, has been leased to an automobile concern, who will remodel it into a garage.

W. A. Berry has opened a new moving picture theater at Camden, Missouri.

E. L. Burke will open a new moving picture house at Wynne, Arkansas, in the near future.

W. B. Pierce, former manager, has again taken over the New Theater at Salina, Kansas, and will show road attractions instead of pictures.

The New Empress Theatrical Company, operating the New Empress Theater in Kansas City, is in the hands of a receiver with liabilities of $15,992.34.

A. J. Geleng, the camera man who was brought from New York by the Overland Park Film Company, of Kansas City, Missouri, has sued the company for $375. Mr. Geleng claims that he had a three months contracts and that after the first month he was laid off.

The Empress Theater at Joplin, Missouri, is being reopened for a showing of "Damaged Goods," under the management of Arthur Marowitz.

The new Knickerbocker Theater, Nashville, Tennessee, has been opened and to record-breaker attendance. The Knickerbocker cost $85,000 and seats 1,200.

The Princess Theater, at Memphis, Tennessee, has installed a new $10,000 pipe organ.

The Metropolitan Theater at Memphis, Tennessee, is being remodeled throughout.

Fred Nelson will open a new picture house at Clifton, Texas, in the near future.

J. H. Jones has opened the Star Theater at Fort Forth, Texas, for negroes exclusively.

Ellis Taylor has opened a new picture house at Blum, Texas.

Preston Hornbuckle has remodeled the Cozy Theater at Meridian, Mississippi, and now has an up-to-date moving picture house.

Chris Reesing has taken over the management of the Queen Theater at Gatesville, Texas, which will be operated in connection with the Royal.

W. H. Atwell, former U. S. attorney at Dallas, Texas, has purchased the Hippodrome Theater at Dallas, paying $12,000. Mr. Atwell says that he was acting for several persons, whose names are not as yet given out.

The film play "Won From the Flames," acted by the pupils of the Central High School at Fort Worth, Texas, was shown for the first time in Fort Worth May 11 at a local theater and the picture was pronounced to be equal of any and the peer of many that are now being shown regularly on the screen throughout the country.

Twenty-six negroes perished at Wallacetown, Virginia, recently in a picture house that caught on fire from explosion of a gasoline tank.

The Kingsland Theater, incorporated by Harry W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr., capital stock $35,000, will be built at Grand avenue and Meramec street, St. Louis, Missouri, in the near future. The new theater will be modern and fireproof, with 1,600 seating capacity. A cooled air ventilation system will be installed to permit the operation of the theater in the warmest weather. Another feature will be that both side walls of the theater will be equipped with large swinging sash from floor to ceiling, which can be opened and closed according to weather conditions. The building will be so arranged that in addition to the theater

there will be two large stores on the ground floor and two modern apartments of four rooms each in the second floor, equipped with Murphy in-a-door beds. The building will be constructed of red matt brick and stucco, with roof of towers and mansard of red Spanish tile. The theater will be managed by Harry W. Lohrum, former manager of the Hippodrome and Gem theaters. The location of the new theater is what might be termed the gateway of the new and rapidly developing residence section of Southwest St. Louis. It promises to be one of the busy points along Grand avenue.

NORTHWESTERN NEWS

By A. R. M. Sutton

Special Correspondence for Motography.

FOR the week ending May 20th, when "Salvation Joan" was running, the Clemmer front showed a motif of ivy climbing over white walls and flowers in window boxes in the two windows painted on the side walls, while real ivy was gracefully draped over the box office, and the doors were French windows through which faint black figures could be discerned.

The V. L. S. E. office in Seattle has just announced several changes in the personnel and duties of its force, due to the resignation of R. Clinton Montgomery, who has been selling Big Four features throughout the western part of the state of Washington. This territory is to be taken by Dan Donnellan, who has been editor of "Pals," the district organ published weekly for the benefit of exhibitors using V. L. S. E. productions. Mr. Donnellan's duties as editor have been assumed by Ryland Sizer, who has been with the organization several weeks, familiarizing himself with the publication of "Pals" in preparation for the position he is now to fill.

The Moving Picture Operators' Union, Local No. 154, of the International Association of Theatrical Stage Employes held a meeting in Seattle recently at which the following officers were elected to serve during the ensuing six months: W. W. Ladd, president, re-elected; George Smith, vice-president, re-elected; Arthur Bohnert, recording secretary, re-elected; Gene Havelick, financial secretary; H. F. Lampman, business representative, re-elected; M. F. Lorenz, treasurer; Jack High, sergeant-at-arms; H. H. Clark and F. W. Jiencke, executive board members at large; Frank Myers and H. F. Lampman, delegates to the Central Labor Council. The union begins the new half year with favorable prospects and with but three theaters, the Crown, the Circuit, and the Madison Street, refusing to deal with the organization.

Manager William Smythe of the Strand announces that he has just closed a contract with William Fox that will give the Strand the exclusive Seattle rights to Fox photoplays. The policy of the Strand as announced by Mr. Smythe will be the showing of one Fox production each week for either three or four days. Metro features, which are at present shown at the Strand, will continue to occupy the screen for half of each week.

A new policy is being tried out at the Class A Theater, a five-cent, first-run house in Seattle. Longer feature productions are being run than have heretofore been put on at that house. Five and six part films will be the rule for the present instead of three-part plays. The feature will be accompanied by one or more short plays, principally comedies.

The Pan-American Theater of Seattle, formerly the Pantages, has been leased by Manager Alex Pantages for a long term to the Fifth Avenue Amusement Company. This concern has renamed the house The Oak, and recently opened it as the home of first class vaudeville and feature motion pictures.

The Fifth Avenue Amusement Company, of which S. Morton Cohn, prominent theatrical man of Portland and Seattle, is president, operates a chain of theaters under this policy in a number of coast cities. Mr. Cohn is one of the fathers of popular-priced vaudeville in Seattle, having opened the old Star in 1905.

The Coliseum of Seattle, about which an article appeared in Motography at the time of its opening two or three months ago, has just installed a new curtain; not that the first one was unsatisfactory, but there had been a slight improvement made, and true to their policy of the best in everything, the Greater Theaters Company ordered the new screen for the Coliseum. The screen, which was purchased at a cost of $1,100, was shipped to Seatle without a blemish. Owing to the large size some trouble was expected in setting it in place in the theater, but none was experienced. The clarity and sharpness of detail as shown by this screen is said to be almost perfect.

TEXAS FLICKERS

By S. G. Parker

Special Correspondent for Motography.

The Wonderland theater at Enid, Oklahoma, opened up again the first of May under the management of M. A. Blackburn. This house has been closed for some time. The new management is using feature productions and a few acts of vaudeville.

The summer theater in San Antonio, Texas, is operated in a park especially built for the motion picture business, covering about one-fourth of a city block in the heart of the business district of the city. The walls are decorated with vines and flowers; there is a bandstand and band of twenty-five pieces; a hundred and fifty tables are situated so as to command full view of both screens, which seat six or eight hundred; and the main auditorium in the open air will easily care for three thousand with comfortable benches and chairs. Cushions, similar to those used in baseball parks, may be had at an additional 5-cent piece.

Upon two screens, situated so that the audience may view either, pictures are projected from two operating rooms. One screen carries comedies only, one and two-reelers. The other screen carries a five, six or larger film.

What may be called the main auditorium (for it's all open air) is excavated about five feet, giving a beautiful effect of the many terraces in the grounds.

Three ticket booths are distributed to get the dimes; yes, it's 10 cents admission—one booth facing on Commerce street, one on Crockett street, and another on Houston street.

The man who conceived this novel show-place is Dr. W. F. Box, owner and operator of the Petticlair theater, a five-hundred seat house along the usual lines, in the city.

The place is called "Donton Park"—as Dr. Box explains it, "Downtown Park" with the "W's" left out.

One may deposit a dime at any box office, walk in and enjoy beautifully rendered band selections, two picture shows simultaneously, sit at a table, be served with almost anything in the "eat and drink" line, and in addition enjoy the natural advantages of any park in summertime, when we of the southern section hunt cool places.

Donton Park opened May 27 with "Silver Threads Among the Gold."

"The" baseball game—for it is likely to go down in film history in Dallas as that—happened in May between the Konsolidated Film Katz and the Motion Picture Cubs, the two film teams in the Major City League in Dallas.

Much to the despair of one Jimmy Kelly of the Consolidated Film & Supply company, the Cubs took the game by a 2 to 0 count.

E. T. Peter, president of the United exchange, is also the big mogul of the Motion Picture Cubs.

E. T. Peter, manager of the Exclusive Feature Film Service, Dallas, handling the six-reel heart-interest picture, "Silver Threads Among the Gold," has unearthed some interesting information on the success of this film in various Texas towns. He wrote to a number of the exhibitors who had played it, asking of their success. One reply, from A. Martini, Dixie, Galveston, brought back the information that he "had only done $903.20 in two days" on this production. L. M. Ridout, Star, Denison, came back with: "It was a bad day when I played it, but I had a big crowd—I haven't the exact figures, but it was an extra good business." O. L. Billingsly, Auditorium Theater, Whitney, a town of around a thousand population, said, "Weather was bad when I played 'Silver Threads,' and I want to play it again in a couple of months." P. G. Cameron, Crystal, Dallas, said: "I broke my house record with it, and turned away 10,000 people in the four days of my first engagement."

John D. Jones, one of the partners in the Crystal Amusement company, Greenville, Texas, operators of the Rex and Crystal at that city, has sold his interest to F. E. Newman, his partner.

The Mirror Theater at Denison, Texas, built about a year ago by J. C. Colby, has been sold by Mr. Colby to J. V. Smith. The Mirror is a modern house, well equipped, and getting good business.

F. H. Logan has succeeded Max Graf as manager of the World Film corporation in Dallas. Mr. Logan is an old film man, having been in the southwestern territory with one or two exchanges and having been in charge of one of the

larger picture houses in Atlanta for about a year. It is not known just what connection Mr. Graf, the resigned manager, will make. There is a rumor that a new manager will be seen in the World exchanges in Atlanta and New Orleans within next week. The World office at Memphis has been closed.

J. A. Holton, general manager of the Port Arthur Amusement company, Port Arthur, Texas, operating three houses in that town, visited Dallas recently seeking information relative to a cooling system to be installed in his houses. He also secured some big productions.

Hernandez & Garcia have secured the Star theater at Eagle Pass, Texas. They also have the Majestic, which they have closed.

R. W. Lynch, who is a brother of the president of the Southern Paramount Pictures company, S. A. Lynch, has taken charge of the Dallas office of the Paramount, succeeding F. H. Logan, resigned.

C. W. Holley, formerly at Eagle Pass, Texas, visited in Dallas last week, securing film and equipment for his new airdome at Uvalde, Texas. It is named the Electric Palace.

Motion picture houses in Oklahoma City are having a "time of it," to repeat a film man's expression. The various houses are running a large number of reels of film and giving several acts of vaudeville for small prices, in an effort, presumably, to "put the other fellow out."

The Overholzer opened last Sunday week with five acts of vaudeville and six reels of pictures. The prices are five cents for matinee and five cents and ten cents at night.

The Folly is running Blue Bird features at five cents admission. The Empress is sticking to a straight picture policy, with usually a five-reeler at ten cents. The Lyric gave seven acts of vaudeville and a five-reel feature at prices of ten cents and ten cents and twenty cents.

The Liberty gave five acts of vaudeville and five reels of pictures at ten cents and twenty cents; and the Met spun out twelve reels of pictures for a "jit."

M. L. Levine has remodeled his roof airdome at Corsicana, Texas, and will soon open with pictures, for the summer.

The Soledad Roof Theater at San Antonio, Texas, opened last week with feature productions. The Soledad Theater has been closed for the summer.

The picture show men on the Mexican border are not "bluffing" the exchanges when they write "business is on the blink." The people are so afraid of Mexican bandit raids that it is impossible to get them out after dark to the theater.

One exhibitor in a border town wrote an exchange man: "If I had a ten-reeler with Mary Pickford, Francis Bushman, the Gish girls, and all the other stars in it, I couldn't get over half a house."

San Antonio, Texas, is now in the throes of an evangelist aggregation, who is getting the crowds, while the picture shows are not. The well-known Ham & Ramsey, evangelistic team, are tarrying in the city for a spell. As yet they have not started their "picture show knocking" that usually comes out after being in a town for a few days. It was the Reverend Ham who stated from the platform that "picture shows are usually found in every community where low-class, ignorant people are found"; and otherwise, expostulating against the moving picture.

Among the visitors in film row in Dallas last week were W. B. La Nicca, of the Topic theater, Sherman, Texas, who came in to look over some feature productions; C. W. A. McCormack of the Crescent, Austin, Texas, who was "just looking around," as he said; both Phillips, from Fort Worth, "Daddy" Joe of the Odeon and "Brudder" E. H. of the Egypt; and another Fort Worthite over was R. A. Healy, of the Healy Theater.

"Betty's Dream" is the title of a one-reel film advertising a local bank, automobile concern, laundry, etc., made in Dallas by the Royal Film company.

E. F. Walker will open an airdome at the corner of Colonial avenue and Peabody street, in South Dallas, soon. Triangle and Paramount service will be used.

The new suburban motion picture house being built by E. L. Malone, near Jefferson avenue on Taylor street, in Oak Cliff, one of Dallas' populous suburban districts, is nearing completion. An $8,000 Fotoplayer will be installed in the house, and it will seat around 600. The front is concrete work, in the form of logs, which will be finished in colors to represent an old-fashioned log cabin structure.

Julius Levy, Brady, Texas, has purchased one of the big style U Wurlitzer orchestra pipe organs for his new theater. This is the lately invented instrument with the Duplex roll system, which permits the operator in the machine booth to change the music instantly from rag or popular refrains to deep, classical music, to fit the picture.

Another exhibitor to better his music is W. R. Fairman of Bryan, Texas. Billy bought one of the style U Wurlitzers some days ago.

Among the recent sales of the Western Automatic Music company of Dallas are:

V. J. Grunder, Cuero, Texas, bought a style O Wurlitzer orchestra organ; Sam Hefley, Cameron, Texas, who bought the first automatic instrument for a picture house in Texas, came back for a specially-built style K Wurlitzer; L. B. Green, Rotan, Texas, purchased a big automatic Wurlitzer; the Garden, managed by L. B. Crute, Jefferson, Texas; and the Elk, managed by F. A. McConicho, Marshall, Texas, also purchased Wurlitzer orchestra organs from the Western.

Tyler and Everidge have recently opened the Star Theater at Rising Star, Texas. They have a light plant and new projection equipment, and are getting started rather well.

J. R. Wells, from Denison, Texas, has bought the Garden summer theater at Longview, Texas, from H. R. Yates.

The Four States Amusement company was incorporated at Texarkana, Texas, last week for $750. They will operate the Lyric, Queen and airdome.

A. L. Teagarden, for several years with the General Film company in Dallas and Oklahoma City, has resigned the managership of that company in Oklahoma City, and will become aligned with another concern in the southwest.

The Consolidated Film Cats baseball team were the guests of the Consolidated Film & Supply Co., at a banquet at the T. M. A. clubrooms Friday night, May 26th. In addition to the Cats team, those present included Ned E. Depinet, manager of the Consolidated; Jas. B. Kelly, assistant manager; E. T. Peter, of the United; R. D. Thrash, of the Southern Theater Equipment company, and others.

Sam Dembow, manager of the World exchange in Atlanta, has resigned. Joe Marientette, manager of the General in Atlanta, succeeded Dembow.

Upon the resignation of Chas. D. Touchon as manager of the Houston office of the Consolidated Film & Supply Co., Harry T. Peebles was placed in charge.

Jess Cook has opened the Brookstone airdome at Denison, Texas. They are running vaudeville, light stock and pictures.

The Electric is the name of the new theater which opened at Commerce, Oklahoma, recently. The house is modern in every detail, seats 600, has a new model Simplex projector, and is using Bluebirds, Fox and short subjects.

A new picture house is reported to be in the field at Muskogee, Okla. When completed it will be 40x70 and will be across from the Yale theater.

L. C. McHenry has sold his interest in the Southern Cabiria company, of Dallas, to his partner, F. J. Boyer. This exchange handles "Cabiria" and the California M. P. corporation production, "The Unwritten Law." Mr. McHenry was formerly manager of the World. His future plans are not known now. Mr. Boyer will manage the southern "Cabiria" concern.

Baseball is still a big interest in the exchanges in Dallas. The city major league has two picture teams, the "Consolidated Film Cats" and the "Motion Picture Cubs." They play each Sunday afternoon, and the games usually draw a bunch of film men and exhibitors.

A. W. Lilly, known among his friends as "Jack," operating two houses in Commerce, Texas, has purchased the two theaters in Wolfe City, a town not far from Commerce. The houses were the Sunset and Busby, but immediately after Jack got them, one of them was changed to the Hippodrome, which is the name of one of the Commerce houses.

C. J. Musselman's new motion picture

house in Paris, Texas, will be modern in every particular and will be rather large. Though it will seat around 900, at least 200 chairs more could be used in the building, but C. J. wants comfort for his patrons first. Paris was visited by fire some weeks ago, and Mr. Musselman lost his three theaters. He is now operating a "temporary" house.

SOME NEW THEATERS

Michigan

One of the most uniquely arranged motion picture theaters in the city is rapidly nearing completion at 425 East Lansing, Michigan. J. J. Randall is erecting the building and will be assisted in the management of the theater, which is to be in operation by June 1, by Rex Durand. The unusual feature of the new theater will be the placing of the screen at the front of the building adjoining the entrance. The seats will face the entrance and the machine booth will be located in the rear of the building where ordinarily the screen would be placed. It will have a seating capacity of nearly 300.

Menominee will have a very modern picture theater erected by Ascher Brothers of Chicago. It will be wedge-shaped and seat 700 people. Completed about September.

Minnesota

Frank Nemec, manager of the Nemec theater in St. Cloud, has purchased a new machine.

C. J. Muckler, of Morris, has purchased the Garrick theater at Stillwater.

The Gem theater in New Ulm has changed hands. It will be operated on Wednesday and Sunday nights by Howard Cooper.

Montana

The new Liberty theater in the Mantle block, on West Broadway, Butte, is about completed. The seats are being installed and they number about 450. The theater will be managed by Mr. Berger.

Livingston is to have a new picture theater to cost $40,000.

The Star theater, in Miles City, is being remodeled by H. W. Carlile and will be renamed the Iris.

Nebraska

J. H. Morrison, of Superior, may remodel his building into a picture theater.

Western Supply company, Omaha, incorporates for $10,000 to do general motion picture accessory business.

Royal is to have a new, modern, up-to-date moving picture show house. O. L. Puntney, R. E. Trautman and Robert Steenbock are the parties back of the project.

New York

Beseler Educational Film company, New York city. Motion pictures; capital, $50,000. Directors, Frederick Schwanhausser, August C. Streitwolf and Walter J. Graham, 233 Broadway, New York city.

A great deal of commotion was caused by some one yelling "Fire" in the Lucky Star theater, First avenue and Fifth street, New York. About 500 men and women rushed through exits to safety and nobody was hurt.

The Mozart theater, Elmira, has announced its summer policy, which will be the showing of Triangle photoplays, effective May 22. These pictures have been transferred from the Majestic theater, and Manager M. D. Gibson has secured the World corporation pictures for the Majestic.

A. F. Hanning and Ross A. McVoy have purchased a large interest in the Morgan and Cornell photoplay houses in Auburn. They will do business under the firm name of the Auburn Photoplay company, and promise some very fine productions.

Frank Powell Productions, Inc., Manhattan. Motion picture business, printing and publishing, etc.; capital, $75,000. Incorporators: F. Powell, Bayside, L. I.; F. J. Carroll, 220 West 42d street; A. B. Graham, 412 West End avenue, New York city.

Herman Barham will erect a moving picture theater at the northeast corner of Fresh Pond road and Halleck avenue, Ridgewood, to cost $15,000.

The Wm. H. Kemble Holding Corporation, Brooklyn. Motion picture and theatrical business; capital, $250,000. Incorporators: G. D. Hawthorne, 230 Lincoln road; J. Lacov, 824 Kenmore place; M. A. Bates, 253 Carleton avenue, Brooklyn.

L. A. Abrahamson will erect for M. Zimmerman a story and a half moving picture theater, 50x100 feet, on Cannon street, Manhattan, to cost $10,000.

United World Photoplay corporation. Motion pictures, vaudeville, theatrical; $10,000. L. Ognihena, F. Fois, V. Pampallona, 251 East 109th street.

The Smith-Blackton corporation, to take over the Vitagraph Companies of America and England. Motion pictures, booking agent, theaters, brokerage; $25,000,000 ($10,000,000 preferred, 7 per cent); A. I. Siegel, W. T. Rock, A. E. Smith, J. S. Blackton, East 15th street and Locust avenue, Brooklyn.

A moving picture theater will be erected in Fifth avenue, between 79th and 80th streets, Brooklyn, by the 190th Street Holding company, Hyman Horowitz, president, which has purchased the site from S. S. Morris. The frontage is 25 feet in the avenue by 75 feet deep, with extensions in both 79th and 80th streets. The new house will accommodate 2,000 persons.

Yorke Film corporation. Motion pictures; $5,000. W. A. Ritter, J. R. Rubin, N. Ruttenberg, 1129 Vyse avenue, Bronx.

Leander Film corporation, New York city. Theatrical and motion pictures; capital, $200,000. Directors: Cecil B. Ruskay, Henry Vogel and Jacob Pascou, 949 Broadway, New York city.

Lotem company, New York city. Motion pictures and vaudeville; capital, $10,000. Directors: B. J. Foster, J. J. Cunningham and Harry W. Lichtenstein, 80 Maiden lane, New York city.

Chatham Holding company, New York city. To produce and present theatrical attractions and motion pictures; capital, $1,000. Directors: Morris Kutisker, Rosie Kutinsky and Philip Cashman, 239 East Eleventh street, New York city.

National Cinema syndicate, Inc., New York city. To deal in and rent motion picture films and conduct a general commission business in the sale and rental of motion picture theaters; capital, $10,000. Directors: Eugene H. Kaufmann, Samuel M. Krellman and Louis Krellberg, 1012 Simpson street, New York city.

The Fox Film corporation has filed plans for a one-story brick office to cost $17,000, southwest corner of Astoria avenue and Fifty-third street, Corona.

A one-story concrete motion picture theater, 55x195 feet, will be erected by the Sheffield Amusement company on Sheffield avenue, north of Sutter avenue, to cost $40,000.

Have YOU arranged YOUR Bookings on Frederick J. Ireland's Great Comedy Series

10 Weeks of Fun **TOM & JERRY?** 20 Reels of Laughter

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Beauclaire Amusement company, Inc., Manhattan. Motion pictures and vaudeville business; capital, $40,000.

Keen Cartoon corporation. Moving pictures, films, theaters; $2,000,000. E. D. B. Stryker, A. J. McElbinney, L. McKee, 34 Nassau street.

Film Developing corporation, New York city. To conduct a general motion picture film business; capital, $100,000. Directors: J. H. Kaesen, Harry Bayard and C. J. Dolan, 1790 Broadway, New York city.

Rialto Film corporation, New York city. Motion pictures; capital, $1,000. Directors: William Goldburg, Julius Goldburg and Jesse J. Goldburg, 233 Broadway, New York city.

A petition in bankruptcy has been filed against the Picture Playhouse Film company, Inc., 71 West Twenty-third street, New York, by Reginald B. Lanier: $3,505.

North Dakota

Contracts have been awarded and construction work started on a $25,000 theater building for the Hartman Photoplay company, Mandan. It will be of brick and concrete, thoroughly fireproof, will seat 650, and will be ready for use September 1.

Ohio

The Grand theater in Mt. Vernon has been taken over by Mac F. Stephens and Paul J. Hildreth. It is the intention of the new management to install a new ventilating system.

Mrs. Clara Spicer has purchased the Marlowe theater in Bucyrus from B. E. Elberson, taking possession May 22.

Oklahoma

The Wigwam airdome on Court street, Muskogee, has been opened. The airdome has been remodeled and redecorated, new chairs and seats installed and moonvines and morning glories have been planted freely throughout the place, all with a view of making the airdome take on the appearance of a big flower garden.

Pennsylvania

The Lyceum, Allentown's largest moving picture theater, in the heart of the city, was destroyed by fire. Loss $25,000.

The Motion Picture league, Pittsburg; capital, $5,000. Incorporators: I. W. Shearer, James Delver, Fred Herrington, Henry Poke, G. W. Sahner, William Fritz, H. C. Kleim, Pittsburg; A. J. Barthell, Wilkinsburg; Sol. Oppenheimer, Tarentum, and Christ J. Vollmer, Dormont, Pa. To operate amusement places and sell accessories. James Delver, 238 Fourth avenue, Pittsburg, is treasurer.

Bright letters of gold now proclaim the name of the new moving picture theater, the Paramount, on Main street, Latrobe. The letters have been placed across the front of the fine-appearing building which John Lampropolis, of Johnstown, is putting up.

The moving picture show of C. O. Spangler, in Millerstown, opened May 12.

John T. Hoover, proprietor of the Crystal moving picture theater at 326 Sixth avenue, Altoona, committed suicide May 17.

Work will begin at once on a new modern theater, which is to be erected by Thomas V. Barnes at Elwood City. The theater is to be ready for opening by the first of September, and will be used for high-class features and vaudeville.

Franklin's pioneer picture play house, the Orpheum, is being razed and by September 1 a more modern Orpheum will be opened to the public. The Princess theater, which has been idle for almost a year, will be reopened and continue running the Orpheum program.

South Dakota

E. G. Anderson, proprietor of the Princess theater in Aberdeen, recently purchased the Comic motion-picture house at Milbank, from James Koch. Lyle Anderson and D. Harris have already taken over the management of the theater.

P. L. Schuehardt is contemplating enlarging his picture theater in Leola.

Tennessee

On May 1 the Lyric Show company, a new corporation composed of capitalists in Lebanon, took over the Lyric and Custer theaters.

The Strand, a new moving-picture house in Morristown, has been opened in the Taylor building, which has been remodeled and fitted up with the most modern appliances. It is under the management of H. C. Jackson.

Contract has been let for the construction of the new Lyric theater in Dyersburg. The plans call for a modern motion-picture theater, to cost, when equipped, $20,000. The building will be owned by Joe Baker and leased to the Shepards, owners of the Lyric theater. Work on the structure will begin at once.

Nashville is to have the largest and finest motion-picture theater in the entire South when the Majestic theater, which is to be erected by the Crescent Amusement company, opens on Fifth avenue September 15. This theater will be erected on the site of the present Alhambra and Rex theaters, which will be completely torn down at once. The plans, which have been drawn by Marr & Holman, architects, call for an expenditure of $100,000, and it has been the aim of the owners to erect the finest, most modern and most comfortable theater that can be constructed.

The New Knickerbocker theater, Nashville, has been opened to the public. The theater cost $85,000 and seats 1,200 people. First-run Fox and Triangle pictures are to be shown.

The Gay theater, a picture house on Gay street near Wall avenue, Knoxville, is about to be taken over by G. W. Shorey, proprietor of the Queen theater, another of the leading picture houses of the city. Mr. Shorey will operate both.

W. J. Williams, secretary of the Crescent Amusement company, has been in Clarksville and closed a contract with W. M. Daniel, Sr., for the erection by the latter of a motion picture theater building for permanent use of the Crescent company. The building is to be located on the corner of Third and Franklin streets, and will front on Third 46 feet and run back 120 feet, and will have capacity to seat 1,000 persons. About four months will be required to finish the building, which will cost about $30,000.

Texas

The Empire theater in Dublin was recently destroyed by fire.

Word has just been received that the Havlin Photoplays, Inc., of Phoenix, Ariz., capital stock $100,000, has been granted a permit to do business in Texas by the attorney general's department at Austin. Houston is given as the headquarters of the company, and it is planned to build the studio in Park place.

The Star theater in Smithville was damaged by fire, the loss amounting to about $3,000.

A meeting of the stockholders of the Gonzales, Texas, Amusement company was held last week and the following board of directors was elected: Colonel A. D. Baker and W. B. Swearingen, of Lockhart; J. S. Douglass, J. F. Remschel, R. S. Dilworth, Jr., of Gonzales. The company was organized some time ago for the purpose of erecting at Gonzales a modern motion picture theater building by Colonel Baker, who has a circuit of houses in this section. Property has been purchased and plans and specifications have been adopted.

James A. Holton, manager of the Port Arthur Amusement company, operating the Pearce and Peoples theaters at Port Arthur, is now sole owner of the two picture houses, having acquired the stock held by Dan A. Williams, former treasurer of the company. Mr. Holton is considered one of the livest exhibitors in the south. He is using Metro, Paramount, World, Equitable and V-L-S-E at the Pearce and Universal and General at the Peoples.

Fire destroyed the moving picture theater at 613 San Felipe street, Houston. R. Tanez, owner.

W. G. Bell, Jr., has purchased the Dixie theater on Market street, Galveston, owned by A. Martini.

The Royal theater, Cuero, has been enlarged and a number of seats has been added.

D. W. Powell has sold to C. M. McConnico the Elk moving picture theater in Marshall. Mr. Powell retains the Grand Opera house, which is also equipped as a picture theater.

Virginia

Amendment to charter of the Clara Kimball Young Film corporation, Richmond, changing name to Clara Kimball Young Film corporation.

The Popular Pictures corporation has been organized to produce and market feature pictures, Richmond. The company has a capital stock of $1,500,000. The president of the new corporation is Milton M. Goldsmith, and A. C. Langan is vice-president and A. J. Bimberk treasurer.

The Strand and the Little theaters in Richmond have reopened their doors after many weeks of darkness under the direction of Jake Wells, who has given considerable of his time to a personal supervision of the many alterations and improvements made at both places of amusement. The Strand will hereafter house Paramount photoplays, while the Little will present releases of the General film program.

The American photoplay theater in Norfolk has been reopened after extensive remodeling.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XV CHICAGO, JUNE 17, 1916 No. 25

THOMAS CHATTERTON WITH AMERICAN

Paid Circulation of this Edition Exceeds 10,000 Copies

GEORGE KLEINE *Presents*

Miss

BILLIE BURKE

By Arrangement with F. Ziegfeld, Jr.

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A Motion Picture Novel by Mr. & Mrs.

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The motion picture version of Gloria's Romance is now appearing at America's biggest and best theatres everywhere—with publicity cooperation the like of which has never before been seen.

Gloria's Romance is in twenty chapters—a new feature chapter is released each week. For booking data apply immediately to your nearest Kleine Exchange.

GEORGE KLEINE

805 E. 175th St., New York City.

TRIANGLE PLAYS

KEYSTONE COMEDIES
Are Released Only by TRIANGLE FILM CORPORATION

MEMORANDUM

May 31st, 1916.

TRIANGLE FILM CORPORATION,
1459 Broadway,
New York City.

Gentlemen:-

I've just had a last look at "The Love Comet", the latest Keystone which is being shipped today, and it's one of the best yet. I doubt if I can make Comedies any better, but now I am going to try to make more of them.

By the way, this is the 56th Keystone we have finished for TRIANGLE exhibitors and we're all at work completing ten more. At the present time there are fifteen companies in the field, and before the summer rolls around I hope to have twenty working.

Last November when we first began shipping Keystones everyone said we could not keep up the fast work -- that either the quality or quantity would have to go, and that we could never live up to the reputation we had attained for producing the best comedies in the business.

Now we are willing to stand on what we have accomplished. Fifty-six comedies in seven months is almost a record, and I personally have received enough letters from exhibitors and moving picture fans to assure me that Keystones are now and will continue to be the most popular comedies.

Sincerely yours,

Mack Sennett

Years ago Mack Sennett discovered the knack of producing a comedy that could be guaranteed to furnish reams of joy, roars of laughter, and has kept up the good work ever since until now Keystones are even better than ever if that is possible.

Time, effort or expense, are never spared in the making of Keystone Comedies. The orders are to make the best pictures regardless of cost. The wrecking of an expensive automobile, or the burning of a two story house, are trifles. A dip in an icy lake at the top of a snowy mountain or a leap from a moving train are details, while a journey of five or six hundred miles for a special location at which to take a few scenes is all in the day's work.

Keystone Comedies are acknowledged to be the best comedies today, and the exhibitor who can show these pictures to his patrons is sure to please his audience. Keystone Comedies are released only through the Triangle Film Corporation and as a part of TRIANGLE PICTURE PLAYS.

Triangle Film Corporation

1459 Broadway **New York City**

The army of supernumeraries playing refugee roles in the National Drama Corporation's "The Fall of a Nation," by Thomas Dixon, author of "The Birth of a Nation."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, JUNE 17, 1916 No. 25

Permanent Headquarters Plan Grows

CHICAGO NATIONAL CONVENTION SPACE GOING FAST

SAM H. TRIGGER, owner of the Tremont Theater in New York City, has cleared the way for the making of Chicago the permanent headquarters of the Motion Picture Exhibitors' League of America by absolutely refusing to run for the presidency of the organization, thereby eliminating probably the most popular and one of the most successful motion picture showmen in the East and one who is known across the country.

Several weeks ago it was suggested in MOTOGRAPHY that New York would bring forward a dark horse to run for the presidency in opposition to Frank J. Rembusch of Shelbyville, Indiana, the choice of the showmen of the West, Middle West and of many of the showmen of the East. No names were mentioned pointing to the identity of the dark horse, but the showmen of the East immediately took for granted that Sam Trigger was the man. Mr. Trigger was swamped with letters and telegrams. According to his own admission he received letters and telegrams from Rochester, Boston, Buffalo, Philadelphia, Cleveland and Pittsburgh asking him if he was the "dark horse" of MOTOGRAPHY's story. He was not. He said so himself.

"I am not a candidate for president of the League," said Mr. Trigger in explaining his position to MOTOGRAPHY's New York representative. "I am not in the race for anything but desire to remain as a worker in the ranks. Unless MOTOGRAPHY will take the trouble of denying that I am the 'dark horse' it had in mind at the time of publishing the previous story I will have to engage an extra stenographer to put my friends right."

While refusing to become a candidate for president, Mr. Trigger has materially strengthened the position of the men who are working to have a permanent headquarters for the League with an executive secretary in charge. He will work with the showmen of the West and Middle West and will control enough votes of the New York delegation at the coming convention to form a serious obstacle to any portion of the New York delegation not in sympathy with the permanent headquarters and "one show-one convention" idea.

It is conceded by the western contingent that there are enough showmen of Greater New York loyal to their municipality to desire to have the headquarters of the National League in that city. Their opposition is being met with the argument that the New York State branch of the League will have its headquarters in New York while the National headquarters should be in Chicago, which is accessible to all parts of the country.

That Chicago is to be the permanent headquarters of the League and that the question will be settled at the convention to be held at Chicago, July 10 to 18 inclusive, is practically conceded. The question now foremost is the manner in which the headquarters shall be financed. A conservative estimate places the cost of a permanent headquarters at about $18,000 a year. This estimate includes the salary of the executive secretary and his office force, his traveling expenses, rent, stationery, telephones, postage and incidentals.

This estimate of $18,000 is conceded to be rather small comparing it with the cost of headquarters of other national associations, many of which are of far less importance than the Motion Picture Exhibitors' League of America, and with far less influence. But the consensus of opinion appears to be that the start should be made on a modest scale rather than in any elaborate manner.

The man chosen to be executive secretary must be a man thoroughly acquainted with all branches of the motion picture industry. He either must be or must have been an exhibitor with organization ability and with the force to meet all of the big manufacturers on their home grounds. It is generally acknowledged that the man for the place should be a former showman who has kept his hands on the pulse of the business continually. A former showman who is known to have sold his theater interests is believed to be better capable of filling the position than an active showman who may carry the worries of his private buiness into the office.

In discussing the salary to be paid the executive secretary, the men in the forefront of the movement to place the Motion Picture Exhibitors' League of America on the same high standing of other large national organizations say that the salary attached to the office should be not less than $6,000 a year and that another $3,000 should be set aside for traveling expenses. They feel that they cannot get the proper man to fill the position.

It is believed that the permanent headquarters should be financed through a separate maintenance fund, assessments being levied on the membership in proportion to the seating capacity of their houses. In discussing this assessment proposition figures have varied. The generally accepted idea is that the assessment should be one cent a seat per year. On this basis the owner of a house with fifteen hundred seats would be assessed fifteen dollars a year in addition to the regular dues. And on this basis the league could maintain splendid headquarters.

In the furtherance of this idea the membership committee is in communication with the biggest showmen

throughout the country asking for their co-operation. The committee has written such men as Poli of New England, Kunsky of Detroit, Loew of New York, Rothapfel of New York, Keith of the Keith Circuit, Broadway Amusement Company of Louisville, Davis of Pittsburgh, Divine of Chicago, Asher Brothers of Chicago, Jones, Linick & Schaefer of Chicago, Hamburger of Chicago, Levy of San Francisco, Jenson & Von Hanberg of Seattle, Turner & Dahnken of San Francisco, Fichtenberg of New Orleans, Moore of Washington, D. C., Crandall of Washington, D. C., and hundreds of other real showmen throughout the country who own a string of theaters and many of whom have failed to take an active part in league affairs in the past.

If the big showmen of the business will support the league not only with their money, but with their influence, in a short time it will be one of the strongest organizations in the country, and the members of the committee in charge of interesting these men are optimistic that the campaign will be a huge success.

Another matter that is coming in for considerable thought is the booking proposition, which will be given serious consideration during the coming sessions of the annual convention to be held in the Coliseum at Chicago July 10 to 18, inclusive. While it is a tremendous undertaking, it is thought that it is possible to install a booking department in conjunction with the permanent headquarters of the league and through the booking department so arrange the distribution of films as to eliminate competition between neighboring houses to a great extent. This plan has not been worked out to a finality, and it may not be possible to do so, but an effort will be made to settle this question with the assistance of the manufacturers and exchange men.

The committees in charge of the show exhibits are working like detectives in a metropolitan police force. They have been paired off, and each pair has been assigned lists of business concerns upon which they must call. These committees are made up of Chicago showmen, all of whom are devoting their entire time to making the show a tremendous success, and are forced to neglect their business to do so. But they are doing their work willingly and are getting results. Much of the show space has been sold, and it is anticipated that during the two weeks just preceding the show there will be a tremendous scramble for space and many accessory motion picture concerns will find difficulty in exhibiting their goods to the representatives of approximately twenty thousand showmen who will attend the convention.

Space at the show already has been contracted for by Pathe Exchange, Inc., General Film Company, Universal Film Manufacturing Company, Nicholas Power Company, Metro Pictures Corporation, World Film Corporation, International Film Service, Midwest Theater Supply Company, Selig Polyscope Company, Essanay, National Cash Register, E. E. Fulton, National Carbon Company, Vitagraph Company of America, Ivan Film Productions, American Standard Motion Picture Corporation, Emerald Motion Picture Company, Bartola Instrument Company, Eastman Kodak Company, Mirror Screen Company, Exhibitors' Supply Company, Sosman & Landis, Bell & Howell Company, American Seating Company, American Photo Player Company, Bluebird Photoplays (Inc.), Melies Manufacturing Company, Rothacker Film Manufacturing Company, J. P. Seeburg Piano Company, *Motion Picture News, Moving Picture World,* MOTOGRAPHY.

More than three-quarters of the space in the tremendous Coliseum has been engaged, which proves that the two hundred accessory manufacturers who have not made their reservations will have trouble unless they make arrangements immediately. The Chicago show, in connection with the convention, is the only opportunity the accessory men have to display their products to the exhibitors throughout the United States without depending upon jobbers or traveling representatives.

Numerous showmen have written to MOTOGRAPHY recently designating supplies for which they are in the market. These showmen have been advised to keep out of the market until after the July convention and show, where they will be able to see an actual demonstration of the machines they desire.

The hotel which will be the headquarters of the convention delegates has not been designated as yet, owing to an unfortunate mixup. According to the best information obtainable, one of the officers of the Motion Picture Exhibitors' League of America several months ago without authority entered into an agreement with one Chicago hotel to make it the headquarters. The hotel committee, while not absolutely repudiating this agreement, has ascertained that it may make much better arrangements with another hotel but the management holding the alleged contract is attempting to hold the League to its terms. A committee of the hotel men have the matter under advisement and no doubt will reach an amicable settlement within a few days.

Every effort is being made by the Chicago showmen to make the visiting delegates remember their trip to Chicago and the visitors may be assured that there will be no dearth of hotel accommodations nor will they lack all forms of entertainments. A committee now is working with a view of placing a fleet of automobiles and drivers at the call of the visiting delegations, these machines to be at the call of the visitors at all times except during the sessions of the convention and during certain hours every day when the visitors will be expected to visit the Coliseum show.

Another treat in store for the visiting delegations probably will be an address by Commodore J. Stuart Blackton of the Vitagraph Company. An invitation is to be sent to Commodore Blackton requesting him to make every effort to visit Chicago during the convention and address the showmen, explaining to them the ideal condition between showman and manufacturer and giving them suggestions as to how that condition may be brought about.

One question of vital importance to both showmen and manufacturers to be discussed during the convention is to find some method by which films may be shipped through the mails. This question has been brought to a head by the strike of the drivers for the express companies which has caused havoc among some of the motion picture theater owners, especially those in the smaller towns who have had to depend upon the express companies for deliveries.

It is believed by persons in close touch with the situation that a container for films which will receive the indorsement of the postal authorities, may be manufactured by which films may be shipped as parcel post or as merchandise. This question will be thoroughly threshed out to a finality and no doubt a committee will be appointed to confer with the postal authorities with a view of standardizing some container.

Conditions surrounding the express strike, especially in the Middle West, at the time of going to press

From left to right, John H. Frundt, M. A. Choynski, Louis H. Frank, chairman, August Zilligen, Jr., Fred Schaefer.
EXPOSITION AND FINANCE COMMITTEE

appear to be worse than at any previous time. Fortunately most of the exchanges and film distributors have learned their lesson well and now are prepared to handle the situation. The "bookers" employed by the various companies are not making promises they cannot fulfil, so the showmen know just what to expect. If a film is promised to them, they get it; if it it cannot be delivered, they are so informed in order to allow them to get a substitute or book elsewhere.

One thing is absolutely assured regarding the local show—it will be the most magnificent, in the point of decorations, ever held in the history of the industry. Notwithstanding that the Board of Trade called upon that master of decoration, S. L. Rothapfel, and told him to go just as far as he liked in the matter of decorations. "Roxy" did splendidly but "Bill" Sweeney and his Chicago co-workers have done just a little bit better, financially at least.

They have arranged to retain intact all of the decorations placed in the Coliseum for the Republican National Convention which convened on June 7th. Thousands of dollars were spent by the Republicans to make the big convention hall attractive. The color scheme was that of the American flag, red, white and blue, and scattered all over the tremendous building were electric fans to keep the three best known American colors rippling at all times.

Above, William T. Sweeney, Convention chairman (on left), and Fred W. Hartman, secy. Below, Printing and Badge committee. Left to right, Chairman H. L. Lieberthal, Sidney Smith, secretary, and M. S. Johnson.

It cost in the neighborhood of six thousand dollars for the decorations of the Board of Trade show recently held in New York city and the decorations of the Chicago show will not cost a cent through the astuteness of the men handling the matter. It would have cost more than six thousand dollars to dress the Coliseum in a manner fitting for the convention and show of the motion picture men, but under existing circumstances all of this possible cost is saving and every cent goes toward the betterment of the motion picture men throughout the country.

More than 200 Chicago exhibitors contributed to the Actors' Fund 15 per cent of their proceeds, May 15.

Geo. M. Laing, chairman (on the left), C. C. Whelan, Harry Hyman, Julius Alcock, George Henry.
PUBLICITY AND ENTERTAINMENT COMMITTEE

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President, L. J. Dittmar, Louisville, Majestic theater; 1st vice-president, Geo. W. Bleich, Owensboro, Empress theater; 2nd vice-president, Jno. Burkhart, Newport; secretary, Fred J. Dolle, Louisville, W. Broadway theater; treasurer, H. H. Strube, Louisville, Empire theater; national vice-president, J. H. Stamper, Jr., Lexington, Orpheum theater.

MISSOURI BRANCH NO. 9

President, Louis Herman, St. Louis, 1825 N. 9th St.; secretary, W. C. Smith, Mexico, Lyric theater; national vice-president, E. E. Richards, Kansas City, Wonderland theater.

DISTRICT OF COLUMBIA BRANCH NO. 10

President, W. P. Herbst, Washington, Circle theater; 1st vice-president, Ira LaMotte, Washington, Hippodrome theater; 2nd vice-president, V. H. Stonesifer, Washington, Scenic theater; secretary, Fulton Brylawski, Washington, Pickwick theater; treasurer, A. C. Joy, Washington, Niagara theater; national vice-president, Fulton Brylawski, Washington, Pickwick theater.

NEW YORK BRANCH NO. 11

President, Lee A. Ochs, Costello theater; 1st vice-president, M. Oestricher, Franklin theater; secretary, Thos. Howard, New York City; treasurer, Lewis F. Blumenthal; national vice-president, S. H. Trigger, Tremont theater.

CALIFORNIA STATE BRANCH NO. 12

President, H. L. Beach, Berkeley, Lorin theater; 1st vice-president, A. P. Tugwell, Los Angeles, 1811 W. 25th St.; 2nd vice-president, none elected; secretary, W. A. Cory, San Francisco, 1042 Phelan Bldg.; treasurer, C. L. Mechten, Berkeley, Varsity theater; national vice-president, W. H. Hills, San Diego, Alhambra theater.

ALABAMA BRANCH NO 14

President, J. H. Wells, Anniston, Alamo theater; 1st vice-president, W. T. Howell, Tuscaloosa; 2nd vice-president, Walter Levi, Anniston; secretary, R. B. Wilby, Selma; treasurer, R. B. Wilby, Selma; national vice-president, Alex Wall, Birmingham.

LOUISIANA BRANCH NO. 15

President, A. G. Gugel, Gretna, Jefferson theater; secretary, F. H. Maybury, New Orleans, Savoy theater; treasurer, Sid. Levy, New Orleans, Roseland theater; national vice-president, John Depinet, New Orleans, Wonderland theater.

IOWA STATE BRANCH NO. 16

President, A. J. Diebold, Cedar Rapids; vice-president, R. Mittelbusch; secretary, W. G. Eddy, Marengo; treasurer, Chris G. Behrens, Davenport; national vice-president, T. A. Brown, Brown's theater, Iowa City.

TENNESSEE BRANCH NO. 17

President, Howell Graham, Union City; vice-president, W. H. Wasserman, Nashville; secretary, W. C. Morris; treasurer, Frank Rogers; national vice-president, W. H. Wasserman, Nashville.

TEXAS BRANCH NO. 18

President, A. B. Remey, Fort Worth, Texas; secretary, Harry J. Gould, Forest theater, Dallas.

NEBRASKA BRANCH NO. 19

President, E. C. Preston, Sterling theater, Superior; 1st vice-president, R. M. Shlaes; 2nd vice-president, G. J. Warren; secretary, G. S. Weever; treasurer, G. H. Heyman; national vice-president, Samuel Harding, Omaha.

NEVADA BRANCH NO. 20

Address all communications to Glen D. Hurst, Grand theater, Reno.

MASSACHUSETTS BRANCH NO. 21

Address all communications to Geo. H. Washburn, 700 Washington Ave., Boston.

OKLAHOMA BRANCH NO. 23

President, Ralph Talbot, Palace theater, Tulsa; vice-president, A. B. Mamand, Odeo theater, Shawnee; 2nd vice-president, S. H. Jones, Altus; secretary, L. W. Brophy, Muskogee; treasurer, J. L. Olive, Chickasha; national vice-president, H. B. Powell, Folly theater, Oklahoma City.

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KANSAS BRANCH NO. 25

President, W. B. Moore, Galena; 1st vice-president, Archie Blue, New theater, Salina; 2nd vice-president, Fred Savage, Elite theater, Great Bend; secretary, P. J. Concannon, 411 Commercial St., Emporia; treasurer, W. H. Willey, Mulberry; national vice-president, C. E. Glaman, Majestic, Wellington; sergeant at arms, Guy E. White, Electric theater, Beloit.

MISSISSIPPI BRANCH NO. 26

President, H. A. Carleton, Dixie theater, Jackson; national vice-president, Fred Abbley, Dixie theater, Gulfport; secretary, R. H. Redus, Elite theater, West Point.

SOUTH CAROLINA BRANCH NO. 27

President, J. H. Bristow, Electric theater, Anderson; 1st vice-president, J. B. Wylie, Savoy theater, Chester; 2nd vice-president, J. W. Barr, Star theater, Lancaster; secretary, A. L. Rawls, Pastime theater, Columbia; treasurer, L. T. Lester, Lester theater, Spartanburg; national vice-pesident, J. M. O'Dowd, Auditorium theater, Florence.

CANADA BRANCH NO. 28

President, W. Liscombe; vice-president, A. Bailey; secretary and treasurer, W. Wescott, 1398 Queen St., Toronto for correspondence; national vice-president, J. L. French, Rosetown, Saskatoon, Canada; W. F. Sicton, Family theater, Lee Ave., Toronto, Canada.

MAINE BRANCH NO. 29.

Withdrawn from the National League.

MINNESOTA BRANCH NO. 17

President, James Gilosky, Minneapolis; vice-president, V. B. Valleau, Minneapolis; secretary, D. W. Chamberlain, Minneapolis; treasurer, C. E. Van Duzee, Minneapolis; executive secretary, Chas. G. Branhan, Minneapolis; executive board member, Thos. L. Furniss, Duluth.

RHODE ISLAND BRANCH NO. 30

Address all communications to Walter L. Pavloski, 73 Weyhosset St., Providence, R. I.

CONNECTICUT BRANCH NO. 31

Address all communications to P. S. McMahon, national vice-president, New Britain.

COLORADO BRANCH NO. 32

Address all communications to O. T. Curtis, state national vice-president, Pueblo, Colo.

SOUTH DAKOTA BRANCH NO. 34

President, L. F. Milne, Maynard theater, Mitchell, S. D.; secretary, M. B. Balsiger, Bijou theater, Huron, S. D.; national vice-president, E. J. Hipple, Bijou theater, Pierre, S. D.

WASHINGTON BRANCH NO. 35

President, A. B. Campbell, Princess theater, Sedro-Wooley; 1st vice-president, James Q. Clemmer, Seattle; 2nd vice-president, Fred Mercy, North Yakima; secretary, W. L. Shanks, 17 Valley St., Seattle; national vice-president, John Rantz, Pacific theater, Bremerton; member executive committee, M. E. Kennedy, Seattle; member executive committee, H. M. Crandall, 9th and E St., N. W.

MARYLAND BRANCH NO. 36

President, M. S. Pearce, Baltimore; 1st vice-president, Wm. Kalb, 404 S. Fremont Ave., Baltimore; secretary, Guy L. Wonders, 418 E. Baltimore St., Baltimore; treasurer, Geo. P. Kline, 4135 Frederick Ave., Baltimore; sergeant at arms, Wm. A. Hovey, Baltimore; national vice-president, J. Howard Bennet, 115 N. Howard St., Baltimore.

DELAWARE BRANCH NO. 37

Address all communications to J. N. Ginnes, Wilmington, Del.

VIRGINIA BRANCH NO. 38

President, D. P. Wine, Harrisonburg, Va.; national vice-president, D. P. Wine, Harrisonburg, New Virginia theater; secretary, W. W. Preston, Lexington, Va.; treasurer, M. M. Collins.

GEORGIA BRANCH NO. 39

President, John Evans, Vaudette theater, Atlanta; secretary, P. E. Castlebury, Rome; national vice-president, U. T. Koch, Mojeskam theater, Augusta.

ARIZONA BRANCH NO. 40

Address all communications to F. T. Greene, Miami, Ariz.

OREGON BRANCH NO. 41

President, Mel. G. Winstock, National theater, Portland; 1st vice-president, F. L. Houston, Klamath Falls; 2nd vice-president, F. L. Waters, Salem; secretary, W. E. Stevens, Woodlawn theater, Portland; treasurer, T. Maguire, Portland; national vice-president, I. Leser Cohen, 209 Globe Bldg., Portland.

NORTH CAROLINA BRANCH NO. 42

President, P. W. Wells, Bijou theater, Wilmington; 1st vice-president, L. B. Davis, Crystal theater, Raleigh; 2nd vice-president, M. W. Jordan, Gem theater, Lousingburg; secretary, M. L. Farrell, Pilot theater, Winston; treasurer, S. A. Lambert, Dixie theater, Fayetville.

UTAH BRANCH

Secretary, A. L. Stollings, Rex theater, Prove, Utah.

FLORIDA BRANCH NO. 33

President, E. O. Griffith, Majestic theater, Tampa; secretary and treasurer, A. H. LaBelle, Kinodrome, Tampa; national vice-president, F. O. Griffith, Majestic theater, Tampa.

NORTH DAKOTA

Acting secretary, A. L. Stallings, princess theater, Provo; 1st vice-president, Clifton Pierce, Star theater, Springville; 2nd vice-president, C. M. Stringham, Manti theater, Manti.

The Leopard Lady

HOW PRINCESS OLGA CELESTE MAKES THE SELIG ANIMALS ACT

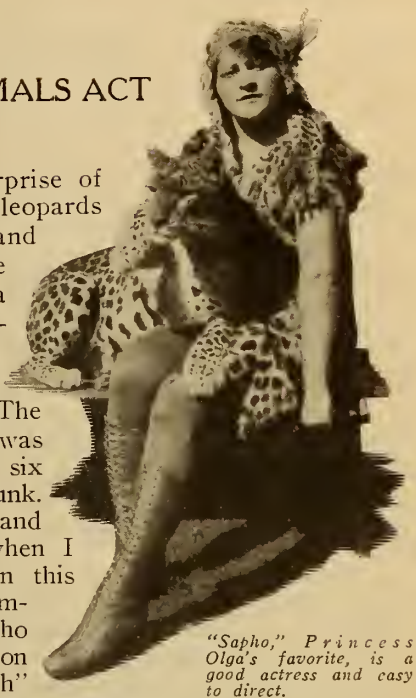
By Genevieve Harris

IF an angry leopard turned and snarled at you, could you love the beast because he was so "fresh"? If a temperamental tiger kept you waiting from nine o'clock in the morning until three in the afternoon before he graciously consented to pose for the camera, would you regard him as a rather naughty but dear child? The ability to do this, plus steady nerves and quiet, never-failing courage, gives a little brown-eyed woman, known professionally as Princess Olga Celeste, complete command over the "big cats" who are important members of the casts of so many Selig picture dramas.

When those delicious thrills which come when the defenceless heroine faces a roaring lion or a treacherous tiger are to be put into the films for the patrons of your theater, the leading lady may very well "register" terror (a terror more real, perhaps, than the audience knows), but there must be nearby someone who is not afraid, who can soothe and command the animals, someone whom they love and respect. And this "man behind" in the Selig animal dramas is frequently a woman, Princess Olga.

"Working with animals in a picture drama is harder than in any exhibition or circus for the reason that the animals must really act for the films, not just go through mechanical stunts rehearsed many times before," says the little trainer. "Yes, many of our animals are excellent actors. Talent varies with them as with human players. As a rule, I think wild animals have more ability than domestic animals. They get your idea more quickly and, if they wish, are more clever in working it out. A leopard is much easier to train than a dog. Leopards are usually good actors. They are my favorites because they are never afraid. They will attack any other animals, even larger than they, and they are not at all afraid to attack a trainer." Miss Olga's tone implied that her love for the animals was largely founded on this trait. I doubt whether it would increase my affection for the spotted creatures, except when they are behind strong bars, but since the princess had demonstrated her fondness for her pets by bringing five of them with her on her trip from the coast to Chicago, I could not doubt her sincerity.

"Then, too," she continued, "leopards are willing to use their own originality a bit. They frequently invent bits of 'business'. For instance, in the comedy, 'A Boarding House Ham,' the players rush madly from the room when the leopards appear, and one of the men drops a roll of bills. To the surprise of us all one of the leopards picked up the money and gave it to one of the players. That was a play in which everything went well with the animals, and there were few re-takes. The most dangerous part was when we packed six leopards into one trunk. They got to fighting and were quite peevish when I pulled them out." In this drama, you will remember, Miss Olga, who plays a role, curls up on a bed with her "peevish" pets, just out of the trunk, beside her.



"Sapho," Princess Olga's favorite, is a good actress and easy to direct.

"The animals gave us much trouble in the play 'Thou Shalt Not Covet.' We worked for days on some scenes. And I nearly lost my life on several occasions in the 'Kathlyn' series. There is always danger in an animal act. We know when we begin one that our animal partners may turn against us for any slight reason. But we really are not afraid, for one thought of fear would be instantly detected by the creatures, almost before we were conscious of it ourselves. So we must eliminate all fear and nervousness. Close study and love for the animals helps us in this, but the ability to command them is largely a gift. Instinctively they respect some people. I have worked with the Selig studios for seven years, in Florida first and later on the west coast. I love the animals, those who are good because they try to please, those who are bad because they have so much spirit. And I guess that is, after all, the real secret of my influence over them."

"Of course, the animals have to be properly disciplined. They are taught that the trainer is master. I use a heavy whip to make them obey. This whip is my only weapon when I am working with them. I never carry a revolver. In working in the studio in an animal act, our best protection is a well planned set of exits, so that we can easily escape. However, we must be very careful never to let the animals know we are running from them. That would be fatal. One of my favorites was nearly ruined as an actor one day because, as I led him across the studio yard, one of the girls saw him and ran away. He snarled and tried to follow her and when I jerked him back, he sprang at me. I fought him off and finally subdued him, but I could never be sure of him again." But most of Princess Olga's pets accept her authority without questioning it. Rather, they are glad to do as she orders them.

"There is always danger in an animal act."

EXHIBITORS ON WAR PATH

Lee Ochs Guest at Brooklyn Meeting Held at Triangle Theater on June 1—Delegates to Chicago Selected

At the regular semi-monthly meeting of the Brooklyn Exhibitors' League held at the Triangle Theater, Thursday evening, June 1, a strong spirit of co-operation was evidenced in the organization's appointing two committees to take up certain grievances with two large film companies. This committee is entrusted with full power to cancel every contract now in force between the exhibitors and these concerns should proper redress be refused them.

Lee Ochs, president of New York Local No. 1, was present at the meeting and was called upon to speak. In a brief address he pointed out the many advantages and great strength of Brooklyn exhibitors' compact body, and complimented them upon the effective manner in which they work together for common good.

Committee reports were heard on the newly proposed plan of having the organization buy theater supplies in bulk, thus saving in price and securing better material and service for the members. This applies to films as well as the things necessary to the physical maintenance of the theater. Acting as a committee, Louis L. Levine and William Brandt are arranging for the purchase of ten thousand tons of coal which will be distributed to the theaters according to order and at a much lower rate than the exhibitors could purchase the coal individually.

From this it is seen that the Brooklyn exhibitors are working together as one man to put their end of the business upon the highest plane of efficiency. Their theaters rank among the best in the country. Each meeting of the association is an open forum. The members bring up anything they think needs the attention of the committees, and make such suggestions as they believe will work out for the good of all.

A committee has already been named to take up with the board of license the matter of churches, Y. M. C. A.'s , and other institutions showing pictures without a license. They base their protest upon the grounds of unfair competition.

It is expected that later the organization will book all of the features for its hundred or more members. The Brooklyn league can book pictures solid for at least one hundred days. This means that exchanges or manufacturers who attempt to work hardships upon the exhibitors by asking for too much money in advance or in other ways will be met with the possibility of losing their Brooklyn patronage.

This system of booking would also mean pre-release showings for the exhibitors' committee, thus eliminating their present loud and plaintive howl—that every now and then the programs put over a bad picture on them. After the meeting the men enjoyed a splendid luncheon as the guests of the Triangle Theater which is owned by the Wm. H. Kemble Theaters Corporation.

The Brooklyn Exhibitors' League, which is Local No. 3 in the Motion Picture Exhibitors' League of America, announces the following as the exhibitors who will represent them at the coming Chicago convention: President Manheimer, H. Clark Mooney of the Triangle Theater, Ben Title of the Avon Theater, L. L. Levine of the Regent Theater, William Brandt, ex-secretary, Associated Exhibitors of Brooklyn, and Mr. Bland, alternate.

TRIANGLES IN THE MAKING

Triangle Kiddies Share Honors With Stars—Douglas Fairbanks, Mae Marsh and De Wolf Hopper at Work on New Features

Although their names have not been listed in the cast nor are they given star parts, yet the kiddies who have appeared in a number of the recent Triangle productions have made their way into the hearts of the audience, by their personality as well as their acting, and are watched for in all Triangle productions.

The oldest of these diminutive players is only eight, and their names are George Stone, Violet Radcliffe, Carmen de Rue, Francis Carpenter and Ninon Fovieri.

"Somewhere in France," the last story written by the late Richard Harding Davis, is now being adapted for the screen in the Triangle-Ince studio.

Russell E. Smith, the writer of feature film stories, has recently been added to the staff of the Triangle-Ince scenario department and has started work on a feature for Douglas Fairbanks.

Douglas Fairbanks, who has always hankered after heavy-roles, and who made a success in his first feature of this class, "The Good Bad-Man," is rejoicing that he is to enact another role of this character in Brete Harte's "In the Carquinez Woods."

Mae Marsh, the Triangle star who will next be seen in "A Wild Girl of the Sierras," has submitted the outline of a book of poetry to an eastern publishing house. The poetry was all sent to Miss Marsh by admirers who have seen her on the screen.

One of the features of a Lambs Gambol held a few years ago was the delivery by De Wolf Hopper of the famous Marc Anthony speech from "Julius Caesar." A scene in the Triangle picture on which Hopper is now working calls for the same speech, and everyone around the studio stopped to listen while Mr. Hopper was giving it.

A man representing himself as Ford Sterling, the Triangle actor, buncoed merchants of Charlotte, N. C., out of various sums of money. A telegram to the Triangle Company from the police brought back the answer that Ford Sterling was working quietly in the studio at Los Angeles, and led to the arrest of the impostor.

The women who use the screen as a study in the latest modes must not miss seeing Louise Glaum in her latest Triangle release for she wears no less than nine gowns all in the extreme of fashion, and all designed by Miss Glaum herself.

Photography during the height of a snow storm in the Santa Clara mountains is a feat which was accomplished during the production of "The Primal Lure," Ince's Triangle-Kay Bee feature, in which William S. Hart is starred.

The American Express Company has just had itself filmed by the Authors' Film Company, Inc., of New York. About 6,000 feet of film were taken, showing everything from the officials of the company to the handling of express at the big city terminals.

Model Program for Children

BY S. L. ROTHAPFEL

Director, Rialto Theater, New York City.

ONE of the chief subjects for discussion at the biennial convention of women's clubs held in New York the latter part of May was the motion picture program for the children. In response to a request to give these women from all parts of the United States my opinion on this subject, I invited them to the Rialto theater and arranged a model program for children for their benefit, as I did not believe that a large proportion of them realized that such a program really could be made.

This "ideal" presentation included travel and scenic pictures, a dramatic feature, pictorial news events, topical subjects and cartoons, as well as a special musical program. For the feature I chose "The Bugle Call," in which the young star, William Collier, Jr., is appearing. This is not what would be counted as one of the so-called films for children, as it was produced with a view to being shown on the regular program for the older people, but it is my idea of the kind of play which will appeal most strongly to the child.

The chief difficulty with these programs for children is that not enough thought is given to what the small folk really want to see; the subjects are selected from the standpoint of what the older people think they would like, and I have found that most children do not care to see the so-called children's pictures. As a matter of fact, these films are really enjoyed more by the grown-ups than they are by the little ones.

I have studied this question thoroughly trying to look at it only through the eyes of the child, and I find that children want good, wholesome things with plenty of action, and have a strong leaning toward comedy. They want to be amused and they like to laugh, for laughter comes easily with them, and the comedy appeals to them more than anything else.

There is more attention being paid to this subject of special programs for children all the time, and many exhibitors are trying it out in their houses, but I do not think that the special performance is going to be a success until some company is organized which will arrange a program to be distributed and not to be released except in program form. As it is now the manager is rather discouraged when he tries to collect material for these entertainments because it is so difficult to get it together. He has to pick up one film here and one there and go from one manufacturer to another until he can assemble enough to fill his programs for a month. How much better if he could have this program sent to him as a whole ready for his entertainment. I think this problem lies entirely with the exhibitor himself, and if enough of the theater managers demand this complete program for the kiddies they will soon be supplied by some progressive manufacturer.

Many of the exhibitors are too narrow minded in their views on this subject and they do not realize all its possibilities. Any first-class manager who is a live wire and good showman will, if he sees the demand or wishes to create a demand, present from time to time such programs as he thinks may be accepted by the mothers of these children, and anything that is good and wholesome will pass. He must be careful, however, not to transgress and go over the line of good judgment.

Although these special performances may not be profitable for him in a materialistic way, they certainly will not be a loss, and a great deal of capital could be made in the advertising value. They will give his house a good standing in the neighborhood and he should also make an effort to arouse the mothers and club women in that locality to co-operate with him. The difficulty is that the women themselves do not know just what they want, but by getting together with the exhibitor each might help the other very greatly in this movement.

On the other hand, the club women who are endeavoring to further this campaign for the benefit of the rising generation must realize that catering to the public taste is extremely difficult. The only way this movement can be made successful is for them to go direct to the managers of the respective houses and talk the matter over with them and in this way get together in this campaign. And it is worthy of note that any manager who would fail to meet these women half way is losing a splendid chance for publicity and some good co-operative work in his community. The expense of a morning performance or a performance in the afternoon or even the evening would be trivial compared with the results obtained.

Theater for Children Proposed

By William Noble

A community theater for the purpose of showing films especially for children has been proposed by local club women of Topeka, Kansas.

A children's matinee is now being given each week by the club women at a local theater. Next winter the club women expect to either rent a hall and picture equipment and give special shows for children or launch a campaign for the community children's theater, promising liberal support if the latter enterprise is carried out.

"Puss in Boots" Filmed

"Puss in Boots" will be the first children's photoplay to be produced in Cleveland by the Babyland Film Company of that city. The filming of the production will be started June 22. More than 250 children are to take part. Vroman DuFais will be the prince. Geraldine Herman and Esther Amsler are to have important parts.

Headquarters of the recently formed Rialto Film Corporation, the new producing concern headed by Jesse Goldberg, will be in Detroit. Marshall Farnum has been engaged as chief director, with Hugh Jeffries as his assistant.

W. A. Commick has sold his picture theater at Montgomery, Minnesota.

PAGE MICHIGAN EXHIBITORS

Secretary A. J. Moeller of Michigan State Branch, M. P. E. L., Issues Last Call for Annual Convention, June 13 and 14

Exhibitors throughout the state of Michigan are planning to attend the annual convention which is to be held at the Winona Hotel in Bay City, Tuesday and Wednesday, June 13 and 14. In order that a large percentage of the exhibitors of both the upper and lower peninsulas of the state may be urged to attend, Secretary A. J. Moeller, of Howell, has issued the following final appeal:

Through the columns of Motography I wish to thank the many exhibitors who have written me of their intentions to be present.

I am making a last appeal, however, as we want to make this the banner convention thus far held, and I urgently request every exhibitor, large or small, who can arrange his affairs to be in attendance.

National President Herrington, the "little big man," will be on hand to help us, and what Fred Herrington can do and has done, the majority of you already know.

Bay City's Board of Commerce has extended the glad hand and will welcome us.

You may rest assured that this will be remembered by all who attend as one of the biggest stepping stones toward thorough organization in the state of Michigan.

Make up your mind now to be present. You are expected. Don't disapoint us.

With the backing of the prominent and live officers of the Michigan branch of the league there is no room for doubt in regard to the success of the coming Wolverine convention.

KENTUCKY EXHIBITORS CONVENE

One Session Held—Much Business Transacted—Officers Elected and General Discussion of Local and National Conditions

At the Seelbach Hotel, Louisville, Kentucky, was held the fifth annual convention of the Kentucky Branch No. 7 of the Moving Picture Exhibitors' League of America.

The local attendance was very good, although there was a poor showing of exhibitors from other parts of the state. The meeting was of an executive nature, with no one present except members and only one session was held, which was given over to general discussions of local, state and national discussions.

The election of officers resulted in the re-election of president, Louis J. Dittmar, Louisville; vice-president, J. H. Stamper, Jr., Lexington; treasurer, H. B. Strube, Louisville; and secretary, Fred J. Dolle, Louisville.

Pennsylvania Exhibitors Meet

The Pennsylvania State Convention of the Motion Picture Exhibitors' League of America will be held in Pittsburgh June 27 to 29. The exposition will be held at the New Moose temple on Penn avenue.

The officials of the league are working with the Pittsburgh Chamber of Commerce to make the affair a thorough success.

Two rooms will be used for exhibits and business meetings will be held in the main auditorium. A large number of speakers and several screen stars will be present.

MILWAUKEE JOINS LEAGUE

Motion Picture Exhibitor's Association Fights Billboard Law Which Infringes on Rights of Its Members

To Fred J. Herrington, president of the Motion Picture Exhibitor's League of America, belongs the honor of having presented the subject of becoming affiliated with the national association so forcibly to the local organization at Milwaukee that they have come into the fold. Mr. Herrington stopped over at that city recently on his way to Minneapolis, and stirred up the exhibitors to prompt action, as the result of which they joined the National League and elected five delegates and ten alternates to attend the convention in Chicago in July.

The exhibitors in Milwaukee have been wrestling with the billboard ordinance. Three different exhibitors were arrested for violating this law but even the police could not tell them just why as they did not seem to be able to explain the ruling themselves because of its indefiniteness. Consequently at the meeting of the local organization of theater managers a committee was appointed with instructions to confer with the proper legal officials concerning this same ordinance, and report to the association immediately.

The investigation divulged a fact which speaks well for the effectiveness of the organization. It was found that the first two exhibitors arrested for violating this ordinance were not members of the association and being alone and without funds to fight, were forced to pay their fine and hope they would not be arrested again. The third arrest was a member and immediately steps were taken to investigate, to protect the exhibitor from this ordinance and find out its exact meaning, and appeal will be made to amend the law so that its requirements will be applicable to the photoplay theaters without working any injustice to the exhibitor.

EXHIBITORS CALL ELECTION

Wichita, Kansas, Managers Join in Association to Combat Sunday Closing—Put Question Up to People to Decide

A new organization of picture theater owners has taken form in Wichita, Kansas, recently in which practically every exhibitor has a place. The association has been planned for the special purpose of combating the drastic Sunday regulations which are in force there and which prohibit every kind of amusement on the Sabbath. The film men are being backed by the most powerful business men of the city.

The plan of the organization, which holds that the local ordinance is unconstitutional, will be to call a special election asking the people of the city whether or not they want Sunday motion pictures. The only alternative is the tedious one of dragging the question through a series of court trials. The city is taking unusual interest in the campaign, and a hotly contested vote is expected.

Most of the Kansas towns have similar laws, so it is probable that the owners of theaters in other parts of Kansas will take the action of the Wichita people as an indication of what to expect in their respective towns. It is very doubtful if similar laws could be repealed in all the Kansas towns, but as Wichita is the second largest city in the state, there is an even chance for the moving picture men.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Applied Methods of Former Business

By James Gilosky

Treasurer and Manager, Twin City Amusement Company, St. Paul, Minn.

THE principal reason for my success is that I used the same methods as I did while in the jewelry business, in which I was engaged for 30 years. I was obliged to give that business up, due to poor health on account of being confined indoors so much. I then embarked in the picture business in 1909. From the beginning I gave it my personal attention, and used the same business methods as I did in my previous line, made it a point to be around most of the time, and saw that my employees were courteous to our patrons and that the theaters were well ventilated and very clean. I insist on good music, whether I used one or more musicians. Above all, good, clean pictures, well projected, are the main thing. I also made it a point from the start to pay all bills promptly and to treat *everyone* with courtesy.

When our local and national film organization was started about five years ago I took an interest in it to help the good cause along, and have been in the harness ever since. I feel there is something to be done all the time that requires attention, such as Sunday closing, higher state and city license, censorship, and other things too numerous to mention, and I have always felt it is my duty to do my share for the welfare of the picture business while I am connected with it.

Ask Mayor for Chaplin Holiday

By S. G. Parker

Special Texas Representative for MOTOGRAPHY.

The Old Mill theater, Dallas, Texas, recently played Charlie Chaplin's first Mutual release, "The Floorwalker," and the first episode of the Billie Burke serial, "Gloria's Romance." In itself, this is a bit of good showmanship, for the Chaplin film secured the crowds and created more interest in the serial than had it been run with some other film. An extra large attendance was registered for the first Billie Burke episode and it may mean a large thing in the success of other chapters.

Lawrence Stuart, the Old Mill manager, put over a nifty publicity stunt during the middle of the week prior to the showing of these films. He wrote the following letter to the mayor, suggesting that a holiday be declared in honor of "the most popular man in America," Charlie Chaplin. It got over in the newspapers like this:

Want Mayor to Name Holiday in Chaplin's Honor.

Saturday will be a holiday! The city will turn out to celebrate the coming of the country's most famous personage. That is, if Mayor Lindsley assents to a letter sent him by Lawrence Stuart, manager of the Old Mill theater. Stuart advises the holiday, and no doubt several thousand clerks are in favor of his advice. What do you think of it?

Mayor Henry D. Lindsley,

Dear Sir:—The most popular man in America, if not in the whole world, will return to Dallas Saturday after a long absence.

Since the beginning of the world, statesmen, warriors, philosophers and philanthropists have arisen, flourished, died and been forgotten, but none of these ever brought so much happiness into the world or made men and the children of men laugh, or brought joy to kiss and bless the cheek of woe as this man has done.

There is no greater benefactor of mankind than he who makes two smiles to grow where only a grouch appeared before.

Columbus discovered the country and Washington made it free—and a grateful and remembering people celebrate their birthday anniversaries as holidays to do them honor. Shall we do less for the man who has made our country happy? For this man we ask that a day of holiday, feasting and celebration be set aside to do him honor and to testify to his greatness and his glory.

As citizens of the Empire City of the Southwest—a city which great purposes doth conceive and greatly doth achieve them—which heads the forefront of modern thought and progress—which is to the other cities of our common country a shining example of civic righteousness and civic leadership—as citizens of such a city we respectfully request that you, our mayor, proclaim as a holiday to be appropriately observed by our people the 13th day of May when will be celebrated at the Old Mill theater the return of Charlie Chaplin.

Respectfully, Old Mill Theater,
Lawrence Stuart, Manager.

Scale of Prices Increases Profits

By R. B. Wilby

Walton Theater, Selma, Alabama.

After reading Mr. Rembusch's article in your issue of June 10, it occurs to me that there is one point about the exhibition of motion pictures which has seldom—I believe never—been discussed.

A motion picture exhibition is the only amusement enterprise of which I know for which one fixed price is charged. A baseball game can be seen for a dollar, or seventy-five, or fifty, or even twenty-five cents; a prize fight has a four or five-price scale; theaters and vaudeville houses sell different seats for the same performance at different prices; so, too, with circuses and with the large photoplay houses.

In the average city the man to whom the amount spent for amusement means almost nothing deposits his dime right along with the man to whom that represents the maximum expenditure, he couldn't pay more if he wanted to. But if those two men go to any other amusement place from grand opera to a bush league baseball game, the first buys the most expensive, the second the cheapest seat. You can't raise on the first in pictures, according to Mr. Rembusch, because the second will stay away, and you have gained nothing.

And so, according to him, there should be two houses, that both may be taken care of.

That, of course, is economically unreasonable. There should be two or more prices for the same house. A vaudeville theater splits its price at the fourth row of the balcony, not because the fifth row is so much less advantageous a place from which to see the program than is the fourth, but that the maximum amount to be spent by the individual may be secured. New York's Strand is a fifty-cent theater, but New York's Strand is also a fifteen cent theater to the man who prefers to pay that amount, or a twenty-five cent one to the man who wants that. So, too, "The Birth of a Nation" was a two dollar attraction, but it was also a fifty cent attraction. One engagement of five performances of which I know averaged less than one dollar per ticket sold. You will recall that the theater managers declared that the pictures hurt them in the beginning by closing their galleries, and from the cry made it is to be supposed that they were badly hurt. Consequently those two dollar theaters must have been depending also upon their fifty cent seats.

I know of a theater in a town of some six thousand in which the average receipts had remained constant for four years while the expenses increased. The house has three floors and now charges three prices, with a resulting increase in the gross of approximately twenty per cent, with about the same number of people attending.

In practically every advancement made the motion picture has come closer to the methods of the theater proper. And the theater has always in modern times been dependent upon the several different prices of admission for the gross business necessary for its operation. In this, then, picture exhibitors would be but following an already proven path.

Co-operate With the Church

By A. H. Yoemans

Manager, Rex Theater, Fessenden, N. D.

I started in the motion picture business in my home town, Gananoque, Ontario, with a population of 4,000 and one competitor, who was a dead one and he knew it. He was in the undertaking business also, so he kept them alive as well as dead. He often said after I started up that there was more money in them dead. He sold out within six weeks after I started and the next man that took the place turned it into a dance hall and made good with a rent of $35 per month. The man that rented the place was my hired man who was working under my direction, with my money backing him. I quit after two years with $7,000 for the very small investment of $150 down and the balance, $450, in six months, which I easily paid, and I sold the business for $1,500 cash two years later, besides clearing the $7,000.

I went to Winnipeg and bang came the war, and I went away to the H. M. S. Niobe. But my wife would not stand for it, and after about one month I was served with papers to proceed to Winnipeg and get my wife's consent to join the navy—I am neutral now.

My thoughts then turned to the U. S. A., and within ten weeks I was started in the "movies" again in this town of Fessenden. I find that I can get better and cheaper service in this country, and a better admission. I charge ten and twenty cents and sometimes as high as fifty cents. My seating capacity is 250. I use a Power 6B, motor driven, the house is well ventilated and supplied with good, neat opera chairs.

I work very closely with the churches and remember them occasionally. Recently they were in need of hymn books and I met the Ladies' Aid Society and told them I would help them, and if they would get up a concert I would furnish a few pictures. They only needed $25.00. I took my poorest night, and after giving them the $25 I was $50 to the good myself. I intend to co-operate with the church often, as it helps them and also helps me. Our local minister very often preaches on the pictures and brings scenes and subjects to the attention of the congregation.

Storm Sweeps Alaskan Theater Lobby

By A. R. M. Sutton

Northwestern Correspondent for Motography.

Manager John Spicket of the Orpheum Theater, Juneau, Alaska, recently had some trouble in putting up a lobby display for the "House of a Thousand Candles." When the show was changed there was a wild storm raging, sweeping in upon Juneau from the sea, and in

The Alaskan theater which was flooded by big storm.

order to protect his display, Manager Spicket had to board up the entire front of his theater and leave it so until the storm passed. You will notice two totem poles form part of the lobby display.

Manager and Mrs. Spicket were in Seattle on May 6, when they said that they expected better business than ever this summer, because of improved conditions in Alaska. Big Four features will be used in the Orpheum.

Chicago's "Boul Mich" Theaters

Alfred Hamburger advertises his Fine Arts and Ziegfeld Theaters, Chicago, to the tune of $500 a week each, on the average. Approximately three-fourths of this, states Manager R. E. Harmeyer, goes into newspaper space. The remainder is pasted upon general bill boards and upon the poster boards of the Elevated and Illinois Central railroads. From time to time, when a special feature of interest to its readers is offered space is taken in the German papers also.

Mr. Hamburger and Mr. Harmeyer co-operate in securing the best features obtainable, without reference to company or cost. When it is found at any time that a film does not appeal to the public so much as was expected it is "hooked" and another is slipped into its place. The Fine Arts Theater has just finished a two weeks' run of Vitagraph's "God's Country and the Woman," and as it happened, the same company occupied the screen at the Ziegfeld with "The Suspect," which stars Anita Stewart.

First Aid to Theater Men

BY S. L. ROTHAPFEL

EVIDENTLY this question of the value of the reviews of the films published in the trade journals is of importance to the exhibitors for a number of them have been ready to express their opinion on this subject, and we hope more will do so. We are publishing two of these criticisms of the reviews which are interesting from the standpoint that they are so very different. The exhibitor will undoubtedly enjoy seeing what his fellow-manager thinks and does. We hope you will all come forward with your opinions, whether they be favorable or adverse, for we want to get at both sides of this question while we are discussing it, and this department is open to everyone.

There seems to be one point on which all the exhibitors agree—they all read the reviews—so, whether they admit it or not, they must get something out of them or why otherwise would they bother to read them at all?

Here is an opinion given by a manager young in years and young in the theater business, but who is alive and full of ideas and aspirations for his house, which he means to make the very best of its kind in the city where it is located. His theater is situated in the downtown district of a large city. It is a small house charging fifteen cents admission and doing a very profitable business.

Here is one man who is taking the reviews in just the spirit in which they are intended, and assuming just the attitude that the trade journals desire—that of using the material in them simply as a guide to assist him in forming his own opinion of the picture.

The reviews are such a help to me that I have worked out a regular system of using them so they will be of the most benefit to me, which I would like to pass along to some other theater manager whom it might help.

I subscribe for all the motion picture trade journals and always read every one of the reviews. I cannot say that the personal opinion of the reviewer has anything whatever to do with my reason for reading them, because I don't know any of the reviewers by name or by their work, but as a whole what they write is good and is very helpful. Personally I use these reviews as a sort of voice of the people—as a gauge to the way in which the theater audience would look upon the same picture. As a general criticism, would say that the reviews are very good and they give the exhibitor just what he wants—another's opinion of the play—and so call his attention to many good or bad points which might not otherwise occur to him. Although I cannot say that I really choose my program by the reviews, still they do influence my opinion to this extent. I always try to see all the films before showing them in my house. After I have seen the film I read the reviews of that picture in all the trade journals to see if they agree with my opinion, and if they do, then I am pretty sure that my audience will also agree with us—and in this I find I am usually correct. Sometimes I read the reviews before I see the picture and then I try to keep in mind what the reviewer has said as the picture progresses to determine whether I agree with him. Now and then it happens that I cannot see the film myself before booking it and then I depend upon the reviews entirely. I read them very carefully to see what each reviewer has said about this picture, compare all the criticisms and then form my opinion from their combined views. This I find to be a very satisfactory method and the results have been very good. I do not see why any exhibitor in a small town who does not have a chance to see the films before booking cannot do this and feel perfectly sure in planning his program in this way.

Sometimes the critics are rather severe on a picture, or perhaps most of them may like it, but one or two rather condemn it. In a case like this I try not to be biased against it, but take that adverse criticism simply as a warning to be very critical myself in viewing it on the screen and to be sure it comes up to the standard of the pictures I have been showing and think it over carefully from all standpoints before I decide to show it, taking my class of patrons into consideration.

Another manager of one of the big theaters in the loop in Chicago takes a very different opinion and calls attention to the influence the reviews have on the "fans."

I always read all the reviews in the trade journals, but simply to see if I can get any news from them, or any new ideas. Some of them are very clever and some are exceedingly poor. I would never think of letting them influence me in planning the program for my house, nor do I believe any of the exhibitors do. They probably all read them, but simply to see what someone else says about the pictures. I think that the reviews do more harm than good to the exhibitor, because the fans all read them and they get too much information. It is a very common sight to see old women, boys, men and young women sitting on the street car with a copy of the trade journals in their hands and I always know they are going to read the reviews before they get through and I wish they wouldn't. The trade journals are for the trade and not for the fan, and they give too much information to the motion-picture public. They know too much about the business; it makes them too particular and the exhibitor cannot please them. They think they know more than the exhibitor or the manufacturer about the moving picture business. They don't read the reviews just to see what plays they would like, but to see what is the matter with them. It does not help to educate them to liking the better kind of picture, but overeducates them until they think they know it all; and it makes them very critical of all productions and very hard to please.

31—I am having a good deal of trouble in my theater with patrons staying over to see the performance through more than once and keeping others out. The children especially do this and sometimes stay in all the afternoon. I have a small theater which does not seat very many people and it is the only one in the town, so it is always crowded and people are standing outside. Some of the people have been complaining lately because they have to wait so long before they could get into the theater, and the reason is that so many of them stay over. In the evening it is the same way; a lot of the girls and fellows come in and just sit there and talk the whole evening. I don't want to make any hard feeling by turning them out, but it certainly is spoiling my profits and working against the popularity of my house. Can you suggest any way I could manage to get them out without making them sore on me and on the theater?

Evidently your theater is the only place of amusement in your town and the people are making the most of it.

It certainly is exasperating to have your profits cut down in this way. You have a rather delicate matter to handle for you do not want to antagonize the patrons either against yourself or your house. The best way to handle this is not as a personal matter with the people who are staying too long, but by changing the general rules of your theater so that they will apply to all alike, and the young folks will not feel that it is directed against them in particular.

One good way of handling this matter is through the system of taking up tickets. Until the first show begins take up the tickets at the door; after it has started tear off a portion of each person's ticket and give them the rest, just as the checks are handed to the people entering a legitimate theater. Tell each per-

son to keep the torn ticket as this will show just how many entered after the show started. Between performances have the ushers collect tickets from all those in the theater. Those who have no tickets will have seen the whole show and will be asked to pass out, or pay another admission fee.

When this system is first inaugurated it may make a little feeling but it probably will not last long. It might be well if at the same time you would make some other changes in your regular routine of managing the thater, no matter how trivial they are, so it will look as if you were establishing a number of new rules. If you use a program have these new rules all printed in it so that the patrons will become familiar with them. If you do not use a program it might be well to run a slide announcing the new system and asking the patrons to co-operate with you in carrying it out.

38—My program consists of two features and one short comedy, and I run the same show for a week. Sometimes one of the features comes under the "No children admitted" sign, but the other feature is perfectly good for the young people to see and the comedy always is. Can you think of any way I could keep the children out while the pink slip feature was being shown and let them in during the rest of the performance?

The children might object to paying to see a performance and then only be allowed to see part of it, but if you want to try this plan it would be a good idea to publish a notice to that effect in your program telling at just what time the feature and comedy which the children would be allowed to see would be shown. Then have the ticket taker watch the screen and keep them outside until the objectional film was finished. Just before the censored film is shown run a slide stating that no children are allowed to see the feature and asking that all children in the house please pass out. This might work all right, but I think the best way to do is to bar the children entirely for the week.

Dallas Film Men Frolic

By S. G. Parker

The Film Frolic and Vodvil presented to the Dallas people Sunday, June 4, afternoon and evening, under the auspices of the newly organized Dallas Screen Club was a success in every sense of the word.

Every exchange manager in Dallas worked like fury to boom the affair and it was put over with a bang. Billy Byrd of the Fox exchange was the "vodvil director," C. A. Clegg of the Mutual was "ticket man," Ned E. Depinet of the Consolidated office had the treasurership, C. A. Logan of the Southern World exchange directed the publicity and advertising campaign for the event, while E. T. Peter of the United was one of the "house committee." Then Lew Remy, Triangle champion in this section, was the official "programmer," and every exchange man in the town was something or other. In addition to the exchange managers, R. H. Campbell of the Local Labor temple assisted in securing music, Jimmy Kelly of the Consolidated and C. A. Walker of the *Motion Picture Journal* were responsible for the making of a novelty film.

Beginning Thursday afternoon the downtown district of the city was invaded by thirty-four pretty girls, stenographers and inspectors from the various exchanges, in a ticket selling contest. The stunt was repeated Friday and Saturday, and the house was sold out for both performances.

The show included four acts of vaudeville, a pianologue, a sister team of singing and dancing, a real "nigger" comedian, and a harmony-four that was strong on all brands of "song stuff." Then, mixed between the vaudeville, was six reels of new film, pre-release stuff, and the one-reel novelty.

The novelty film contained more stars than ever appeared in one film before. There were five or six prominent on Triangle program, four from Paramount's producing organizations, two from Fox, four from World, eight from V. L. S. E., one from Kleine—all the prominent film stars were in that single reel. With the co-operation of the exchanges the film was made by clipping that part of the first reel where "introduction of characters" takes place, and the many short strips combined in one reel. With Charlie Chaplin sandwiched between Billie Burke and William S. Hart, and Mabel Normand mixed up with Theda Bara and Clara Kimball Young the crowd nearly had hysterics.

The Dallas Screen club was recently organized to afford an organization for the exchange men and exhibitors where matters of importance to the trade could be thrashed out. The success of the show means that a great deal of important work may now be accomplished by that body.

Exhibitors Praise Billie Burke Film

No matter how inclement the weather, Billie Burke, in "Gloria's Romance," is proving such a box-office magnet the country over, that it draws capacity business. Below are a few reports from the different Kleine exchange managers.

B. T. Hardcastle, manager of the Kleine offices in Atlanta, Georgia, says: "The Piedmont opened Monday in a drizzling rain, but played to full houses all day long, most of the other theaters not having at any time more than a handful of people. The following day it cleared up in the afternoon, but a hard rain throughout the morning and noon hours, and an overcast sky, frightened people against coming out. However, at night, the Piedmont was jammed and everyone went away delighted with the production they had witnessed."

Foster Moore, of the Kleine branch office in New York City, writes under date of May 25: "G. F. Hall, proprietor of the Hall Circuit in New Jersey, states that the Billie Burke in 'Gloria's Romance' business at his Hoboken, U. S. Photoplay Theater was an absolute turn-away for the three days, Monday, Tuesday and Wednesday, though Tuesday night there was a heavy rain. At his Palace Theater in East Orange, where he charges 25 cents admission, his opening Monday night was to capacity and on Tuesday night, in a rainstorm the house record was broken."

Charles M. Thall, of the Minneapolis Kleine exchange, reports: "The New Princess Theater in St. Paul opened the third chapter of 'Gloria's Romance' last Monday to over 8,000 paid admissions, and the New Palace Theater in Minneapolis is showing to holdout business right along."

Bert H. von Klein, since last October the general manager of the David Horsley motion picture studios, has severed connection with that institution.

David Horsley has elevated John Jasper, formerly the purchasing agent at the plant, to the position made vacant by Mr. von Klein.

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The Cost Problem in Film Manufacture

ONLY ten per cent of the manufacturers and merchants know the actual cost to manufacture and sell their products; forty per cent estimate what their costs are, and fifty per cent have no method, but price their goods arbitrarily. Most manufacturers and merchants who do not know what their goods cost are basing their selling price on what their competitors sell for, and with only this knowledge they are frequently cutting prices and demoralizing the industry in which they are engaged. That is the statement of Hon. Edward N. Hurley, vice-chairman of the Federal Trade Commission, after a year's serious study of this country's industrial problems.

The motion picture industry is not unconcerned in this analysis of reasons for success and failure.

We suspect that even more radical and astonishing figures would be needed to express its lack of adequate information on the cost of manufacture and distribution. The only commercial enterprise that can succeed permanently without an accurate reckoning of costs is a monopoly selling to willing buyers. As soon as the purchasers object to the price, or competition starts its warfare, the most careful account of costs becomes a necessity. It is economically better to do no business at all than to do business at an actual loss.

Meeting the demands of customers and the attacks of competition does not take the form of direct price-cutting in the motion picture business. But its freedom from this evil is only apparent.

Giving more value and better quality for the same money is exactly equivalent to price-cutting—and that has become the constant effort of the motion picture manufacturer. True, it is a very laudable and praiseworthy effort, and necessary to the progress of the art; but unless its cost is accurately adjusted it will make trouble.

The average cost per production today is much higher than it was five years ago. The veriest layman can see that on the screen, and the tendency is ever upward. No producer undertakes a really big effort without feeling the ambition to make it bigger and better, and hence more expensive, than any of its predecessors.

Many manufacturers are giving today ten times the value for the money that they gave a few years since. The only hope of continued profit, of course, lies in the sale of a greatly increased number of prints of each expensive subject; yet a little thought must show that this hope is almost an ignis fatuus—a chimera. Only a very few program films can attain extraordinary distribution. It is impossible for any film, no matter how great, to make all the first run houses—the ones that determine the sale of prints.

We must conclude that the film manufacturer either made enormous profits in the earlier days when costs were lower, or is losing money now. Probably both are true to some extent.

Producers who are now making beautiful and costly films are doing much to advance the art and benefit the world.

But what avails it, commercially, that a man gain the plaudits of the multitude if he lose his own substance?

It is necessary for the good of the art that progress continue; that we make better and better films so long as the possibility of improvement exists. That they are doing this regardless of expense we all know, and honor them for it; for the manufacturers know without reading this, that a good many of them are not making money.

Since the days of the old standard price of eleven cents a foot, less ten per cent, a good many methods have been tried of getting greater returns for greater films. The amount a producer receives from an exchange for a print may be theoretically larger now than it used to be; but so long as average rental rates have not materially increased, the net result in money can be no larger.

We have no fear for the future of this business. It is full of vitality and the world likes it.

What we are concerned about is the changes which must be made to establish economic equilibrium—which, at present, the industry has not. The people will not pay a greater aggregate sum; therefore, the theater cannot pay greater rentals; therefore the exchanges cannot contribute more to the manufacturers. And since the manufacturers will not and must not produce inferior films, they face the problem of producing films as good or better at a lower cost.

Since film making is a manufacturing problem pure and simple, the application of cost-reducing principles to it will work the same results as in the automobile business or any other manufacturing industry—except that the motion picture problem is more complex and, perhaps, less flexible. Many of the biggest cost items of picture production cannot be reduced by the application of even the cleverest of cost-reducing systems.

But any gain is worth while, and sometimes even a small reduction in costs would shift the balance to the right side of the ledger. For the industry is no longer a baby: it has grown past the point where, in the exuberance of success, it could afford to ignore inefficiency. It is getting to where the cents count as well as the dollars, as they do in any other healthy line of business.

Screen Engineering

THE mere illumination of rooms is considered a problem technical enough to create its own profession, and a considerable number of illuminating engineers find useful and profitable work. The science of optics is one of the oldest and most intricate branches of physics. Yet the exhibitor of motion pictures puts both of these sciences to the most exacting labor—for whose results he pays twice, once in his lighting bill and once in his patrons' satisfaction—without knowing anything about them.

Some little time ago the "Electrical World" commented editorially on the need for "Movie Engineering"; for the electrical trade is beginning to recognize the picture theater as a highly important customer. Electrical men know that the exhibitors' extravagant consumption of "juice" means nothing but inefficiency. The theater man has no knowledge of the fine points of electrical, optical and illuminating science, and he pays for his ignorance in huge weekly or monthly bills, and in loss of trade because of poor projection results.

All exhibitors know that there are many varieties of screens, from simple and inexpensive to elaborate and costly. Very few know just how a screen diffuses the light thrown upon it, or that a screen designed for a broad house will not do for a narrow house, and vice versa.

The screen, simple as it seems, is really the vital point of the house. There not only the film shows itself, but also the money spent for electric current. Every bit of light that goes through a semi-transparent screen, and is visible on the back, is just that much electricity wasted—paid for and thrown away—and just that much brightness of picture that the public ought to get and does not. Every bit of light that is diffused by the screen into space or onto the walls, where there are no eyes to receive it, is wasted; or, worse than wasted, it lights the house with a false reflection and dims the picture.

Excellence, efficiency and economy in projection demand more study than has been given them.

If the exhibitor of the picture will not take the trouble to study them himself, he will be forced to employ a consulting screen engineer to put the scientific side of his business in proper order.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

SIX pages of the *Toledo Times* were devoted on a recent Sunday to photoplays and huge broadside ads of the Hippodrome, Alhambra, Princess-Paramount, Temple and Colonial Theaters. The Princess-Paramount took three-fourths of a page, profusely illustrated. The entire section of the paper was very attractive and is an example of the co-operation exhibitors can get from local papers if they go after it. It is safe to say that Toledo has a picture-going population.

Vilies Schultz will soon open up a picture show in a big tent at Gordon, Nebraska.

C. D. Wells has been added to the road staff of the Kleine-Edison Film Service of Minneapolis. He will handle "Gloria's Romance," the Billie Burke serial.

Earl Cram has been elected president of the operators' union, Local No. 154, of Seattle, Washington, to fill the unexpired term of William W. Ladd, who has gone to Vancouver, B. C.

The quality of the lens has so much to do with the quality of the motion picture that the statement, "it's all in the lens," well known as an advertising shibboleth, has much significance.

The Dale Theater, St. Paul, Minnesota, celebrated with a special anniversary program. "Love Liars" was the feature presented and Manager J. B. Reisman gave away one thousand roses to the lady patrons.

"La Povera Piccola Peppina" is the way "Poor Little Peppina" looks in Italian, according to the attractive throw-away gotten up by the Holme Theater of New York. The piece was printed entirely in Italian.

A good composition for dressing a flexible screen is: Glycerine, 1 lb.; white glue, 1 lb.; French zinc oxide, 2 lbs.; hot water, 1 gal. This is applied hot to the stretched material. A sheet so prepared will roll readily without cracking.

The program of the Stratford Theater, Detroit, Michigan, of which E. V. McGrath is manager, is an eight-page folder printed in green on gray stock. The synopsis of each feature is published and numerous cuts add to the attractiveness of the sheet.

Free daily moving picture shows have been provided for its employes by the Sparton plant of the Sparks-Wéthington Company of Jackson, Michigan. The shows take place during the noon hour and the films are secured from the regular releases of various companies.

B. S. Moss, of the Moss Theatrical Enterprises, New York, has a complete little projection room in his summer home. Its object is both business and pleasure, as Mr. Moss there views films for his theaters at a saving of time and also he and Mrs. Moss often entertain their friends at their own little picture show.

The brilliancy of a picture greatly depends on the first-class quality of the lenses used. Therefore, the best is always bound to be cheapest in the long run.

When lubricating motors and dynamos, always use a copper oil feeder, because ordinary tin or iron ones are liable to be attracted by the field magnets, and many serious accidents have been caused in that way.

Manager W. H. Swanson of the American Theater, Salt Lake City, recently issued to all the nobles of El Kalah Temple, A. A. O. N. M. S., a card of invitation to attend, without charge, of course, a performance at his house. The card also admitted the families of the nobles to the best seats of the house.

And here is another exhibitor using ice cream as an advertising medium. Thomas Bruce, manager of the Electric Theater in Hoquim, Washington, has caused a local confectioner to invent and place on sale a "Paramount sundae." It has a definite formula and is different from any other cream concoction.

Not every exhibitor conceives and executes the idea of taking full pages in three dailies at the opening of his theater. That's what The Muse in Omaha did. The various exchanges, the firms that worked on the house and a buffet "on the way to the Muse" took up part of each page. Another good example of what progressive thinking and co-operation can do.

Alfred Hamburger, who has a string of 14 theaters in Chicago, had six camera men on the job of winding in the big Chicago Preparedness parade on June 3 and showed pictures of the event in his theaters before the 250,000 marchers had finished parading. He also furnished some score or more of other houses with the film.

Sidney Smith, manager of the Kedzie Annex, Chicago, Illinois, gets out a small four-leaf program which is very concise but at the same time contains all the necessary news regarding the features to be shown and the time of their showing. A notice reads to the effect that the program will be mailed to anyone leaving their name and address at the box office.

Manager Lee Goldberg of the Mary Anderson Theater of Louisville, Kentucky, is always on the job. He sent to Cincinnati and got a cameraman to make films of the Shakespearean pageant held in Louisville in May. The pictures had fine runs at the Mary Anderson, Keith's and Alamo Theaters and later ran in other Louisville houses. Local films always make a hit.

Frank L. Schaffer, manager of the Theater De Luxe, Los Angeles, California, is including a special insert in his weekly program announcing the installation of a Wurlitzer Hope-Jones Unit orchestra. The four-page

insert says that the first fifteen minutes of each afternoon and evening performance will be devoted to music alone. Dr. Bruce Gordon Kingsley will preside at the instrument.

The *Montclair Theater Bulletin* is issued weekly in the interest of the Montclair Theater, Montclair, New Jersey. This is a sixteen page publication which besides the regular weekly program, with a brief comment on each picture to be shown, contains a clever column under the title of "Comment and Gossip." This bulletin contains a large number of local advertisements which must make a nice little side profit for the theater.

The Princess Theater of Calgary, Canada, covers its mailing list with a single sheet folder, advertising both its musical revue and its picture programs. The latest sheet carries an announcement that during the summer months all children will be admitted to matinees free, except on Saturdays, provided they are accompanied by an adult, who pays, of course, full admission. On Saturdays and after 6 o'clock other days children pay five cents.

The program of the Strand Theater, New York City, for the week of June 4 includes "The Evil Thereof," a Famous Players production; a war film which was photographed under the auspices of the German government and shows the cause of the German Allies; "His Birthday Gift," a Max Figman comedy; the Strand Topical Review; a Mutt and Jeff cartoon comedy, and the third issue of the Goldberg film cartoons. Also a special musical program will be given.

J. E. Musgrave, owner of the Olympic Theater at Sequin, Washington, has invented a screen which shows a bright, perfect picture at any angle. Mr. Musgrave has spent much time and money on the perfecting of this screen and has installed one in his theater which has been much admired by his patrons, who say it does not tire their eyes in the least and reflects a sharp clear picture at any angle. Besides the honor conferred on him as the inventor of this new screen Mr. Musgrave's theater is noted as being one of the best in the state.

From Toronto comes the news that by the new theaters and cinematographs act municipalities must grant operating licenses for moving picture theater buildings for which provincial licenses have been granted.

By the new regulation the erection of such buildings shall be under the direction of the municipality. The provincial license will be granted on the certificate of the municipality that the structure complies with municipal requirements. Then the municipality cannot refuse to grant an operating license.

The Eau Claire Profit Sharing Theater Company, operating the Palace Theater at Eau Claire, Wisconsin, will put into operation a plan by which the moving picture patrons will get a rebate on the money spent for tickets. The articles of incorporation provide that a certain per cent of the net profits shall be paid by uniform dividend upon the amount of profit sharing or patronage coupons turned in at their office between the first and tenth of January of the year following the issue thereof.

While the Preparedness Day marchers were parading along Michigan boulevard, Chicago, on June 3, motion pictures of the demonstration were being shown in motion picture houses in the city. This "beat" was put over by H. C. Holah of the Pathe forces. When the first division got under way the cameramen, Joseph Rucker and K. W. Fasold, started to crank, and at 5:40 Saturday evening Orchestra Hall and the Pastime theaters in the loop district, and the Kenwood, Twentieth Century and Kedzie Annex in the outlying districts, were showing the pictures.

Films and Footlights is the title of the miniature magazine published by the Mutual Theater Company of Marion, Indiana, operating the Royal-Grand Theater. Quite pretentious is this newsy little publication containing editorials, notes of the players and information regarding the different releases quite like a real motion picture magazine. It also carries a tabloid review of the showing for the week. The program is made up of Paramount on Tuesday and Thursday, Triangle on Mondays and Fridays, Fox on Wednesday and World on Saturdays.

Stanley Mastbaum, of the Stanley Theater, Philadelphia, has put into effect a profit-sharing plan for the benefit of the employees of his theater. Under the new regulations the wages of every employee in the Stanley service for one year have been raised on a precentage basis; a sinking fund will be established so that all employes will be paid during any term of illness; another fund established for medicines and doctors; a fund for vacation money; and a clause added which says that these percentages are in effect for one year and may possibly be raised. It is to be hoped that more progressive managers will become interested in a scheme of this kind.

Joe St. Peter, manager of the Rose Theater, Everett, is bringing an old stunt known to the circus man into play in connection with his ticket selling, which has materially increased the sales. When the crowd gets too big to be handled at the ticket window he has his brother Fred work outside on the sidewalk with a small box hung on a strap from his neck in true circus style. He goes through the crowd selling tickets and telling the buyers just when the performance begins. This has proved very satisfactory in getting rid of the crowd who buy tickets from the "breaker" and at the same time it makes way for those who would pass on if the crowd was there.

During an investigation made by the department of health and the bureau of licenses, it was found that only 77 out of more than 500 motion picture houses in Manhattan, Brooklyn and the Bronx were properly ventilated. Three hundred and thirty-four houses were declared so improperly ventilated as to be a menace to the public health.

In order to comply with the law, each theater is required to have electrically run fans to expel from the building the vitiated air, and it was found that most of the houses inspected were so equipped, but that little or no use was being made of the device.

The proprietors who have not kept their houses properly ventilated will be required to appear before Commissioner Bell this week to show why they should not either ventilate or close.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Some Reasones Why Scenarios are Rejected

ARE your manuscripts being rejected? Are they returning to you with appalling regularity, accompanied by a printed rejection slip?

If so, have you stopped to analyze your scenario to find out why it was not acceptable? Do you know some of the reasons why scripts are often not even read further than the synopsis?

To help you in the analysis of your photoplay herewith is given a list of some of the factors which affect the sale of a scenario. Here are fifteen reasons why your play may have been rejected. Study these carefully and see if any of them apply to the manuscript which was just returned to you.

Weak plot.
Lack of originality.
Cast too large.
Too melodramatic.
Will not pass censors.
Lacks sufficient action.
Have not considered camera limitations.
Lacks neatness.
Not of class desired.
Too improbable.
Too expensive to produce.
Not realistic enough.
Too sure of its merit.
Technical construction poor.
Lacks interest.

Weak Plot

Of all the photoplays returned by the film companies marked "not available" or "not suited to our needs," it would probably be perfectly safe to estimate that nine-tenths of them are refused because the plot is weak or they contain no plot at all. Too many amateurs have no conception of what constitutes a plot—and especially what constitutes a strong plot. What the film companies desire is a play that will grip the audience—one that will hold their interest and attention from beginning to end; a story which is strong enough and appealing enough to make the audience remember it, not forget it entirely as soon as the next picture is shown. The film companies are catering to an exacting public and they must please them. A few years ago when the "movies" were a novelty almost any kind of story would interest the audience, but the public has been educated to better things; they are growing more critical and exacting every day. If you want to please the film companies you have to please the motion picture loving public, and they demand that their time be not wasted watching a mediocre film depicting a story with little or no plot—a story such as almost anyone could write.

Lack of Originality

Paralleling the strong plot in importance is the originality of the idea. The public is clamoring for something new, something different, something out of the ordinary. They do not care to go to a theater three nights a week and see the same plot over and over again, one film just like another. They crave variety. It is admitted that an entirely new plot is almost an impossibility, but you can use an old idea and make it over so that it will not be recognized, or if it is recognized will please with its freshness. Be constantly on the watch for new ideas, new incidents that can be used to embellish old plots. You will find these all around you, and in newspapers, magazines and books. Be careful, however, not to borrow plots from stories you admire. It is your ideas, your originality that is desired. And every original idea, every unusual and different plot will be hailed with joy by the film company editors.

Cast too Large

It is well to remember that every person appearing in a photoplay must be paid for their work, and consequently every added character means added expense of production. Also, if there are too many characters the audience becomes confused in watching them all and keeping track of just what part they are playing. A small cast is a good selling point in a scenario.

Too Melodramatic

When the photoplay first started there was a tendency to very melodramatic plots. The idea was to thrill the audience and the only way seemed to be to introduce sensational scenes. There are other ways to hold the audience in suspense, and the film which is full of sensational action and melodramatic scenes is not the most popular at the present time. Also it has a tendency to encroach on the forbidden ground of depicting crime.

Will Not Pass Censors

The film companies do not care to have their productions spoiled by the many clumsy cut-outs which the Board of Censors insists upon in any objectionable film, and so the safest way is not to write plays which are liable to be objectionable. The censors will not allow depiction of crime unless actual committal is covered, or the story teaches a moral lesson; neither will they allow any suggestive scenes. Try to make your play clean. Try to appeal to the higher ideals of the public and then you will not be troubled with manuscripts being rejected because they will not pass the censors.

Lacks Sufficient Action

In writing a photoplay make every scene count. Do not have action enough to fill about fifteen scenes and then pad to make thirty-five. Your action must be swift and consistent to keep up the interest of the audience. The editors will be disgusted if they find a scenario with many feet of film consumed in showing people shaking hands, coming into and going out of rooms, and a multitude of minor details of action which are totally unnecessary. Make every scene count. Be sure there is suf-

ficient action to make the story interesting, and that it is all necessary action.

Have Not Considered Camera Limitations

Many writers do not stop to consider that a camera has limitations. There are just so many feet of action that can be taken at one time without moving the camera. Do not expect to show a whole block of houses in one scene and all the action taking place in the different houses at the same time. Also remember that the camera cannot show your characters in two or three places in the same scene. Consider these limitations and then arrange your scenes accordingly.

Lacks Neatness

It is always wise to make the first impression a good one. That is one step in your favor. Therefore, have your manuscript arranged as neatly as possible. Make it show to the cursory glance that you have spent time and thought on its makeup. Do not dash a scenario off hurriedly and send it to a film company just to try your luck, because you may be assured that you will be "out of luck" and the script will be returned to you just as hurriedly. Also never send a manuscript out unless it is typewritten, because it will be returned to you unread. Use a uniform size of paper and do not write on both sides. In short, make the manuscript as attractive as you possibly can.

Not of Class Desired

Many manuscripts are returned not because they lack merit, but because you have submitted a comedy to a company which is in the market only for a two-reel, heart-interest drama; or you have sent your script to a company which has stated definitely that they are not in the market at the present time. Study the market and be sure the company desires plays such as yours before you waste postage sending them out.

Too Improbable

Make your stories true to life. Do not introduce improbable situations and improbable characters. The audience will not be pleased with the fantasies, but will rather sneer that anyone should think they would be amused with these flights of the imagination.

Too Expensive to Produce

One of the principal points which determines whether a scenario will be purchased is the cost of its production. Do not spoil your sale by calling for elaborate scenes, costly costumes, the destruction of property, or special acts which only a trained specialist can perform. Have as few characters and settings as possible and the more exterior settings the better.

Not Realistic Enough

Make your characters human, make the scenes and the action true to life. It is the regular everyday people and everyday events which are wanted, and these should be true to life and carried out logically and consistently.

Too Sure of Its Merit

Put the very best work of which you are capable into your writing, but do not be too sure that you have a scenario without a flaw. No plot is so good that it cannot be improved by the editor or director, but try to make it so clear and so good that he will not be required to revamp it to any great extent. One trouble with the amateur is that he reads his scripts to his admiring friends and they pronounce them "splendid," and so the writer comes to believe they are. Take into consideration the fact that these critics are your friends, that they do not want to discourage you or hurt your feelings. The proof of the merit is the reception at the studio.

Technical Construction Poor

Perfect technical construction does not mean a perfect scenario because the plot is much more important than the technique. But a knowledge of the correct form makes it very much easier for you to make your meaning clear and helps greatly in the sale of the scenario. A good plot accompanied by correct technical construction will bring the topmost price.

Lacks Interest

The audience wants to be entertained from the start to the finish of the picture and you must be sure that your story contains enough of interest to hold their attention. Also that interest must be steadily increased until the climax is reached. Do not start off with a fine beginning and then grow weaker. Make the interest uniform and well sustained to the end. Also, be careful to choose a subject which will appeal to your audience, and remember that you are catering to all kinds, ages and classes of people.

Herein lie some of the principal reasons why the film companies send you a rejection slip instead of a check. There are others, but if you are sure that your scenario is "fit" from all these standpoints your chances are greater of cashing that check.

Photoplay Market

The following information received direct from the scenario editors of the film companies will show the kind of material each company desires:

California Motion Picture Corporation, San Rafael, Calif.—We are really not in the market for any photoplays as we are only producing adaptations of books and stage plays by prominent authors, and we have already contracted for the film rights of enough material in this line to keep our producing directors busy for many months to come.

Thomas A. Edison, Inc., 2826 Decatur avenue, Bedford Park, N. Y.—The motion picture division wishes exceptional material for five-reel features and two-reel comedies. For five-reel subjects big, human dramatic stories that are plausible and free from morbidity, desired; for comedies, stories preferably of the comedy drama type, with wholesome situations rather than incidents to furnish laughs.

Essanay Film Manufacturing Company, 1333 Argyle street, Chicago, Ill.—We are not in the market for scenarios of any description. All manuscripts submitted to us are returned immediately upon receipt. We are, however, desirous of obtaining published material such as short stories and novels.

Famous Players Film Company, 124 West Fifty-sixth street, New York.—In the market for five-reel features suitable for their stars, Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, etc. A good working synopsis of the themes is sufficient. We give decisions promptly and pay the market prices immediately upon acceptance. Just now we are only in need of ideas which call for modern characters in American locations.

Fox Film Corporation, 130 West Forty-sixth street, New York, N. Y.—We are always in the market for good, strong, five-reel, modern dramas, comedy dramas or good western stories, same to be submitted in a five or six-page synopsis form.

Universal Film Manufacturing Company, 1600 Broadway, New York, N. Y.—Helen Starr, scenario editor of the Universal Film Manufacturing Company, announces that she is in need of *good* scripts. She does not care to receive contributions from amateur photoplaywrights. The Universal Company would like to receive manuscripts from the most experienced and efficient writers for the screen. At the present time the editor is in need of one and two-reel comedies, one, two and five-reel dramas. The scenario department at 1600 Broadway, New York, buys for both the Eastern and Western studios.

V. L. S. E. Wins Censor Fight

LUBIN V. L. S. E. FEATURE "DOLLARS AND THE WOMAN" VINDICATED BY COURT

FOLLOWING closely upon the order of the highest courts of Pennsylvania prohibiting the lower courts from overruling the decisions of the State Board of Censors, unless such decisions were clearly an abuse of discretion—in other words, unless these decisions were such with which no reasonable man could concur—the Philadelphia Court of Common Pleas No. 4, last week handed down a ruling reversing the action of the Pennsylvania State Board of Censors in demanding a series of eliminations in the Lubin-V. L. S. E. feature, "Dollars and the Woman."

The opinion is regarded, in film circles generally, as a most important victory not only for the Lubin and V. L. S. E. companies, but for moving picture interests as a whole.

By the ruling of the Supreme court, the film interests were seemingly completely deprived of obtaining any justice from the lower courts, if there was any room for belief that any reasonable man might agree with the findings of the censors. Pictures were slashed right and left, and there began in the state a perfect orgy of censorship, from which, by reason of the conditions imposed by the higher courts, there seemed no relief for the moving picture manufacturer.

However, the Lubin and the V. L. S. E. companies determined to fight these ruthless actions of the Board of Censors to the last ditch, and so when that body demanded a series of eliminations from the six-act photoplay called "Dollars and the Woman," which had been praised extensively by the press as a production of unusual wholesomeness and merit, they sought to get the court's opinion as to whether such action was not an abuse of discretion.

In the decision which is a sweeping condemnation of the censors, and a most complete vindication of this production, the court holds that the board "abused its discretion and acted arbitrarily and oppressively."

The opinion of the court in part, which is important as a precedent in other appeals of like nature, follows:

The Lubin Manufacturing Company has prepared for the purpose of sale and public exhibition, by means of the cinematograph, a series of pictures presenting the scenes of a drama known as "Dollars and the Woman." In obedience to the act of May 15, 1915. P. L. 534, these pictures were submitted for censorship to the Pennsylvania State Board of Censors. Upon examination by it, they were condemned. A re-examination by two members of the board, resulted in their being approved conditionally. The condition on which this approval is predicated is that certain scenes and certain so-called subtitles explanatory of the progress of the plot of the play shall be cut out and that certain other subtitles suggested by the censors shall be introduced on the films that contain the pictures. Unless that condition is complied with, the whole series is condemned as tending, in the judgment of the board, to debase or corrupt morals. The matter comes before the court upon the appeal of the manufacturer from this action of the censors.

In order to comprehend the matter before them, the members of the court, with the consent of both parties to the controversy, personally viewed, at the factory of the appellant, an exhibition of the pictures upon which the censors had passed. This course finds its warrant in the opinion of the Supreme Court, per Von Moschzisker, J., in the case above mentioned.

The argument of the play is as follows:

DESCRIPTION

Madge Hilyer borrows $250 from Crewe, a former lover, in order that her husband may proceed west to sell a smelting device. His plans fail and he becomes porter in a hotel. A child is born to Madge, and the hospital expenses are secretly paid by Crewe. When Hilyer returns home successful and discovers this, he decides to leave her. But they become reconciled through baby love and explanation of Crewe's true relations.

"This summary outlines the story of the play in the most general manner and fails to give an adequate or just idea of the plot or the method of its treatment. It is referred to, however, as in some degree expanatory of the criticisms of the Board. *In the opinion of the Court, an inspection of these pictures cannot fail to convince any unbiased mind of the purity of the underlying motive of the story that they illustrate and satisfy it that the tender pathos of the plot absolutely precludes the impressions and suggestions imputed by the censors to the features that they have condemned.*

"The requirements imposed by the censors as a condition precedent to their approval of the appellant's pictures are expressed by them as follows:

No. 1. A—Eliminate subtitle 'Soon it must be enough for three.'
No. 2. A—Eliminate scene showing thief cutting handbag from woman's arm. This means that view of shears, etc., is to be entirely removed.
No. 3. B—Eliminate subtitle 'Myself.'
No. 4. C—Eliminate subtitle 'Could you not leave me even my memories.'
No. 5. D—Eliminate subtitle 'Only a beast could think I meant such a thing,' etc.
No. 6. E—Eliminate subtitle 'I'll never forgive your insult.'
No. 7. F—Eliminate subtitle 'Shame.'
No. 8. G—Eliminate subtitle 'Telephone the Mother's Hospital for an ambulance.'
No. 9. H—Insert subtitle to indicate reason for woman's fall to floor is other than approaching maternity.
No. 10. A—Eliminate all views of woman with baby and of baby in hospital, also as they come from hospital, in street car and in home.
No. 11. B—Eliminate telegram 'You have a twelve pound boy,' etc.
No. 12. —Insert subtitle when baby appears in this reel in mother's arms to indicate its birth.
No. 13. A—Eliminate subtitle 'Men of Crewe's type don't spend money on a woman unless ——'
No. 14. B—Eliminate subtitle 'Unless she pays.'

The appellant is willing to comply with the wishes of the Board as embodied in the second requirement above set forth. So far as the appeal relates thereto, it is withdrawn.

The reasons advanced by the censors in support of the remaining criticisms of the picture are as follows:

(a) that some of the pictures 'exhibit the process of human reproduction;'
(b) that others 'exhibit the processes of a lying in hospital.'
(c) that 'the wife is shown for the distance of 1000 feet in a state of pregnancy.'
(d) that the wife is shown in travail.
(e) that certain subtitles indicate that the woman is in a pregnant condition.
(f) that certain subtitles indicate that an improper proposal has been made to her.
(g) that the pictures 'break down every barrier that exists between boys and girls.'
(h) that they 'show the private relationships of a family.'
(i) that the accusation that the wife's hospital bills were paid by an outsider suggests an immoral idea.

With respect to reasons (a), (b), (c), (d), (g), and (h) it suffices to say that none of these objections in the sense in which they are pressed have any foundation whatever in fact. The other objections relate to scenes or titles which when taken with their context appear to the court to have no immoral bearing or corrupting effect.

Although this was specifically denied from the witness stand by one of the censors, a careful study of the testimony aided by a personal view of the pictures under discussion has convinced the court that in condemning the features whose elimination from them has been directed the Board acted on the theory that all references to such matters as motherhood, birth or the sex relations between man and woman are necessarily productive of lewd and evil thoughts, and that any reference to 'things not usually spoken of with great freedom' is debasing and will probably conduce to immorality. Such a proposition is, of course, altogether too broad. Its adoption as the basis of a hard and fast rule of condemnation is manifastly unreasonable and absurd.

The court finds that in deciding the questions indicated by its elimination requirements (excepting the second) the board abused its discretion and acted arbitrarily and oppressively. For this reason, the appeal (so far as it has not

Off-the-screen view of the players at the western Vitagraph studio. Standing, left to right: George Kunkel, Otto Lederer, Jack Mower, William Duncan, Webster Campbell, Geo. Holt and Edgar Keller. Seated: Claire Toner, Corinne Griffith, Anne Schaefer, Nell Shipman, Mary Anderson and Florence Vidor.

been withdrawn) is sustained; and the order of the board of censors, so far as it involves the condemnation or disapproval of the moving picture films above-mentioned for default of compliance with any of its requirements except the second is reversed.

Changes in Ranks

Last week marked many important changes in V. L. S. E. ranks. The most important change was the promotion of F. F. Hartich, assistant manager of the New York exchange to the managership of the Syracuse branch exchange.

In the Cleveland exchange, A. M. Holah, salesman, has been promoted to the position of assistant manager.

Frank D. Stanton, manager of the Franklin Park Theater, Boston, has left that position to become associated with the Boston branch as salesman.

This Boston appointment will enable George Balsdon, manager, to visit his territory frequently, which he finds essential. Assistant Manager Reardon will take care of office details during these trips.

Important Film Gathering

A notable gathering of film men were present at the "Luncheon and Conference of the Motion Picture Industry," which was held at Delmonico's, New York, Thursday, June 8. The object of the meeting was to bring about united opposition to the enactment of further censorship legislation; the revocation of such existing legislation; and the determination of definite policies on other matters affecting the industry as a whole.

The following prominent picture men formed the committee promoting the meeting:

Walter W. Irwin, chairman; Edward Earl, secretary; J. A. Berst, J. W. Binder, J. Stuart Blackton, L. F. Blumenthal, F. G. Bradford, William A. Brady, William Brandt, J. E. Brulatour, W. Stephen Bush, John F. Chalmers, Harry Cochrane, R. H. Cochrane, Paul H. Cromelin, H. O. Davis, George Eastman, William Fox, John R. Freuler, A. J. Gillingham, David W. Griffith, I. N. Hartsall, Fred J. Herrington, S. S. Hutchinson, L. B. Jennings, William A. Johnston, Ad. Kessel, Jr., Carl Laemmle, Jesse Lasky, Ira M. Lowry, Ben Lyons, E. A. MacManus, Lee A. Ochs, M. Oestreicher, L. J. O'Reilly, Carl H. Pierce, Nicholas Power, P. A. Powers, F. J. Rembusch, B. A. Rolfe, W. R. Rothacker, S. L. Rothapfel, William M. Seabury, Lewis J. Selznick, Albert E. Smith, Edwin C. Thanhouser, B. Tietel, Carl Wilson, John J. Wittman, Adolph Zukor.

Motography was represented at the meeting by Charles R. Condon.

War Tax Closes English Houses

To the great annoyance of managers the special war tax on amusements is now in force in England. The tax, which amounts to 10 per cent. of the gross, is collected by the sale of stamps, and every theater ticket issued must have government stamps on it amounting to the sum of the tax. Never before in the history of theatricals has such a nuisance occurred. The delay at box offices, the extra charge and the trouble of pasting the stamps on the tickets is causing all kinds of inconvenience and affecting business at all theaters very seriously.

The government also is selling tickets of its own to the theater managers in various denominations, just like currency, which do not have to be stamped, being already printed with the government seal, and the authorities are making an extra profit on these tickets, which are supposed to be more convenient than the ordinary stamped tickets.

Picture houses all over the country are closing as a result of the tax. A well-posted manager has declared that at least a thousand picture houses closed within a fortnight. The tax also hits the cheaper music halls heavily, and will result in closing some of them.

Club Scores Exhibitors

The Associated Film Exchange Managers of New Orleans has recently been organized. R. King Evans, manager of the V. L. S. E. exchange, was elected president; Karl A. Bugbee of the Metro, treasurer, and H. F. Wilkes of the Paramount, secretary. Exchanges represented at the organization meeting included General, Mutual, V. L. S. E., Paramount, Kleine, Pathe, Universal and Metro.

Declaring that unfair, illegitimate and fraudulent practices and abuses have been and are being indulged in by certain moving picture exhibitors, to the detriment of the film exchanges, the charter of the Associated Film Managers of New Orleans denounces in no uncertain terms the actions of these exhibitors, and lays down a course of conduct that an exhibitor must follow should he do business with the New Orleans exchanges.

Mary Pickford With Lasky

More or less reliable reports from New York have it that Mary Pickford has signed with Lasky at a salary of $10,000 a week. At that rate she would acquire more than half a million dollars a year—and would be worth it. As yet this news is unconfirmed.

Wm. S. Hart will be seen shortly in the Triangle program in a story that is distinct from anything in which he heretofore has appeared when he is presented by Thomas H. Ince in "The Apostle of Vengeance," a tale of Kentucky mountain feudists.

No more visitors are to be allowed at Universal City on account of the interference with work in the studios. This picturesque village has been the Mecca of thousands of sightseers for the past two or three years.

In order to provide the proper atmosphere for "The Bugle Call," the Triangle-Kay Bee feature, Thomas H. Ince constructed at Inceville an army post consisting of twenty buildings.

Talented Director Brought to Light

MIDDLETON OF CALIFORNIA MOTION PICTURE CORPORATION TO DIRECT "KISMET"

ONE of the most unusual and surprising announcements ever made in motion picture circles has just come from the offices of the California Motion Picture Corporation in San Rafael and by virtue of it a new genius has been uncovered in the first rank of motion picture directors.

According to statements which General Manager Alexander Beyfuss of the California concern has just given to the press, the actual directing brains behind the firm's producing activities belongs to George E. Middleton, producing manager, of whom the picture world has heretofore never heard a word.

Middleton has been quietly working in the back ground ever since the corporation's inception, turning out great pictures. He has never associated his name with his work, however, and it is only those most intimately associated with the California corporation that have so much as suspected his existence as a film director.

George E. Middleton.

Among the greatest of the productions which the recent announcement credits Middleton are "Salomy Jane," which has played in this country two years, "Salvation Nell," and "The Unwritten Law," with Beatriz Michelena. Middleton has just completed the film adaptation from C. N. and A. M. Williamson's 'The Woman Who Dared," in which Miss Michelena is playing the stellar role. This picture, according to the officials of the California corporation, will not only be Miss Michelena's greatest, but also the master work of Middleton's art.

Because of the success of these past productions and the confidence they have inspired in his producing genius, to Middleton is to fall the greatest honor yet conferred on any motion picture director. It is under his immediate direction that Otis Skinner, the foremost romantic actor of America, will appear in the stupendous film dramatization of "Kismet." The Oriental atmosphere that must be created for this world famous Arabian Nights tale, with its wealth of sets and costuming will be enough to tax the ingenuity of any director, while the successful translation of the story into film will require the greatest dramatic perspicuity.

In commenting upon his announcement and the reasons for so long withholding it from the public Beyfuss said, "Although Mr. Middleton's work has been of the most artistic and powerful calibre from the first and we have never had the smallest doubt about his continued success, all mention of his directing responsibility has been withheld at his own request.

"It has been the policy of our corporation always to let results speak for themselves and to make no claims without substantiating evidence. Mr. Middleton believed that this should apply to himself as well as the affairs with which he was so intimately connected. Although he had been a close student of all things dramatic and had penetratingly studied picture requisites, he wished that he might work in the background until he had proved his capability.

"His modesty in this respect runs rather to the extreme since it is now only upon the strongest importunity that I have won his consent to this announcement. To his genius the California Motion Picture Corporation owes much of its success in reaching its 'BETTER THAN PROGRAM' standard.

"In the first place he is strictly conscientious. He displays infinite patience, and gets the proper results from the actors who work under his direction.

"He is not wasteful, in either time or material, and is a wonderfully hard worker himself; and, consequently, sets splendid example to all those working under him. He watches every point, and knows every end of the picture business in and about the studio.

"Taking it all in all I honestly think that Mr. Middleton ranks with the few first-class directors of film productions, who may be easily counted on the fingers of one hand."

New Locke Play Coming

"Jaffery," William J. Locke's most popular novel, is to be screened by the Frohman Amusement Corporation. As the author of "The Beloved Vagabond," Locke is well known. Yet this new book, "Jaffery," has already outsold "The Beloved Vagabond."

The story lends itself to very beautiful dramatic treatment and forms in essence a pictured play that might, with only the loss of scenic variation, be quite as effective on the stage.

For the name role, the author's own friend whom he had in mind in writing the book, has been engaged. This is C. Aubrey Smith, the English actor, who played with Marie Doro in the play from another Locke book, "The Morals of Marcus." Mr. Smith has done some strong picture work before, notably in "The Builder of Bridges."

Shakespeare at the Rialto

That Shakespeare was not for an age but for all time was proved once again by the picturization of "Macbeth." The play was so nearly in the required form that the text was followed with scrupulous fidelity, even to the minor details of the subtitles, and only in four or five instances in the entire production did the producers find it necessary to depart from the text to describe the development of the story.

At the Rialto Theater "Macbeth," as enacted by Sir Herbert Tree and Constance Collier, was given its

premier. Managing Director S. L. Rothapfel provided an allegorical opening that contributed to the atmosphere and the Rialto orchestra, under the direction of Hugo Riesenfeld, contributed a musical setting. All minor features of the program usually seen and heard at the Rialto, such as topical, scenic and comedy pictures and vocal solos were eliminated to lend continuity to the classic theme.

The premier was watched with anxiety by both the producers and the manager of the theater. So great was the success, however, that the Reliance Film Company will now proceed to film other Shakespearean works.

Manager Rothapfel made no secret of the fact that he regarded the temporary abandonment of the fixed policy of the Rialto to present "Macbeth" as a dangerous experiment fraught with grave financial possibilities, as Sir Herbert Tree's production marks the first serious effort to present Shakespeare on the screen in an elaborate manner. The engagement of "Macbeth" is limited to the current week, regardless of the success it has scored.

PATHE FORECASTS

A Number of Features in the Making Which Will Be Ready for Release on This Program in the Near Future

"A Matrimonial Martyr," the five-part Gold Rooster play made by the Balboa Company, is featuring Ruth Roland and Andrew Arbuckle. This film has been Pathe-colored and will be released on the Pathe program in the week beginning June 19.

In this play Miss Roland appears in a double role, the one a sweet docile girl, the other a waspish termagant. Miss Roland, who is a native daughter of California, has been before the public since she was four years old, having appeared in stock company and in vaudeville before going into pictures, made a great success in "The Red Circle" serial and in "Comrade John," in which she co-starred with William Elliott.

Mr. Arbuckle, a brother of Macklyn, has come into his own as a motion picture star after several years of fighting his way to the front. He also is fat, like the other illustrious member of the family. In "A Matrimonial Martyr" he takes the part of Hugo Stanley, a roly poly, good natured chap, who gets into a series of highly dramatic and ludicrous situations.

The Rolin Film Company, maker of Pathe's Lonesome Luke comedies, has put special effort and a large sum of money on a burlesque of "Julius Caesar," which it is making. Although this is only a one-reel production it has utilized among its hundreds of extras the several hundred pretty dancing girls who took part in the Actors' Fund presentation of the great Shakesperian tragedy which was enacted on May 19 in Hollywood.

The whole studio is being utilized in one gigantic set for this production.

The filming of "Arms and the Woman," has been completed by George Fitzmaurice of Astra, the Pathe producer, and he is now working on a five-reel feature entitled "The Romantic Journey." William Courtney is the star and the cast is made up of well known Broadway actors, among whom are Alice Dovey and Macey Harlan.

Director Mackenzie, who, with Louis Gasnier, is producing a new Pathe serial, can vouch for the ready assistance offered by American ship-masters in general and one in particular. In a recent scene the director was burning a large two-mast schooner a few miles off Coney Island. Just as the fire was nicely under way and the camera was beginning to grind, the captain of a tug boat discovered the fire and running his boat up to the craft applied the fire hose and extinguished the flames. The wind happened to be the wrong way and the captain could not hear the director's calls, so there was nothing to do but start it all over again.

Edna Goodrich Film Finished

The initial Edna Goodrich photoplay to be released by the Oliver Morosco Photoplay Company on the Paramount Program has been finished at the West Coast studios. "The Making of Maddalena" is the title of the next Morosco offering and was released June 8.

Early reports from the coast indicate that the photoplay offers another excellent subject for the Paramount program not only because of the fact that it is understood to present the best work of the star and an exceptional cast, but on account of the capable and elaborate manner in which it has been staged. Included in the cast are such able players as Forrest Stanley, Howard Davies, John Burton, Mary Mersch, Juan de la Cruz and Colin Chase.

Simultaneous with the completion of "The Making of Maddalena" another Morosco company has commenced work on Mme. Rita Jolivet's vehicle "An International Marriage," by George Broadhurst. This is expected to be Mr. Broadhurst's initial subject for the Paramount Program as a result of his recent affiliation with the Oliver Morosco Photoplay Company and is planned for release in July.

Rialto Presents "Macbeth"

The presentation of "Macbeth" at the Rialto Theater in New York is dignified and elaborate. Director S. L. Rothapfel has arranged an allegorical foreword—the hour glass suspended in midair reversing in unseen hands, emblematic of turning back the sands of time. The Rialto orchestra, augmented for the occasion, will play an appropriate accompaniment arranged by the Rialto musical staff. Sir Herbert Tree, the Macbeth of the play, has written an introductory which will be delivered by Leonard Crask, reader and Shakespearean actor.

The six daily presentations will be timed to a schedule and patrons have been asked to observe it closely in order to avoid marring the beauty of the performance. The schedule opens at 12 noon, with presentations following at 2:15, 4:15, 6, 7:30 and 9:30 o'clock. Between each there will be an organ recital.

Laughter Kills Patron

A retired contractor of Bedford avenue, Brooklyn, by the name of James H. Greene recently found a comedy motion picture in the Parkside Theater, Flatbush, fatal. Greene started laughing at one of the scenes and couldn't stop. His physician, Dr. W. H. Donnelly, who attended him, pronounced death due to heart failure, induced by excessive laughter.

Mr. Greene was 76 years old. He is survived by one daughter.

Theda Bara, the William Fox star, will appear shortly in a screen version of perhaps the most widely read book ever published, "East Lynne."

Mutual Program Teems With Features

JAMES KIRKWOOD SIGNS LONG TERM CONTRACT

TWO five-act masterpictures, a three-reel drama, four two-reel subjects and a number of single reel comedies lend variety to the Mutual Program for the week of June 12.

The two masterpictures feature Crane Wilbur and Winnifred Greenwood. The first of these, "The Inner Struggle," in which Miss Greenwood is assisted by Franklin Ritchie and Roy Stewart, will be released June 12. This play was written by Julian Louise Lamothe and screened under the personal direction of Edward Sloman.

"Wasted Years" is the second feature which will be released June 15. Crane Wilbur is starred in this psychological drama, supported by Mae Gaston, John Oaker and Thelma Salter, the six-year-old actress recently engaged by the Horsley-Mutual studios.

The three-reel drama of the week will be released June 15, under the title of "The Window of Dreams." This is a Thanhouser production in which Grace de Carlton and Bert Delaney have the principal roles.

The short features of two-reel length are "Circumstantial Evidence," in which Edward Coxen and Lizette Thorne are co-stars, released June 12; "Brothers Equal," a Thanhouser production with Barbara Gilroy in the lead, ready June 13. Mustang presents William Stowell and Helen Rosson in "The Sheriff of Plumas," which will go to the public June 16; and Centaur contributes "The Star of India," for June 17, featuring Margaret Gibson and the Bostock animals.

"Real Estaters," starring Claude Cooper and Frank E. McNish, and "Doughnuts," first of the new comedies featuring Riley Chamberlin in the role of Conductor No. 786, are the Falstaff offerings. Other laugh provokers are the Vogue "Love, Burglars and Bulldog," for release June 13, and "Delinquent Bridegrooms," which will go to the public on June 18; Beauty presents Carol Halloway and Johnny Sheehan in "Billy Van Deusen's Eggs-pensive Adventure," for release June 14, and "Pedigree, Pups and Pussies," with Oral Humphrey, for release June 18; Cub offers "Jerry and the Moonshiners," starring George Ovey, on June 16.

James Kirkwood Signs

John R. Freuler, president of the Mutual Film Corporation, has completed negotiations with James Kirkwood for a long term contract with the American Film Company, Inc. Mr. Kirkwood will leave immediately for the American studios in Santa Barbara, California, where he will begin the direction of a series of features starring Mary Miles Minter. Mr. Kirkwood began directing pictures seven years ago, after a long and successful career on the speaking stage. His first work was with the Biograph Company; later he went to the Reliance, where he made a record in high-pressure direction, making two one-reel pictures a week for one year.

Constance Crawley, the American-Mutual star, is going to add to her honors on the stage and the screen the fame of a photoplaywright. Her first effort in this line will be released shortly in two acts under the title of "Fear." Frank Borzage is directing as well as acting in this play and Anna Little and Jack Richardson play the chief supporting roles. For a number of years Miss Crawley has been a contributor to various magazines, and she is now at work on the preparation of several other scenarios.

Crane Wilbur comes to the front once more as both author and star in "The Fool's Game," the scenes for which are now being taken in desert land close to Newhall, California. There are but three characters of prominence in the cast, the author takes the lead and the other two principals are portrayed by Mae Gaston and John Oaker.

A visitor at the Mustang studios in the person of an elderly, bronzed man with flowing hair, asked to be permitted to see Anna Little. At first he was refused admittance but when he did come within sight of Miss Little she flew to him with arms outstretched and much joy in her face, exclaiming: "Why, Tom, I thought you were killed in a stampede ten years ago." The favored stranger proved to be a rider for Ann's father years ago, who had been in Mexico for several years. He recognized the grown-up Anna on the screen of a Los Angeles theater and set out to find her.

Chaplin at Work on Third Picture

Charles Chaplin is now at work on his third Mutual feature, the name of which as yet is undecided. In this release the famous laughmaker will be seen in the role of an itinerant musician, in which the violin, which he plays so well, and an accordion furnish the chief music. Edna Purviance, Eric Campbell, Leo White, Charlotte Minneau and the other members of his company appear with him in this production.

"Dare-devils and Danger," is the title of a Beauty-Mutual comedy now in the course of production, in which automobiles, bicycles, motorboats, horses and motorcycles are employed in hazardous "stunts" to produce the thrills. Carol Halloway, John Sheehan

On the brink of the ocean with Director Sargent and his company, at Point Conception, California, where a number of important exteriors were filmed for the American-Mutual photonovel "The Secret of the Submarine." In the center are Thomas Chatterton, who is featured as "Lieutenant Hope," and Juanita Hansen, co-star. Director Sargent is the man with the pipe in his mouth at the right. Fourth from him is William Tedmarsh, as "Satsuma," the Jap.

Unusual scene from "The Inner Struggle," American-Mutual five-part masterpicture.

and John Steppling are putting the fun into this comedy.

Murdock McQuarrie, who for the past six months has been directing Signal-Mutual five-reel features, has gone to the American-Mutual studios, where his first production will be "The Sign of the Spade," Alan Forest and George Bebhardt, the most recent additions to the studios, will make their initial appearance in this play.

The Gaumont-Mutual three-part feature, "Flames of Vengeance," will present a novelty in that the two principal parts are played by women, Gertrude Robinson and Iva Shepard enacting them.

Helen Holmes and her company of Signal-Mutual players are now on their way to Hawaii and the Orient where they are to enact a number of scenes for "The Diamond Runner," a Mutual-Star production to be released in five acts. About twenty people are making the trip.

Theater Magnate Operates Machine

Special to Motography

In addition to his reputation as an astute promoter and one of the finest fellows in the amusement business, H. A. Sherman of Elliott & Sherman, owners of the rights to "The Birth of a Nation," for seventeen states, has acquired new distinction. He proved himself a first class motion picture operator.

When the police stepped in during the intermission at the initial showing of the big spectatcle at the Berchel, Iowa, and arrested House Manager Harold Cavanaugh and Operator Hammer, the machines were left operatorless. Here was a dilemma. A capacity house and six reels of the show yet to run. But Mr. Sherman was more than equal to the emergency. He told the operator to run along with the cops and assured him that the show would go right ahead. And it did.

Peeling his coat, Mr. Sherman got on the job. He cooked up his carbons, threaded up the machine, and the show went on without a hitch. Beads of perspiration streamed down the face of the magnate-operator, his hands were begrimed as he oiled parts and trimmed his lamps. But he stuck to his post like a veteran. The operator was on the job at the night performance, but Mr. Sherman was ready to go back to his three hours of heat, grease and toil, if need be.

After considerable agitation on the part of local politicians, lawyers and others directly and indirectly interested, the opposition to the showing of the big spectacle resolved itself into an appeal for an injunction restraining the city from interfering with the showing of the film. The city council had voted that the film should be barred on account of its alleged violation of an unused ordinance preventing theatrical entertainment that would tend to produce a race riot.

What the final outcome will be nobody ventures to surmise. Meanwhile the theater was besieged with applications for seats and, allowed to continue, the big film kept on drawing big crowds for several weeks afterward.

ELIMINATE "RISQUE STUFF"

Herbert G. Hoagland, of the Selig Company, Asks for Better Publicity Material From the Film Companies

Herbert C. Hoagland, general manager of the Selig Polyscope Company, makes some very pertinent observations on the subject of "risque stuff." Mr. Hoagland asks, "Why give the reformers material to work with? Why furnish them munitions free of all charge with which to batter down the defenses of the motion picture industry? This action is being taken by well-meaning but misguided movie manufacturers through several publicity departments."

Mr. Hoagland remarks further that fortunately most of the publicity departments have eliminated the old-fashioned "circus stuff" and send out dignified, newsy material for publication. But the occasional publicity man who believes the more suggestive stuff he writes the more space he will command is condemning the whole industry. Consequently the public has gained an idea that the motion picture studio is thronged with damsels who are most dangerous, with men who are not better than they should be, and that the work of producing motion pictures is just one round of pleasure with the risque stuff in the ascendency.

In concluding Mr. Hoagland enjoins, "Let us join together in issuing honest publicity; let us rule against the suggestive stories and the daring photographs; let us censor within our own baliwicks and then outside censorship will be unnecessary. Let us defend the reputation of the talented and clean-minded men and women known as movie stars."

Another policy of the Selig Company, which is commendable, is the exploiting of stars not only in five- and seven-reel features but also in one, two and three-reel productions released through the General Film Service.

Chaplin Was There

Charles Chaplin, the Mutual $670,000 star, was introduced to Caruso in one of the large New York hotels some time ago.

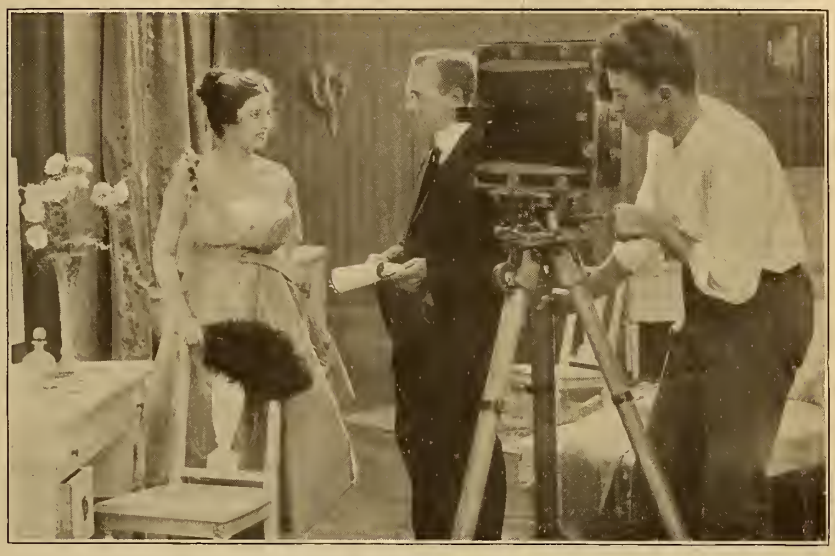
"Ah! ze Caruso of ze cinema, I greet you!" exclaimed Caruso with his characteristic modesty.

Chaplin hesitated only a second, advancing smiling and with outstretched hand.

"Delighted—the Chaplin of the opera, I congratulate you."

Alice Joyce at Work with Vitagraph

FANS WILL WELCOME POPULAR STAR—SEVERAL NOTABLE RELEASES ANNOUNCED



Before the lens again. The popular Alice Joyce working in her first scene for more than a year—Vitagraph's "The Battle Cry of War"—with Director P. S. Earle.

THE hearty welcome which Alice Joyce received when she entered upon her duties in the Vitagraph studios, after a year's absence from the moving picture world, is but a foreshadowing of the greeting she will receive when she again appears on the screen.

A dinner was given in honor of Miss Joyce at the Strand Roof Garden, Sunday evening, June 4. This dinner was attended by the other principals in the cast of the big spectacle "The Battle Cry of War" which is being produced by J. Stuart Blackton of Vitagraph, among them being Joseph Kilgour, Harry Morey, Dorothy Kelly, James Morrison, Naomi Childers, Templer Saxe, Walter McGrail, and Edward Elkas as well as Director William P. S. Earle.

The Vitagraph Company wishes to announce that William E. Wing is the author of "Miss Adventure," the three-part Broadway Star Feature released May 20. Through an error another person was given credit for the authorship of the film.

Vitagraph's offerings through V. L. S. E. for the week of June 12 included "The Redemption of Dave Darcey," starring James Morrison; and Frank Daniels as Kernel Nutt in "Kernel Nutt in Mexico."

"Ashes" is a Vitagraph Broadway Star Feature from the western branch. In it appear Corinne Griffith, Jack Mower and Anne Schaefer.

Another subject from the Hollywood studios is "Her Loving Relations," a one-part comedy featuring Mary Anderson; and "Harold the Nurse Girl," in which William Dangman plays the title role.

"The Man Behind the Curtain" is a five-reel Vitagraph Blue Ribbon Feature in which Lillian Walker is featured. Templer Saxe and John Costello appear with Miss Walker.

Little Audrey Berry, who will be remembered as a popular child artist in motion pictures, was a visitor at the Vitagraph Flatbush studios recently. The diminutive star was compelled to leave the screen for a while to pursue her studies, but she announced that she was coming back as soon as her schooling was completed and hoped to be received into the Vitagraph fold.

As the third picture starring Lucille Lee Stewart is nearing completion Ralph Ince has already started to look up locations for the next picture, a railroad drama which offered opportunities for spectacular effects, and in which Miss Stewart will also be featured.

"Sunshine Mary" Anderson will appear in person at a Los Angeles theater which is showing "Miss Adventure," in which she took the leading part, and give her admirers a chance to see her in the flesh.

Hughie Mack has given up his idea of playing Romeo because he cannot find a suitable Juliet but will appear as Sir John Falstaff in "The Merry Wives of Windsor."

Fred ("Bing") Thomson has been engaged by the Vitagraph Company as director for E. H. Sothern who began work at the Vitagraph studios the first of June. Mr. Thomson has been a friend of Mr. Sothern for some years.

Schenectady Men Organize

The motion picture exhibitors of Schenectady, New York, have joined together and organized an exhibitors' association. The officers are John F. Mynderse, president; Gunner Bergstrom, vice-president; and Jacob M. Freed, secretary and treasurer. The charter members of the organization, besides the officers, are: W. A. Zeiser, Grand and Central Park Theaters; Frank X. Shap, Pearl Theater; Morris I. Silverman, Happy Hour Theater; Vincent G. Bergstrom, Majestic Theater; Fred A. Blumer, Jr., Lincoln Theater; John F. Walker, of the same theater; Frank X. Breymaier, Orpheum Theater; G. H. Roberts, Temple Theater. Application for a charter has been made to State President Lee A. Ochs and a committee appointed for securing more members.

Recently two Edison five-reelers, begun the same day, were completed at the same hour. They were "The Girl from the East" and "The Princess from the Poorhouse."

Through General Film the Selig Company will release "The Reprisal," featuring Fritzi Brunette and Jack Pickford, on June 19; "Taking a Chance," June 24, with Tom Mix; "The Sacrifice," June 26; "The Return," with Kathlyn Williams, on July 3. The Tom Mix series of western comedies begin on July 8.

WESTERN FILM CONDITIONS

Herman Wobber, Distributor of Paramount Pictures, Compares Exhibiting Conditions in the East and the West

Herman Wobber of the Progressive Motion Picture Company, distributors of Paramount pictures in the states of California, Washington, Orgeon, Arizona, New Mexico and Nevada, is visiting the offices of the corporation in New York to study eastern conditions.

In speaking of the motion picture business on the coast Mr. Wobber remarked that general film conditions in the far west are not on a par with those in the rest of the country as the average exhibitor on the coast does not make any money but he has been developed to a point where he has a much better understanding of the great value of better pictures, longer runs and higher prices than the man in the motion picture business in the east. He also mentioned the fact that while the western cities have no theaters which will compare with the largest in the east still each has from four to five houses, and one Paramount exhibitor of Seattle is planning to erect a picture house in Butte, Montana, to cost $200,000, which shows the progressiveness of the western theater men.

Paramount pictures are very popular in the west and this company claims twenty-five to thirty per cent of the business. When W. W. Hodkinson, president of the Paramount Pictures Corporation, came east in 1914 he left the management of the offices of the Progressive Motion Picture Company which he had founded, in charge of Mr. Wobber. When this company was organized it occupied two offices covering 350 square feet and now the office space occupies 3,500 square feet. Mr. Wobber has conducted the coast offices along the plan originally outlined by President Hodkinson.

The Paramount pictures for the week of June 19 will be headed by two five-reel Lasky productions, "The Clown," starring Victor Moore, and "Susie Snowflake," introducing Ann Pennington.

The single reels will show the Paramount-Burton Holmes travel picture "Imperial Berlin," showing Europe as it was before the war; the Paramount-Bray animated cartoon entitled "Bobby Bumps' Fly Swatter"; and the weekly Pictographs including "Keeping Time" in the "Testing the Mind" series; how to dress and undress the baby in "Better Babies"; "Training a Lion"; "Preparing Fruit New Ways" and "How to Fall."

The Paramount is issuing a "shell-plate" weekly to all exhibitors, containing pictures of stars and scenes in two of the weekly releases, and urging their use in newspaper publicity. The plan is to sell the entire page of shell plate to the exhibitor for a dollar and a half or two dollars, according to the zone in which he lives.

"Colonel Heeza Liar and the Bandits," the next Bray cartoon, shows the colonel in further activities along the Mexican frontier and the plan which he works out with the assistance of a vast battery of phonographs.

Burton Holmes has left for a trip through the Canadian Rockies, and later will go to New Foundland and for a visit to the shrine of St. Anne de Beaupre. The journey will be made in the car of the late Lord Strathcona and Mr. Holmes will be entertained by Lord Shaunessy.

Paramount Progress, edited by H. I. Day, calls attention to a clever advertising scheme making use of their heralds, conceived by Hannaca & Morgan, managers of the Electric Theater of Glasgow, Missouri. On each Paramount day they mail heralds to all their patrons and in one out of every ten enclose a free ticket to the theater good for that night only. As a result everyone is eager to open the heralds to see if the free ticket is enclosed, and once opened they usually read them. This scheme is also carried out with the country people in the surrounding communities, and in almost every instance the free ticket is presented and accompanied by two or more paid admissions.

Copyright International Film Service.

Part of the big parade of beach beauties held at Venice, California, to celebrate the opening of the bathing season. A prize was awarded for the finest and most original costume.

Modify Act for Coney Island Pictures

While Mayor Mitchel of New York vetoed the ordinance which would take the motion picture shows at Coney Island from under the jurisdiction of the city, he signified his willingness to sign a modified ordinance granting the same permission to patrons to obtain refreshments while watching the pictures if it were submitted.

The amended ordinance will allow persons witnessing a motion picture show at a hotel to buy drinks without subjecting the proprietor to prosecution for selling them as is the practice now.

The attitude of the mayor was based on the fact that while he did not think it desirable to have the shows at Coney Island run without any supervision, he believed that the peculiar nature of the theaters, which are really nothing more than sheds, with all four sides open, make the danger of fire or disorder practically negligible. While it may not be desirable to allow the serving of drinks in ordinary motion picture houses these places are operated primarily for the serving of refreshments with the films as a side issue, and it is better to have harmless pictures shown than the less desirable entertainments.

Cost of Your Show

Robert E. Welsh, author of the just-published "A-B-C of Motion Pictures," has compiled a number of statistics which answer the questions so often asked about the cost of production. A full evening's entertainment, he says, costs between ten and twenty-five thousand dollars. One-reel pictures, which require about fifteen minutes to show cost usually nearly one thousand dollars to produce, according to him.

Internationally known folks. From the left they are Herbert Hancock, manager International cartoon and fashion department; Charles W. Goddard, author of "The Mysteries of Myra" and "The Perils of Pauline;" two views of the very popular Mrs. Vernon Castle, now an International star; Paul Dickey, director-general, back to the front on the shooting line, (exclamation censored), and Earl Sweigart, International's Philadelphia manager.

International Serial Makes Big Hit

"THE MYSTERIES OF MYRA" GAINING IN POPULARITY

THAT the enthusiasm of the exhibitors and the press in the pre-showing of "The Mytesries of Myra" serial, which the International Film Company gave at the Princess Theater in Chicago and the New York Theater roof, was well founded is shown in the large bookings of this serial.

Supported by the powerful chain of newspapers and magazines controlled by Mr. Hearst, "The Mysteries of Myra" has grown from a mere scenario to one of the livest and most discussed photoplays in the field today. The International Film Service, Inc., Hereward Carrington, Chas. W. Goddard and the Whartons, not to mention Howard Estabrook and Jean Sothern, are responsible for the picture which is unlike any others. The story is most unusual, some say that it is weird, others that it is wonderful, but they all go to see it week after week, and that is the main thing.

The Hearst organization is to be congratulated on their initial effort, and the public will be interested to see what they will produce in the greater features promised for the near future. With such stars as Irene Castle, Nigel Barry, Grace Darling, Harry Fox, Jean Sothern and Howard Estabrook, Director General Paul Dickey is planning a great future.

Ordinarily in studio work Cooper-Hewitt violet ray lights are used overhead and on the sides, the rays being reflected downward on the actors and settings. In the seventh episode of "The Mysteries of Myra" the Wharton brothers have introduced a novelty in a set of Cooper-Hewitt lights shown before and after installation. During the action Howard Estabrook turns the current on and off several times for the benefit of the camera and the effect is novel and startling.

Paul Dickey, author, actor, playwright, producer, is director general of the International. At the University of Michigan he played football and after he left the university for several seasons he played leads in such productions as "Strong Heart" and "Pierre of the Plains." Next he developed into a playwright, and in collaboration with Charles W. Goddard wrote the successes "The Ghost Breaker," "The Misleading Lady," "The Man from the Sea," and "The Last Laugh." For several months Mr. Dickey worked with the Lasky Company on the coast before joining with the International.

E. W. Sweigert, exchange manager of the International Film Service, Inc., at Philadelphia, has announced his marriage to Miss Marjorie E. Hall, on June 7.

Photo Copyright, International Film Service.

The Rialto of San Francisco on the night of the first run of "The Mysteries of Myra." The line-up before the ticket office can be dimly seen at the imposing entrance.

"Civilization" a Sweeping Success

"Civilization" has taken New York City by storm, and conclusive proof that Thomas H. Ince's mighty cinema spectacle, is being eagerly awaited by millions throughout the country is evident from the great volume of communications which continues to seek information concerning the production's disposition. Business Manager E. H. Allen has found it necessary to install a special "Civilization" department at the Culver City studios.

The big film is having great runs in New York and Los Angeles. Negotiations are under way for its early showing in Chicago, Atlantic City, Washington, Philadelphia, Boston and other big centers.

Intense interest is being manifested in the transcontinental motorcycle trip which two young disciples of Ince are now making for the purpose of spreading the propaganda of "Civilization." The youths are Leo S. Harding and Andrew C. Edison and they are traveling, via the National Old Trails road, from Los Angeles to Portland, Me. The motorcycle is equipped with a side car and every available inch of its space

is elaborately decorated with notices that "Civilization is coming," while a large suitcase is filled with literature and photographs which will aid the youths in the fulfillment of their mission.

Warm praise still is flooding the Ince offices, in the

A moving motion picture advertisement that will thread the country from California to Maine. Thomas H. Ince, producer of the great spectacle, "Civilization," instructing his "ads," Leo S. Harding and Andrew C. Edison, just before their departure for Portland from Los Angeles.

nature of congratulatory telegrams and letters, from all parts of the country. One clergyman—Thomas G. Picton—wrote: "I sincerely believe that you have made a valuable contribution to the propaganda of universal peace."

In addition to having composed a score longer than that of the average opera, embracing more than forty themes, each in keeping with the individual character for which it was written, Victor L. Schertzinger has written both the words and the music of several incidental songs to be sung during some of the more intense emotional scenes and entre acts of "Civilization."

EXHIBITORS HOLD CONTESTS

Much Interest in "Who's Guilty?" Contests—Prizes Offered by Various Exhibitors for Best Letters

Several live exhibitors out west have found in the Pathe series, "Who's Guilty?" produced by Arrow Film Corporation, opportunities for unique and forceful advertising such as do not often exist. J. A. Berst, vice-president and general manager of Pathe, has recently received three letters, one from an exhibitor in Milwaukee, another from St. Louis, and still another from Seattle, which show that without collusion or any outside suggestion each exhibitor had hit upon the same idea of intensifying public interest in the series.

The first letter came from the Strand Theater in Milwaukee. This enterprising house has offered a six months' admission ticket good for two persons, to the person submitting the best answer as to who is really guilty in each of the weekly episodes. Miss Agnes Thoms received the prize for the best letter on the first episode. Her letter to the theater runs as follows:

I believe that Mrs. Bullard, the wife of Dr. Bullard, is guilty.

My reason why she is guilty. A physician's wife must realize that her husband cannot always be within her beck and call. He may be called out during all hours of the day or night. If, as in this case, the physician is a young man and a splendid opportunity is offered him whereby he can demonstrate his ability and skill, his wife should rather encourage than discourage him. If his position demands that he travel in society his wife must realize that she must also travel in society and do so cheerfully. Thus Dr. Bullard could not find encouragement in his own home and naturally a man will turn to the person that will give him encouragement and take an interest in his work. If Mrs. Bullard had taken a deep interest in her husband's work and been with him hand and hand, he would never have seen the other woman, no matter how hard she had tried to lure him on and have him all herself.

In St. Louis the prize winner labelled "the other woman" as the guilty person, because "she deliberately robbed a loving and faithful wife of her happiness." Also in Seattle was "Dr. Bullard" declared to be the guilty one because the prize winning letter said "a man marries for better or worse, and if Dr. Bullard's wife could not adjust herself to social conditions, materially changed by their prosperity, that fact would certainly not justify him in going to another woman for sympathy."

The prize contest idea has proven itself to be very successful. Everywhere it is being used, popular interest has been aroused, attendance has been large, and the local newspapers have given it considerable mention.

"The Little Girl Next Door"

Probably no photoplay has caused a greater furore than the six-act feature "The Little Girl Next Door," which now is being booked on state rights basis from Room 521 First National Bank building, Chicago.

This picture is based on the report of the Illinois State Vice commission in its investigation to find out why girls went wrong, with the aim of pointing out the pitfalls that lurk in the path of the young womanhood and manhood of the country in an effort to save them from taking the first step that leads to a life of regret.

It shows how the white slavers set their traps for the unwary, how girls were led into evil through innocent flirtations, how many were lured to the gay cafe life through insufficient wage to keep body and soul together.

The cases are all based on actual fact although professional actors and actresses were engaged to portray the evils that befell the girls who testified before the committee. Lieutenant Governor Barratt O'Hara and many other prominent city and state officials, social workers and ministers appear in the production.

Educational Film Combine

An important deal in the educational moving picture world was consummated recently when The Church and School Social Service Bureau, Inc., which was founded two years ago by Rev. William Carter, D. D., late pastor of the Madison Avenue Reformed Church, New York, took over the educational moving picture business of the F. H. Decker Company, of 156 Fifth avenue, and consolidatd it with The Church and School Social Service Bureau.

This has doubled the film stock of The Church and School Social Service Bureau, and also its business operations, as the F. H. Decker Company has been serving churches, schools and social service organizations with moving pictures ever since the invention of the moving picture film. Mr. Decker, the founder of the other business, who has had fifteen years' experience in it, was elected as president of The Church and School Social Service Bureau.

A sextette of Fox stars. Beginning at the left, Virginia Pearson, Bradley Barker, Dorothy Bernard, Jose Collins, Genevieve Hamper, Hattie Burks.

"A Daughter of the Gods"

ROGER W. BABSON DISCUSSES FOX SPECTACLE

THE William Fox feature which for so long has been known only as the Million Dollar Picture, has at last been officially christened, "A Daughter of the Gods." The first showing of this picture will be made in a Broadway theater for a run of months, and as rapidly as possible thereafter it will go to the other larger cities.

Robert Hood Bowers, the noted composer, has been selected to write the musical score for this picture. Mr. Bowers has already completed the introductory number, which is destined to become one of the most popular airs of the year. Not only will the musician write the score, but he will also personally rehearse the large orchestra which will be assembled for the presentation of the picture.

Roger W. Babson, the great financial and economic authority, gives the following story of his impressions of "A Daughter of the Gods":

"Recently on the Island of Jamaica I was with Herbert Brenon while he was preparing a new play at a cost of perhaps $1,000,000. Talk about geometrical progression! Here is a jump in the cost of production from $10,000 to $100,00 in five years and then from $100,000 to $1,000,000 in only one year!

"For the setting of this play an old Spanish fort was necessary, so the seas were searched in order to get one. The most suitable was Fort Augusta, found half under water near Kingston, Jamaica. To pump out the water, drain the land, kill the mosquitoes and fill in cost $100,000, but this was only the beginning.

"The story made it necessary that a Moorish city should be built behind this fort, in which must be a real palace, an actual slave market, stores of all kinds and everything else that one sees in an old Moorish city. Such a city was built at a cost of between $300,000 and $400,000.

"But the building of the city was only part of the expense. It must be populated, the streets must be full of people and they must all be black and in Oriental costumes, and the inhabitants had to be hired at from fifty cents a day upward, and some days the number ran up to 5,000, all of whom must be provided with costumes and many with helmets, spears or bows and armor. For one scene arrangements were made with the manager of a circus in New York for ten camels to be sent at a cost of $200 a day—total cost $7,000. When you see this play on the screen these camels will show for just ten seconds—cost $700 a second for the camels alone!

"And yet this great Moorish city is only one scene of the story. A little gnome city was also constructed at St. Ann's Bay, forty miles away, for another scene in which 500 little children performed as fairies. Other scenes have been taken under water in the harbor of Kingston with twenty famous swimmers from New York dressed as mermaids. Miss Kellermann, the star of the story, was even taken up into the forests of Jamaica and with her hands tied allowed to float down a rapid stream and over a natural precipice. For one scene a hundred boats were wanted and all Jamaica was scoured to secure them. Each boat had to have an oriental sail, so a hundred sails were made, all dyed a dark red to harmonize with the landscape. And these boats appear on the scene for just eight seconds!

"But all this expenditure is based on reason. The only wonder is that more people did not have the sense to anticipate such achievements. Any one who had stopped to think it over could easily have foreseen that the presentation of any big spectacle was sure to be a money-making proposition without the slightest risk. This is a result of the law of averages.

"When a regular theatrical company is formed to stage some great play with a famous star it can appeal each night to only one audience. If the house is full and this one audience is receptive it is a profitable investment, but if not it fails. With moving picture productions it is entirely different.

"When a film company gets a big star to play for it it can prepare a hundred or a thousand of the films almost as cheaply as one, and the play can be shown at a thousand theaters each night instead of at only one.

"In view of this the law of averages makes the picture production a real investment, while the same thing for the old-fashioned Broadway theatrical manager would be a foolish gamble.

"I asked Herbert Brenon to tell me what he thought the motion pictures would be doing ten years hence. Said he:

" 'The first development, which is already in progress, will be toward longer reels, or rather, longer productions. Instead of having half a dozen different plots shown in one evening, or even two or three, the entire evening will be devoted to one production.

" 'Such plays can be produced much better than

Another beautiful Jamaican view in "A Daughter of the Gods."

Jose Collins in Fox's "A Woman's Honor."

shorter ones. In other words, the moving picture theaters are bound more and more to take the place of the regular theaters, with one evening devoted exclusively to one cast and one play.

"'These longer plays will inevitably lead to long runs. For instance, instead of the picture houses in New York thinking that they must have a change once or twice a week they will be content to run the same production for several months or an entire season. After a play runs in the leading theaters of five or six big cities the production will be shown in other cities. Gradually it will appear in smaller and smaller places.

"'This gives a long life to a play, a life of at least five to ten years. This has its commercial as well as its sentimental value. Although the price to the theater for the use of the reels will decrease as the size of the city decreases, yet the number of cities in which the production will be shown will rapidly increase as their size diminishes.'

"In these remarks of Mr. Brenon's he touched on the great economic possibilities of the game. The motion picture business bears the same relation to the amusement field that the chain stores bear to the merchandising field.

"When a cast plays in the old way its income is absolutely limited each day to the capacity of the theater. Hence there is almost a physical limit to the amount of money which can be spent profitably in producing a play to be shown along the old lines. When a cast, however, plays to the motion camera its efforts can be shown every night to thousands of audiences. Moreover, these audiences are not confined to any one country, as pictures are a universal language. With this thought in mind it will be seen that there really is not so much risk in spending a million dollars for one production before the camera as in spending a few thousand dollars for one Broadway production to be shown along the old lines."

Motion Pictures in Japan

Few people in America realize how common motion pictures are in Japan. A very interesting description of the motion picture business in the land of the cherry blossom has been printed by the *Independent* of Emaus, Pennsylvania. It follows:

"Japan was the first eastern country in which motion pictures were shown. The rickishas, which carry one to the theaters, have real Japanese lanterns—they drift along in the darkness like glow-worms. At the theater they will wait for you till the performance is over, and speed you back on tires of American rubber.

"In Yokohama one whole street is given up to motion pictures—theater street. Great banners hung clear across it, with the picturesque Japanese alphabet racing up and down them, advertising the respective performances.

"On the floor the audience sits, with their feet squarely under them, absorbed in the shifting shadows. The subtitles are in English; but so common is English becoming in Japan that the meaning doesn't go over their heads. It is now being taught in the public schools, so that there is always some one to whisper the title's meaning.

"American manufacturers have labored long and hard to find films that will amuse the Japanese, but their success has not been very marked. No foreign mind can fathom a Japanese's sense of humor. Our foremost films over there go flat. Charlie Chaplin bores them. But in the midst of a death scene in some dramatic film they will suddenly rock with merriment. There is a fortune in it for any one who will locate the Japanese bump of humor and manufacture picture plays that will hit it.

"The Japanese are now manufacturing their own films, but they are of little interest to other pople, as nothing ever happens in them. There is no action. Half a reel may be given up to drinking a cup of tea. But this may be exceedingly funny to the Japanese, for there has been more going on than shown on the surface. By the way they lift their cups, by the way they swing their fan, they are passing a message. Two Japanese can talk to each other with their fans while the American standing alongside understands nothing of what they are saying."

Mary Miles Minter, newest of the stars to join the American-Mutual studios, was presented with a beautiful silver loving cup by a group of her intimate friends, just previous to her departure for the coast studios.

John Philip Sousa and Daniel Frohman acted for pictures recently. The occasion was the rehearsal of the presentation of a silver loving cup to Carl Edouarde, leader of the New York Strand's concert orchestra.

American-Mutual Plans Big Things

CHESTER BEECROFT TO GATHER BIG STARS AND AUTHORS

THAT the American Film Company intends to maintain the leadership it recently achieved in the way of extraordinary productions is evidenced by the opening last week of a New York office from which the most brilliant stars of the thespic firmament, together with the big ones among the writers of fiction, drama and scenario, will be gathered to the fold of the Flying A.

John R. Freuler.

Chester Beecroft, whose thorough experience and conspicuous achievements in various branches of the business amply qualify him for the important duties of the position, has been chosen to manage the new office, and has already taken up his duties in rooms 1627 and 1628 of the Masonic building, 71 West Twenty-third street.

S. S. Hutchinson, president of the American, has for a long time been recognized as a master producer and much of the success of his many productions, such as "The Diamond from the Sky," "The Girl and the Game," and innumerable regular releases, has been attributed to the fact that he has always given his personal attention to the preparation and actual making of every photoplay.

Mr. Hutchinson has wisely determined to continue this policy of personal supervision, so that when he and his associates decided to confine the future activities of the company to the biggest and most desirable attractions that can possibly be procured, the necessity of a metropolitan office became apparent.

James Kirkwood, director, and Mary Miles Minter, star, are already working on American productions, and negotiations are now under way with two of the most famous feminine picture stars in the world, also with three great dramatic stars who will be presented in the play or plays with which they are most closely identified in the mind of every theater-goer in the land.

The guiding idea in this new departure will be the careful study of the real demand of the generality of picture audiences, and the development of the artistic and technical phases of the motion picture along lines most conducive to the permanent success of the industry.

A frequent cause of failure of individual productions which have had the advantage of a great star or a great play has been the weakness of the connecting links. A great star needs equally great directing, and a great play or story is frequently ruined by incompetent "scenarioizing." Granted that these major requirements have been fully met, there is still the peril of improper technical and scenic preparation, hopeless camera men, bad laboratory work, and last, but still important, unskilful advertising.

Chester Beecroft.

To guard against the operation of any such faults in the "ultra" productions of the American Film Co., Mr. Hutchinson has instructed Mr. Beecroft to contract with the greatest actors in the world, with the authors of current works of fiction and drama for their most striking successes, and original stories to be written for special stars, experienced scenario writers who have had literary training to put such creations into "working" form for the studio, master directors of the Kirkwood class, crack cameramen, etc., etc,

S. S. Hutchinson.

When John R. Freuler, president of the Mutual Film Corporation, advanced the policy of that distributing organization to its new point of commanding efficiency by limiting its releases to brilliant and pretentious big star or big photoplay productions, each capable of creating its own individual business and profit for the exhibitor without depending at all upon any other Mutual releases, the American was the first company to see the wisdom of the plan and put it in instant operation.

That the American is in earnest in its determination to produce only the "ultra" in motion pictures, and is properly equipped to do so, will be apparent to all when it is recalled that it was Mr. Freuler who conceived the idea and worked out the details of the contract whereby Charley Chaplin is now receiving $10,000 a week, plus $150,000 bonus. Up to date the Chaplin-Mutual Company is the most spectacular monetary success ever executed in the realm of films. Mr. Freuler is one of the principal stockholders in the American and is vitally interested in its progress so that it becomes reasonable to expect that the Chaplin standard will be closely followed.

Mr. Beecroft will also handle the export department, as far as sales and contracts are concerned, of the American, Lone Star (Charlie Chaplin), North American ("Diamond from the Sky," etc.), "Damaged Goods," and some others, and special advertising on the newly acquired stars and the series of pictures in which they will appear. This means a real man's size job but no one doubts Beecroft's ability to handle it.

THE PICTURE MENACE

Liquor Interests and Churchmen Both Call for Censorship, for Opposite Reasons—Pictures Are Really Undeniable Uplift

By E. D. Horkheimer

Secretary and Treasurer Balboa Amusement Producing Company.

And now moving pictures are branded as a menace to the liquor business.

"What are we going to do about the Movie Menace?" asks Mida's *Criterion*, the official organ of the Wholesale Liquor association. This article is a strong endorsement for the influence exerted by the silent drama for morality and reform. In visualizing the havoc wrought by liquor the screen is making it unpopular. This is tending to decrease the liquor business to such an extent that the liquor dealers are "viewing with alarm" the inroads made upon their business and therefore brand the movies as a menace.

There are other reasons for the liquor dealers to be alarmed because of the growing popularity of the moving pictures. The men who used to spend all their time and money at the corner saloon are now spending it at the moving picture houses and they are taking their families with them, thus promoting domestic unselfishness. That this is pinching the liquor traffic is clearly shown by the protest which has arisen.

The strange thing about all this is the conflict of interests arising. In the demand for censorship there are two forces diametrically opposed to each other advocating the censorship of moving pictures. They are the churches and the saloons. They unite in demanding that the same sort of scenes be eliminated but for entirely opposite reasons.

Mida's *Criterion* objects to barroom scenes, brothels, cabarets, etc., where "you see liquor in its worst aspects," and regrets that films do not show it in the better light as at the banquet and in the home.

The reformers assert that the use of the sort of scenes the liquor people would have us eschew serves to undermine morality and tends to mislead many who would not otherwise know of such things.

The liquor people have grounds for their apprehension. They have at last found a competitor which competes. I grant you that all pictureplays may not be on the highest plane desirable. Yet at its worst, I do not believe that the entire output of photoplays to date has done as much harm as a single dive where liquor is sold in a big city.

When they claim that "pictures have made a goat of liquor" they hit the nail on the head. The friends of liquor are growing steadily fewer. In my opinion the liquor people made a tactical blunder when they started out to discredit the screen, hoping thereby to reap a benefit. The truth of the matter is that the devil's tail has been twisted and now he's hollering. Pious-like the liquor people are trying to put the picture producers on the defensive; when in truth we are prosecuting a powerful educational and reformative influence.

As it looks to me the issue before the people is, "pictures or liquor." I say this advisedly for the whole contention right now hinges on censorship. As we are making photoplays there is an effort to protray certain phases of life as it is. You can't make a picture of any sort without light and shade. Compelled to cut out the darker side in which liquor figures strongly and you destroy the story—I mean the lesson. I do not believe any producer of consequence introduces liquor or any seamy phase of life just for mere wantonness. It is there because it plays a part in the life we are trying to reflect. But censor our pictures and you hush up the very thing that the powers of darkness want soft-pedalled. In other words, you play into the very hands of the liquor dealers, thus prolonging liquor's sway.

Yankee Films Increase in France

The curtailment in the production of French and Italian motion picture films, owing to conditions created by the war, has caused a considerable increase in the use of American films. Although American motion pictures have always been popular with St. Etienne audiences, their regular appearance on the weekly programs of the local cinemas has developed from the general excellence of the pictures shown. Inquiries among exhibitors and spectators emphasize their satisfaction with the films, which are usually advertised by American lithographic posters.

Four large and several small theaters cater to the admirers of motion pictures in St. Etienne, the reels being supplied by one or the other of the two principal syndicates (Pathe or Gaumont, of Paris) which receive the American films direct or from London agencies. The programs run a week and embody a varied selection of comedy, educational and dramatic pictures. While at present patriotic and war pictures are naturally strong attractions, the standard plays of well known authors adapted to the scren are also great favorites. The cowboy or western drama has more or less had its day, but the comedy and dramatic pictures showing scenes of American cities and resorts are well known and appreciated. The first continued story—an American production—with its daily publication in one of the Parisan journals, is a feature in several of the theaters at present.

Prices for the usual two-hour performance range from 12 to 30 cents. One performance is given each evening with two matinees on Sunday, while on Thursday there is a special educative program for school children. The continuous performance as given in American cities is unknown here. The theaters are comfortable, sanitary, and well conducted; they usually employ an orchestra, and are largely attended by all classes of the population.

It is very likely that Douglas Fairbanks' next Triangle release, "In the Carquinez Woods," to follow "Flirting with Fate," will have its premiere at the New York Rialto Theater, according to a recent telegram from S. L. Rothapfel, the manager of the Fine Arts star. The story of "In the Carquinez Woods" is based on the much talked of California novel, bearing the same name, by Bret Harte.

Mr. John Robertson, a well known actor, who has made an enviable reputation for himself by reason of his artistic work, has been appointed to a directorship by Supervising Director Ralph W. Ince, of the Vitagraph Company, at the Bay Shore, L. I., studios. Mr. Robertson possesses peculiar fitness for this field of the motion picture industry by reason of the fact that in stage work his efforts have always been for the best in the production.

Current Releases Reviewed

"The Come-Back" and "The Snowbird"

Two Metro Features Present Well Known Stars. Reviewed by Thomas C. Kennedy

HAROLD LOCKWOOD and May Allison make their first Metro appearance in a melodramtic comedy written and directed by Fred J. Balshofer. "The Come-Back" tells the story of a wealthy youth who engages himself with "bubble busting," which, the inserts state, is a favorite Broadway pastime, until his father becomes disgusted and tells him that he is not worth his salt and then Burt determines to go to work.

The play has been well produced and directed. The action, aided considerably by subtitles written in a humorous, George Ade sort of style, moves at an even pace and it is rather colorful. When Burt sets out to prove that he is worth his salt he makes immediately for his father's lumber camp. There he is at first laughed at when he asks for a job, but the foreman puts him to work marking logs.

Of course, there is a pretty girl at the camp. She is prettier and more lastingly attractive than any of his former city girl friends; they proved fair-weather friends, for when Burt went broke they deserted him. He learns that muscle and fighting blood play a large part in love making at the lumber camp, and after taking a beating from Patta's admirer he starts tree-chopping to build up.

One day he finds some positive evidence of the foreman's crooked dealing. Ridgeway knew he was being robbed, but he never could locate the guilty party. When Burt forces a confession from the crooks he wires his father about it. Also, he says in the wire that he has found a girl who thinks him worth his salt. This is splendid news to Ridgeway, and he answers with congratulations and the hope that Burt and his wife will come to him soon.

Harold Lockwood was presented with all sorts of opportunities by this story and he made use of all of them. He is in the center of the stage all the time, but he does things so well that this is an advantage. Miss Allison is a pleasing Patta. Lester Cuneo, George Henry, Mitchell Lewis and Clarissa Selwynne

Mae Allison and Harold Lockwood in "The Come-Back."

complete an effective supporting company. Produced by the Quality Pictures Corporation, "The Come-Back" is entertaining in a not common sense of the word.

"THE SNOWBIRD"

Mabel Taliaferro in the role of a most independent American girl lends singular charm and a rarely delicate style of beauty to "The Snowbird," a six-part Metro offering written by Mary Rider and directed by Edwin Carewe. As Lois Wheeler, the vivacious and strong-willed girl, who courageously travels to the hills of the Northwest to prove her father's innocence of any wrong in a certain business deal and to save herself from a distasteful marriage, Miss Taliaferro is fascinating and it is her characterization which stands out as the feature of "The Snowbird."

Edwin Carewe does some fine acting in the character of Jean Corteau and James Cruze is admirable in a heavy role. The company and an interesting production are superior to the story, which seldom grows real or impressive through any force of its own. The best dramatic situation comes when Jean promises to

Mabel Taliaferro and Edwin Carewe in the novel play, "The Snowbird."

remove the all-important papers from the hiding place and give them to Lois, who has already stolen them. For the rest the play is good simply because it was capitally produced and effectively acted.

Lois is somewhat of a flirt. She amuses herself by making Bruce Mitchell, who is very rich, pay her a great deal of attention. When she emphatically refuses to marry him, Mitchell demands that her father give him the deed to some lumber property he bought from Wheeler when the latter was financially embarrassed. The father is unable to produce the deed and Lois then resolves to go to Canada and procure it from Jean Corteau. Masquerading as a boy, she is taken into Corteau's cabin. The result is that both are attracted to each other and in the end, after Mitchell has been disposed of, they marry.

The action laid in Canada has atmosphere. Effective snow scenes in which several dog sleds are used bring this about. Warren Cook, Arthur Evers, Kitty Stevens, Walter Hitchcock and John Melody appear in the supporting cast.

"The Inner Struggle"

American Mutual Masterpicture Released June 12. Reviewed by Genevieve Harris

WHILE the story told is well presented and holds the interest closely, one is tempted to speak first of the excellence of the technical side of this picture. Edward Sloman, the director, has succeeded in getting some very fine lighting effects, both in interior and exterior scenes, while there is a presentation of a storm at night which is beautifully done.

This drama is of high class throughout, in sincerity of effort and in success of attainment. The story, written by Julian La Mothe, is interpreted by a capable cast of actors, chief among them Franklyn Ritchie, well fitted for the part of the unselfish doctor, Roy Stewart, who plays convincingly the heavy role of Harry Elliot, and Winnifred Greenwood, at her best as Mira Hamilton, who marries a man to reform him.

The play begins with an unusual setting, a leper colony on a far-off island. The physician is Dr. Grant. The arrival of a woman who, although free from the disease, refuses to be separated from her husband, who has been sent to the islands, recalls to Dr. Grant's mind another story of devotion. The story is told as Dr. Grant recalls it. It is of his own devotion to Mira and of her loyalty to her worthless husband.

Mira is fascinated by Harry Elliot and in spite of the warning of Dr. Grant, her true friend, she marries him. On the very eve of their wedding, she is disillusioned, but tries to awaken the better nature in Elliot. In this she is aided by Dr. Grant, who loves her is grieved by her unhappiness. It is a difficult struggle, and comes near being a tragedy. Elliot, who has been drinking,

is angered at Grant's solicitude for Mira and attacks him. Events leading to this scene, which is the turning point of the play, are well arranged, and the storm which accompanies it heightens the dramatic effect.

After this, Grant gains control of Elliot and reforms him.

The marriage takes place, to Dr. Grant's sorrow.

Then, when his work is done, he accepts the appointment to the leper islands. For he and Mira have discovered their love for each other and believe it best that Grant go away.

This part of the story Dr. Grant reviews in memory. Then comes a letter from Mira telling of her husband's death and Dr. Grant prepares to return home. His love for his patients and his work make him reconsider, however. Then he discovers that he has contracted leprosy and must stay.

Telling so much of story as a cut-back retards the action somewhat, for we wait for events to catch up with the present time, which they do not do until the last few scenes. The story gains by the avoidance of the conventional ending, however, and its strength and sincerity make it a thoroughly satisfying offering.

"The Iron Claw"

Fifteenth Episode of Pathe's Serial. Reviewed by Thomas C. Kennedy

"THE IRON CLAW" boasts no more interesting episode than "The Double Resurrection," which is the fifteenth or the first chapter beyond the original length of the serial written by Arthur Stringer and produced under the direction of Edward Jose. Judging from this episode no mistake was made when the number of two reel releases was increased from fourteen to twenty.

The most thrilling incident in this episode is where Margery, bound hand and foot, is thrown upon the railroad track, where she helplessly struggles to save herself from the express train fast approaching her. Fortunately the Laughing Mask is in the neighborhood, so the train is switched and Margery saved. It is only a few feet from where she lays that the train swerves to the clear track. This is strenuous melodrama, but it thrills and it will satisfy.

The noteworthy development of the story occurring in "The Double Resurrection" is the return of Davy, who was supposed to have died some few chapters back, and also the reappearance of the Laughing Mask. As far as this chapter goes, Davy is not the Laughing Mask, for while the latter is saving Margery the former is seen in cut-backs with the party in pursuit of the Iron Claw. This may start some of the serial's followers guessing all over again.

In the opening scene Legar and his henchmen discover that the money and securities they stole have disappeared. A veiled woman, or man it later proves to be, listens to the irate gangsters through a dictaphone. He learns that one of the gang is dissatisfied and will leave the villainous fold. He meets the member and on a promise of giving him half the stolen treasure, receives a confession clearing the Laughing Mask of the crimes charged to him.

The veiled person then asks Mr. Golden to visit a certain house the next day that he may be convinced that the Laughing Mask is not a criminal. At the meeting, made exciting when the Iron Claw makes an attempt upon the veiled one's life, Margery and her father find to their amazement that Davy and no other is the one masquerading in the feminine attire. The Iron Claw strives to recover the treasure. He secures it and Margery too. The latter he leaves on a railroad track to perish and the former he takes with him into the woods nearby.

Pearl White's exhibition of daring in the express train episode is a reminder, hardly gentle by the way, that she has been called the "peerless, fearless girl" for reasons wholly grounded on fact. Margery's change of residence from the town to the country home comes at a good time. The action has the advantage of settings that are seasonable and also the new and handsome interior settings in her home please very much.

"Hypocrisy"

Virginia Pearson in a Five-Reel William Fox Drama. Reviewed by Genevieve Harris

THE story in this offering contains a number of dramatic scenes skillfully put together, but its most unusual and pleasing feature and the thing which one will remember longest is the very clever manner in which humor is interspersed with the emotional scenes. While to Virginia Pearson's acting is due much of the appeal of the story, to Kenean Buel, the director, should go the credit for making an out of the ordinary production from ordinary material. Another point of excellence is that this humorous material, instead of destroying the dramatic atmosphere, is an effective contrast. And it proves very entertaining to the audience.

As suggested in its title, the play is directed against the shams of society. Virginia Pearson plays Virginia Trent, a society girl whose ambition is to marry a rich man. She becomes engaged to Warren Presbry, whom she really loves, but when Presbry loses his wealth, Virginia's mother has the wedding stopped. Virginia takes her first step in her rebellion against society when she elopes with the now penniless Presbry.

The next acts of the play show the semi-tragic attempts of Virginia to play the economical housewife. Though her intentions are good, she soon slips back into her old habits of life, and finds herself in debt. A former suitor, Hutchins, who had been favored by Virginia's mother, offers to aid her and though she refuses his money, she continues to see him and to go further into debt. At last, when Hutchins offers to buy from her stock in a certain corporation, which her husband had given her and which had depreciated in value, she is glad to sell it. But a number of circumstances in this connection arouse her husband's suspicions. There is a quarrel and Virginia leaves her home, but she refuses to go back to her mother or to divorce her husband and marry Hutchins. Instead she lives with an aunt, and sets out to earn her own way.

Then the action of the story quickens until Presbry, who is the district attorney, is accused of aiding an illegal merger by selling his stock in a company, the stock which Virginia had sold. Virginia accidentally learns of the plot against Presbry and daringly sets out to foil it. In doing so she outwits Hutchins,

Virginia Pearson in "Hypocrisy."

with whom she has a very strenuous struggle, and wins back her husband's love and trust. Presbry is cleared and Hutchins convicted. Virginia regains control of the stock, which advances to its original price, and makes them wealthy.

While many of these situations are theatrical and not very

probable, they are interesting and the play as a whole is a good entertainment.

Supporting Miss Pearson are Alfred Swenson as Warren Presby, John Webb Dillon as Hutchins, and Ida Darling as Mrs. Trent, and Henry Leone, Lydia Dickson and Adella Barker.

"The Two Orphans"

Selig Three-Reel Drama Released June 12. Reviewed by Genevieve Harris

THIS Selig re-issue of their production of the famous story and stage play by Kate Claxton is interesting both for its own sake and in comparison with present productions. As a costume play, it has a number of good points, in photography and lighting effects and in acting. A notable cast interprets the roles skilfully. Kathlyn Williams and Winnifred Greenwood are Henriette and Louise, the "two orphans." Others in the cast are Charles Clary and Myrtle Stedman as the Count and Countess De Linieres, Adrienne Kroell, Lyllian Leighton, Leighton Stark and James O'Burrell.

The trend of events is not as clearly presented as it would be in a more recent production, but the story is generally well known. The most striking difference is noticed in the settings, which are those of the speaking stage rather than of the present day studio. But the offering in general stands up well under comparison.

A young noblewoman secretly weds a man beneath her in social station. A child is born to them, Louise, who is blind. When the secret marriage is revealed, the girl's father has the husband put to death. The baby is given to a peasant woman, and later the mother marries a man of her own rank.

About eighteen years later, Henriette, daughter of the peasant woman, who has died, takes her blind foster sister to Paris. There they encounter all kinds of trouble and become separated. They have a number of thrilling adventures, and in the end Henrictte marries a nobleman and Louise is reunited with her own mother.

"Fool's Gold"

Three-Reel Essanay Drama Released June 10. Reviewed by Genevieve Harris

WHILE the story of the young wife who gets into debt at the gambling table and who tries to meet her obligations without her husband knowing of the affair is not new, this Essanay production presents it with sufficient complications and well managed suspense to hold the interest throughout and to make of it a pleasing play. The acting of the cast of players is very good, effective but natural. Nell Craig is the young wife, Helen Rowe, and Darwin Karr is her husband. Patrick Calhoun and Marion Murray are Gilbert Judson, society crook, and Lois Bedford, his accomplice.

Mrs. Rowe is encouraged in her love of cards by Judson,

Mrs. Rowe has "beginner's luck."

and after early successes, she loses heavily to him. Since her husband has disapproved of playing for money, she does not tell him of her debt. When he gives her a valuable piece of jewelry she sees a way out of her trouble and, intending to give the real jewel to Judson, she purchases a paste imitation. But her maid is a thief (Alice McChesney plays this role well), and she aids a burglar in robbing the safe. They get only the paste jewels, and, since her husband believes the real ones to be stolen, Mrs. Rowe thinks fate is aiding her.

She takes the jewels to Judson at his apartment. A detective who had been called by Rowe to recover the jewelry has learned of Mrs. Rowe's debt and follows her. He arrives just in time to save Mrs. Rowe from Judson's unwelcome attentions and to arrest him as a much-sought criminal. He tears up the I. O. U. slips and takes the jewel, which he later returns to Rowe; but he does not reveal Mrs. Rowe's secret.

The various complications are clearly presented, and while there is much co-incidence in the story, it is handled in a plausible manner. The photography of the picture is good.

"The Dividend"

Triangle-Ince Capital and Labor Melodrama. Reviewed by Thomas C. Kennedy

WILLIAM H. THOMPSON carries the lion's share of what impressiveness "The Dividend" contains upon his own generously broad shoulders. This is so not because he is the one and only effective actor in the cast—the fact that Charles Ray,

A very human moment in "The Dividend."

to mention only one, is in the cast disproves any such thought as that, but the character presented him by this rather striking melodrama from the pen of C. Gardner Sullivan is in fact the only really notable one in the play.

The story contracts the living conditions of the capitalist and the laborer. While the luxury of the former and the absolute want of the latter may not be overdrawn to an extreme degree for the sake of contrast, we incline to the belief that the power the capitalist exercises over the worker is stretched considerably. In these days it is no easy matter for an employer who depends upon workers actually in possession of a trade to cut wages.

In this story John Steele makes up his mind to pay a record dividend to the stockholders in his corporation and he forthwith announces that there will be a decrease in pay. Nothing happens, except a few grumbles from certain employes. In the end we find that the increase in profits amounts to one and one-half million dollars for the fiscal year, which is a whole lot of money to save in wages alone. We thoroughly dislike to become technical in this sense, but here is a case where definite figures are quoted and everything is done to make the distortion of facts more vivid, and these are facts which are being distorted generally by writers and orators, socialistic and otherwise. We take it that people go to the theater to get away from arguments so boresomely overdrawn, and we complain.

Taking everything into account, though, one can readily see that "The Dividend" will take a firm hold upon audiences in general. The story ends tragically. The capitalist is so absorbed with his business affairs that he utterly neglects his son. The boy is worthy of every encouragement. His natural desires are lofty. He wishes to go to work, but the father writes him one check after another and practically urges him to go out and dissipate. He does finally, and becomes a drug fiend. On the evening Steel receives a silver cup in appreciation from his business associates, his son is brought home, a physical wreck, and he dies,

despite the earnest prayers of the father, now racked by bitter remorse and self-condemnation.

Charles Ray is alive to the opportunities given him and he carries the sympathy of the spectator consistently. Ethel Ullman and Margaret Thompson, who play an ungrateful part commendably, are also good. The production of the story in all particulars is entirely satisfactory. The ending is dramatically strong. What may be lacking in realness in this story is certainly made up for in the power of its melodramatic situations.

"The Evil Thereof"

A Famous Player-Paramount Production Released June 5. Reviewed by George W. Graves

"THE EVIL THEREOF" is predestined to meet with popular favor more as an embodiment of good acting and conformity to some of the grim facts of life, than as a production which

Marie refuses love and poverty for wealth and slavery.

has as its basis a skilful and entertaining plot. The story is old material, embellished in a degree with novel presentation.

Frank Losee becomes his role to perfection as the tempter, rolling in wealth, who leads the proud and wilful manicurist into his den and forever away from her barber lover, whose warning she scoffs at, saying she is old enough to care for herself. After the poor girl is ruined, her alternative is to marry the wealthy broker, with whom she lives a life of misery and self-reproach. The story comes to quite a daring conclusion when the wife, incensed by the humiliating recital of her unfortunate past at a dinner party, plunges a knife deep into her husband's bosom.

Grace Valentine plays an excellent victim of the tempter's wiles and of her own pique. Her performance is realistic and convincing. Crauford Kent also puts plenty of force into his portrayal of the unfortunate young barber. His manly attraction gives the sympathetic viewer the assurance that he will later find a sweetheart less prone to taste of the evil fruit.

Much good atmosphere and capable handling of important scenes is directly traceable to Robert G. Vignola, the director.

This production will no doubt be very much of an attraction to many but it hardly measures up to the standard set by past Famous Players productions.

"The Moonshiners"

Triangle-Keystone Comedy Featuring Al St. John. Reviewed by Thomas C. Kennedy

THE story of the city detective in search of the hidden still in the mountain who by virtue of his determination and a little courage finds both the outlaws' stronghold and a girl with whom he falls in love, is amusingly burlesqued in the latest Triangle-Keystone offering. This plot which has done such valiant service since the beginning of photoplays, requires not the usual broad comic treatment to be entertaining. And the scenario writer and director apparently realized the fact, for once the mountains are reached the spectator is presented with the old familiar romance with the pursued girl and the rescuing hero and with the occasional lapse into the real Keystone slapstick, "The Moonshiners" has no difficulty in holding attention and keeping the audience diverted.

Al St. John, whose effective clowning in many Keystone comedies has earned him the right to feature position in the cast, is the main figure in this picture. He is the expressman's assistant who reads dime novels and places himself in the role of the famous detective. While out hunting he meets the girl. Her suitor, the young moonshiner, who has not shaved for two days, attempts to embrace her, and rather than have this, the girl jumps over a cliff. Al rescues her and he is captured by the outlaws, but the girl intercedes. The rest of the story follows the course of many moonshine melodramas.

Alice Lake is a pretty and always charming mountain waif. Joe Bordeau is the villain, Bert Frank the revenue officer and Horace J. Haines has the other prominent part—that of the station agent.

"An Innocent Magdalene"

Artistry Is Keynote of Triangle-Fine Arts Drama. Reviewed by Thomas C. Kennedy

ARTISTICALLY, "An Innocent Magdalene" is distinctly worth while. This is something which simply cannot be said about the averagely good offerings. "An Innocent Magdalene" is far better than what is accepted as good, and this despite the fact that it contains not a single sensational melodramatic moment in its entire make-up.

The story is laid in the South and its plot is simple, quite so. It is the story of a girl whose love for a stranger to her town, which is in fact the Universe as far as her opportunities to reach out are concerned, is all powerful. She is so dominated by this affection that she leaves her aristocratic father who continually boasts of his ancestry and decries a social standard which holds that men are born equal and deserve equal opportunity.

The man Dorothy marries is worthy of her love. He proves it when he casts aside his former mode of living, which included gambling on a basis which put him outside the law. Sentenced to a year in prison, Forbes leaves his little wife with assurance that happiness will be theirs after he returns. During his absence a woman calls upon Dorothy and emphatically states that she is the legal wife. The stunned Dorothy, who is soon to become a mother, returns to her father's home. He orders her out and she is subject to the insults of the people of the town. Forbes returns to his home and on finding the woman there, tells her that past follies cannot interfere with his happiness now, and advises her to return to her husband. He then travels to Norwalk and is reunited with Dorothy.

The characters, all of them, are deftly drawn. The narrow father, who lives in the past, the gambler and Dorothy in whom the instincts of true womanhood flourish, are strikingly human. It is an appealing story and the treatment is nothing if it is not delicate and artistic. Allan Dwan had a splendidly constructed scenario to work from and an intelligent cast to work with. The director himself rose to the occasion and the result is "An Innocent Magdalene," a picture of rare charm. It is a picture which

Lillian Gish and Sam De Grasse in "An Innocent Magdelene."

creates and sustains a real and artistic illusion. Roy Sumerville wrote the scenario from the story by Granville Warwick.

Lillian Gish probably never had better opportunities and probably for that very reason never gave such an impressive characterization, and she along with Sam de Grasse and Spottiswoode Aitken and others in the cast compels admiration. One

is tempted to insert words of thanks into the flow of praise her performance in this picture honestly merits. Some day pictures such as this will be the rule more than the exception. That day cannot come too soon.

"The Making of Maddalena"

Edna Goodrich Appears for First Time in Morosco Pictures—Vivid Italian Story

"THE MAKING OF MADDALENA" as a photoplay of appeal is really made by what has been done for the scenario by the director and the cast which Edna Goodrich heads. The scenario is based on the play of the same name. The story whose central character is an Italian beauty is unfolded in an atmosphere of striking reality; a quality to which is attributable the sympathy and attention compelled and centered in a play concerning itself with things more theatrical than life-like.

Miss Goodrich, who as Maddalena appears for the first time in Morosco pictures, is happily cast, and for one possessing comeliness, pleasing personality and an ability to act well there is no more needed to make success a certainty. Her characterization is faithful in the extreme and commendably consistent. Maddalena is the daughter of an Italian peasant. Mistreated and abused by her drink-mad father, Maddalena applies to an artist's studio for employment as a model. She is engaged by George Hale who visits Rome more for the fun of it than a serious desire to study art.

Maddalena and Hale become quite interested in each other. On the evening of July fourth, Hale and his studio partner, Foster, give a celebration. Maddalena is one of the guests at the affair. Hale receives a note from his fiancee in America telling him that she wishes to marry another, and that he is free. Hale, spurred on by such forces as pique, alcoholic excitation and the threats of Maddalena's father, resolves to marry the model immediately.

Of course he repents, but realizing that the girl is not to blame, makes the best of his impulsive act. His father learns the circumstances and refuses to forgive him. Then troublous times come. Maddalena, now a mother, again poses to support her ill husband and the child. Hale's father leaves New York to find his son. He returns with George and the child, having deceived both Maddalena and his son. It is not until a few years have passed that Hale and Maddalena are reunited.

Forrest Stanley is at his best as Hale. Howard Davies,

Glimpses of tragedy and joy from "The Making of Maddalena."

John Burton and Colin Chase are prominent in the large and adequate supporting cast. The direction is by Frank Lloyd. The settings, handsome and tasteful, are typical of Morosco photoplays.

"Gloria's Romance"

"The Gathering Storm." Part Five of the George Kleine Serial. Reviewed by G. Harris.

CHAPTER FIVE of this serial, featuring Billy Burke, shows the finish of Gloria's party, which began in the previous chapter. It is presented in the same entertaining manner as were the scenes at the opera in chapter four. The work of the supporting cast of players is fine in this episode, especially Henry Kolker as Dr. Royce, David Powell who is well contrasted as Freneau, and Jule Powers as Lois Freeman Stafford.

Gloria's father, Dr. Royce and Lois are each disturbed at the growing friendship between Gloria and Freneau. Before the

Freneau repeats his proposal of marriage, made to Gloria five years ago.

party is over, Dr. Royce warns Freneau to discontinue his attentions to the young heiress, for Dr. Royce alone knows that Freneau first won Gloria's interest by a lie, that he was not her rescuer in the Indian episode. This scene between the two men at the party is a fine piece of acting.

After the party, the balance of the two reels covers a number of events in a rather disconnected manner, advancing the story, however. One of these points to a discreditable phase of Freneau's past life. Another deals with a sleigh ride which Gloria and Freneau take, when, as they stop at a wayside inn, Freneau repeats his proposal of marriage which he first made to Gloria in Florida five years ago. He is accepted.

Shortly after this, Gloria falls ill with pneumonia and Dr. Royce again comes to rescue her, this time from an incompetent physician. So we leave her, being cured of pneumonia by the fresh air method.

"The Destroyers"

V-L-S-E Blue Ribbon Feature Stars Lucille Lee Stewart. Reviewed by Thomas C. Kennedy

"THE DESTROYERS," a Blue Ribbon feature whose story is based on James Oliver Curwood's "Peter God," is an impressive five-reel melodrama, which in the dramatic force of certain of its situations gives evidence of able treatment on the part of the director, Ralph W. Ince. The action of the play is laid in the Northwest and the fashionable circles of New York. This is a contrast which seldom fails to impress, it imparts a certain virility to the play. This quality marks the picture Mr. Ince produced.

The snow scenes, especially the one which shows the dog-drawn sleigh far, very far in the distance, are good in more senses than one. Besides being pretty pictures, they advance the story's dramatic effect. For the most part, the photography is good. The interior settings, in regard to cabins and wealthy New York homes, are as pleasing as the outdoor locations mentioned above. The staging as a whole is good. Some newspaper headings used in the inserts could be greatly more newspaper-like, but as is so of one or two technical errors which we saw, forgot and had pointed out to us after the show, these are things which we will never allow to divert our attention and appreciation from the really good things a picture contains. "The Destroyers" has much to recommend it.

The story opens in the Northwest. Josephine McCloud, a New York woman, arrives after a trying journey at Fort McPherson. She is made welcome in the home of Philip Curtis, of the Royal Northwest Mounted Police. While relating an experience which his mother insists Josephine must hear, he mentions the name of a man of strange habits. Josephine is at once interested in this Peter God. It transpires that Peter God is her husband and he left her and all his friends after an enemy had maliciously discredited him. She has come because the truth concerning the supposed attack which her husband had made upon a certain woman and the murder he believed would be charged against him was made known in the dying confession of the

Lucille Lee Stewart makes her first appearance in Blue Rib-

bon features as Josephine. The part is not without difficulties and it is to the credit of Miss Stewart that she pleases so well. Huntly Gordon is Peter God, John Robertson a splendid heavy, and Richard Turner is Curtis. Virginia Norden, Florence Natol

Lucille Lee Stewart and Huntley Gordon in "The Destroyers."

and Harry Mayo complete a cast of ability. The camera work was in charge of Jules Cronjager. "The Destroyers" is a good screen melodrama. It is unqualifiedly interesting and at times really impressive, which adjective was and can be honestly applied to the picture as a whole.

"A Gutter Magdalene"

Lasky-Paramount Melodrama Features Fanny Ward. Reviewed by Thomas C. Kennedy

FANNY WARD is wholly pleasing and at times she touches a dramatic note as Maida, a country girl who has been lured to the city by an attractive crook and thereafter she is "A Gutter Magdalene." At least the title and some of the inserts tell us so. As a matter of fact, one must take their word for it, the action fails to show her as anything but a victim of circumstances who protests continually because her not legal husband persists in being crooked.

"A Gutter Magdalene" will appeal, it's that kind of a picture. The finish of its production, the characters' sympathy-winning qualities and the manner in which they are enacted, all combine to make this offering one whose success with picture-goers there is little doubt of. Fanny Ward, besides heading the cast technically does so actually. She is attractive as the beautifully gowned victim of Jack Morgan, and also as the Maida who has become a Salvation Army lass.

The spectator is carried to some quite striking melodramatic situations. Just how these situations are brought about is another matter. Looking back on it all, we fail to recall any one situation that was brought about with any amount of logic or consistence. If one starts to ask questions as to the whys and wherefores of the actions of several characters one realizes that fundamentally the motion picture screen has told us stories greatly superior. But—and now we come to the all important phase of the picture—interest is sustained and the story is so finely produced that the weak spots will vanish in thin air when "A Gutter Magdalene" is shown to its public.

Maida is the central character. Her husband, so to speak, brings a visitor to the city who has a number of thousands of dollars in cash about him, to their apartment for a friendly game of poker. Steve discovers, after losing heavily, that he is being cheated. He pulls a gun but he is tricked again and hit over the head with a bottle. Maida is disgusted with all this and she hurries out of the house, determined to leave Morgan. When Steve awakes he is wearing old clothes. He is arrested as a vagrant.

Maida joins the Salvation Army and while serving food at the barracks she encounters Steve, looking a bit the worse for his evenings in the parks and his old clothes. This is the beginning of a romance between the two. Morgan locates Maida and tries to force her to return. When he sees her with Steve he realizes that if they reach the police with their story he will be sent to jail. He decides to prevent this and does it by notifying Steve's employer, who believes his trusted assistant has stolen the money entrusted to him, and tells him just where Steve can be found. In view of the fact that the employer immediately has Steve arrested, Morgan's act seems very reasonable indeed; provided you accept the theory that all criminals lack mental balance. In the end Morgan is killed, Steve's money returned and his marriage with Maida a foregone conclusion.

George H. Melford produced "A Gutter Magdalene," and he is deserving of credit. The production leaves nothing to be desired and in many cases it leaves a lasting impression. Jack Dean, Charles West, Robert Bradbury, Billy Elmer and Gertrude Kellar all give satisfactory performances.

"Civilization"

Thomas H. Ince Presents Magnificent Spectacle. Reviewed by Thomas C. Kennedy

UNKIND things have been said about them but the fact remains that comparisons we always have with us. Thomas H. Ince's huge spectacle "Civilization" will for some short time to come be subject to comparison with the photoplay achievement whose fame is now a matter of film history, but "Civilization" has nothing to fear from the contrast of values, for every really great photographic accomplishment hitherto shown upon the motion picture screen is to be found in this magnificent presentation, and there are effects never attempted in the past which carry the picture to its ambitious goal.

Unquestionably the standards of motion picture production are immeasurably heightened by "Civilization." Countless numbers of its scenes are of such magnitude and power as to amaze a public long since blasé on the subject of pictures. The film confronts the spectator with scenes on the battlefield of a modern day, up-to-date naval warfare, a city entirely devastated by an attack from the air, interiors of a king's palace and views of a peaceful countryside, and all are so massive, so overwhelming as to leave one awed and impressed.

Connecting these quite stupendous scenes is a story by C. Gardner Sullivan. Blending allegory and realism with good effect, the story tells of a king who has expended his efforts and the power invested in him to build up a vast and wonderfully organized military force. In the beginning we see the king's subjects enjoying happiness and building firesides upon the wholesome prosperity of a nation content and at peace with the world. When a question arises between Wredpyrd and a neighbor nation its settlement is left in the hands of the ruler. Proud of his fighting machine, the army and navy whose efficiency reflects his own military genius, the king is helpless in the clutches of his ambition to shine before the world as a truly great general, and he decrees that Wredpyrd take up arms against brother men who march under a different banner.

From a state of true happiness to one of sorrow and appalling anguish, Wredpyrd with the news that war has been declared, is at once plunged into darkness. Count Ferdinand, who is a cousin to the queen, is the inventor of an under-sea boat. This engine of death is the pride of the now brutalized king. Ferdinand is in love with a girl of common birth and the king

One of the big sets in "Civilization."

promises his consent to the marriage to encourage the commander of the mighty submarine to brilliant accomplishment with his murderous invention. Katherine, now a member of a society of women who protest against all this frightful strife, converts Ferdinand to the cause of humanity.

When he receives orders to attack a passenger ship carrying munitions, a vision of the result of obedience to his king comes

to him. Ferdinand opens the sea-valves and all aboard the submarine but he are lost. For a long time he is at death's door. In this condition he encounters the Christ. In the body of Ferdinand, the Spirit of the Christ returns to his world of legalized murder and devastation.

This is the beginning of a series of incidents which bring the king to a realization of the horror for which he is responsible, and at the moment when one more vicious attack, certain of success, will bring him victory, he announces that the terms of peace are to be accepted, though he as a soldier is in no way glorified by this procedure.

"Civilization" concerns itself entirely with picturing war in its own horrifying colors. The causes of a war and a solution of their problems are not touched upon, it is enough that the picture shows what war means to the men, the women, and the children of a nation. Compared with its cost any possible gain, regardless of its importance to the nation, is insignificant. Thus "Civilization" brings home the fact that war is futile, and so in addition to being a picture whose wonderful scenes thrill the spectator its message is of importance.

The ship carrying women and children passengers which is torpedoed presents some of the most thrilling scenes ever projected. A whole city whose buildings have all the appearance of permanent structures is wrecked. That Mr. Ince spent a year producing "Civilization," that forty thousand people appeared from time to time in the production of the scenes, and that a complete city was built are all believable. Such statistics as these count for nothing if the finished picture fails but mean much if it is a success. As a photoplay spectacle "Civilization" is an emphatic success.

The players who appear in the leading roles are Herschel Mayall, Howard Hickman and Enid Markey. These three parts are admirably rendered. Prominent also in the cast are Lola May, George Fisher, J. Frank Burke, Charles K. French, Ethel Ullman, J. Barney Sherry and Jerome Storm, all of whom show ability in enacting their roles so adequately.

At the Criterion theater, New York, the picture is preceded by a prologue both appropriate and effective in creating the proper atmosphere. An attractive music score has been prepared by Victor L. Schertzinger.

"The Sheriff of Plumas"

Two-Reel "Mustang" Drama Released June 16. Reviewed by Genevieve Harris

THE human interest forms the strongest appeal in this little drama of the west. The old sheriff who had once been an outlaw but had reformed and who slips back into his old life to aid his son, is a figure which will win sympathy. The events give opportunity for some very fine exterior scenes and the photography is beautiful. Charles Newton plays the sheriff, Jesse Martin; William Stowell is Roy, his son, and Helene Rosson is May, Roy's sweetheart. Madeline Fordyce appears as Mrs. Martin, and Harvey Clark is Homes, the villian of the play. Others in the cast are Harry McCabe, Burr Ritchie and Ashton Dearholt. The acting in the play is good.

When the story opens Jess Martin, formerly an outlaw, but

Roy leaves for college.

now the sheriff of his district, decides to send his son, Roy, to college. But when the boy becomes one of a group of spendthrifts, the father is unable to provide him with enough money. At this time, Homes, who had been a former partner in crime of Martin's, reappears in the country and Martin, instead of arresting him, aids him in a robbery, in order to send the money to Roy. Homes continues his career of lawlessness and Martin does not dare check him.

Later Roy, realizing the evil of his ways, returns home. He becomes a deputy sheriff, his father's aid. Martin and Homes, in a quarrel, are both killed. Roy had learned his father's secret, but Mrs. Martin and Mae and the rest of the world believed that he died in the performance of his duty, a hero.

"The Perils of Divorce"

World-Peerless Five-Reel Release. Reviewed by Hugh Hoffman

EDWIN AUGUST is at his best when directing rapid-fire melodrama. In this production he is limited by the story which does not allow him a generous scope for action. The play is a society drama more or less inclined to be talky. In any

Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce."

other hands than those of Mr. August it would have been a talky play. But Edwin knows the value of action in a picture, and he has let no opportunity slip by to put action into it. The result is a snappy domestic drama which is relieved of any conventionality by the speed with which it is done.

Edna Wallace Hopper and Frank Sheridan are co-stars. They appear as a society couple who are happily married, even though the husband is considerably older than his wife. Their happiness is destroyed, however, by the scheming of a false friend, a woman who had formerly been a chum of the wife and who was bitterly disappointed not to have won her friend's husband for her own.

The loving couple are separated by false evidence. The husband eventually marries the false woman, while his first wife drifts downward until she becomes a dancer in a Chinatown cabaret. Later her husband's second wife elopes with another man and leaves a note explaining that the first wife was innocent. The misguided husband quickly sends to Chinatown for his first wife, and the picture ends with them happy once more.

"The Perils of Divorce" is not the most fitting title that could have been chosen for the picture. The peril materialized some time before the divorce, in the form of a false friend. Therefore it would seem more fitting to have called it "The Perils of Friendship." In some ways divorce is too good an institution to be misrepresented and made to stand the responsibility for the work of a schemer. Divorce may have its evil side, but why defame it unjustly?

There are some very fine effects in this production. The most novel one of all is that of an ice skating scene at night with fireworks. The scene is toned a dark blue and tinted pink, which makes a very beautiful effect, and with the fireworks and side lighting it is one of the prettiest photographic results that has been obtained in pictures in a long while. The interior scenes are extremely rich and tasty. The exterior scenes were taken on a beautiful estate on the Hudson river. Glimpses of the river are had occasionally. In the skating scene Miss Hopper takes her life in her hands when she skates through a hole in the ice and remains submerged in ice water for some few minutes.

Miss Hopper and Frank Sheridan are ideal in their respective

parts. As a happy mated couple representing May and December, they are real convincing. Their happiness seems like real happiness, and their sorrow is real sorrow. As a happy married couple they are assisted in their work by little Miss Carroll, who played their half-grown daughter in a charming manner.

Taken as a whole it is a mighty absorbing domestic drama; one without any glaring faults and with many admirable points in its favor. It will be strong enough to hold any well seasoned moving picture audience, and is almost certain to give satisfaction in any kind of a theater.

"Convicted for Murder"

Two-Reel "Flying A" Drama Released June 12. Reviewed by Genevieve Harris

A WELL presented demonstration of the way in which a net of circumstantial evidence might be woven about an innocent man is contained in this play, which Thomas Ricketts directed from a story by Anthony W. Caldewey. The sequence of events is clear and is worked out in an interesting manner. A capable cast interprets the characters, Edward Coxen playing the lead as Elliott Reynolds, the man falsely convicted for murder. The other players are George Field, Lizette Thorne, Charles Newton, Jack Farrell and Harvey Clark.

Elliott Reynolds, a newspaper reporter, is sent to investigate charges of graft against Gordon Helm. Elliott, who is engaged to marry Helm's daughter, Louise, gives Helm warning of his paper's intentions. Helm does not believe Elliott can or will use the information against him and he is both alarmed and angry when he later learns the extent to which Elliott has gone. He and the reporter have a quarrel and Elliott leaves the house, to return a minute later to telephone, when he finds Helm dead of a bullet wound. The butler tells of the quarrel and Helm's friends try to have Elliott convicted for murder. While he is on trial and when things are going against him, a note is discovered in which Helm explained his reason for suicide.

Although not very convincing when analyzed, the story will prove satisfying to the average audience.

"The Fireman"

Second Mutual-Chaplin Comedy Released June 12. Reviewed by Thomas C. Kennedy

"THE FIREMAN" shows Charlie Chaplin at his best. This the second Mutual-Chaplin release is diverting all the time and in several instances its fun is decided enough to justify it being termed an uproarious two-reel comedy. In "The Fireman"

Charlie Chaplin and Edna Purviance in "The Fireman."

the comedian whose distinctive acting has won him such amazing popularity brings to bear all the funny mannerisms and tricks for which he is noted. He includes a little of the "serious" acting he does so well and which never fails to have an effect of pointing the comic business immediately following.

The picture starts well. It is not unusual for a comedy to travel well toward the end of the first reel before the spectator responds naturally to its mirth. But the first few scenes of "The Fireman" mark the beginning of the fun which continues through to the end.

The sliding pole, a fire engine which comes in handy around lunch time, it being only necessary to turn a spigot to have coffee, rich in color and smoking hot, and other aids numerous and varied assist Chaplin in provoking laughter. He is the driver of the engine. Morning practice finds him still asleep and when he does appear the captain takes measures to discipline the delinquent. Discipline consists of a few kicks, some blows, several of which go astray, and threats to be really rough should it happen again. The captain's sweetheart and her father call at the engine house. Charlie is quite romantic and his admiring glances are not discouraged by the smartly dressed young lady. The father plans to collect his insurance, promising to give his daughter in marirage to the captain if he refuses to answer the alarm that night. All is in readiness when a real fire starts. The company, after many delays, arrives at the scene of conflagration. The father's plan fails. He starts the fire and walks from the house, quite ignorant that his pretty daughter is trapped in an upper room. Charlie proves himself a hero, saving the beauty in distress. He pretends prostration, but when the others hurry off for water, he comes to and walks off with the girl.

Edna Purviance, like many of the others in the cast has nothing much to do. In her scenes with Chaplin she is good and altogether she makes a fitting prize for one so courageous as the fireman of Chaplin. The settings and all properties merit special mention. Apparently nothing was spared in staging the picture. It is not necessary to assume the role of prophet to conclude that "The Fireman," wherever it is shown, will be unreeled to the audible delight of screen patrons.

"Who's Guilty?"

Fifth and Sixth Releases in Pathe-Arrow Series. Reviewed by Thomas C. Kennedy

THERE is a certain grim propriety to the word's "Who's Guilty?" which fade into the closing scenes of the fifth and sixth issues in this series produced by Arrow and released by Pathe. This may be taken to mean that "Sold Out" and "Sowing the Wind," the fifth and sixth releases in the series, are up to the standard set by the first few "Who's Guilty?" plays, and in the event of this being the case the proper impression has been conveyed, for the two dramas in question are admirable from every standpoint.

Though treated from different angles, both "Sold Out" and "Sowing the Wind" involve parents who interfere in the love affairs and marriages of their daughters directly in the fatal question. "Sold Out" is the story of a girl who marries the man of her choice. He is not wealthy and on this account alone the mother is not in sympathy with her daughter. Leila and her husband depart for the West. He owns some mining property out there. Accustomed to every comfort in the home and much society Leila is not thoroughly satisfied with the new order of things. They live in a shack and though the mine gives every promise, no metal has as yet been unearthed.

Tom consents to her paying a visit to her mother and father. Again in New York, Leila frequently meets the wealthy Halsey Brent. She tells him that she is willing to sell her stock in her husband's mine for ten thousand dollars. Brent has the claim investigated and finding that it is good property, buys the stock, presumably out of friendship. Tom, having discovered valuable ore, comes to New York to answer her mother's letter pleading with him to free Leila so she may marry a man who can give her a home such as she has been brought up in. He arrives in time to witness a scene in which Leila denounces Brent, and, angered, he attacks the latter. Their scuffle about the room causes Leila to fall down a flight of stairs. The fall causes her death.

"Sowing the Wind" tells of a girl who is courted by two brothers. Her favor gradually turns toward the younger and less prosperous of the two. Both Hugh and Henry are in the employ of her father. Henry is the more efficient business man, and he is favored by the father. One day Hugh and Marjorie are secretly married. That very day a collection of valuable papers disappear and Hugh is accused by Turnbull. Though he is innocent, his brother and Marjorie advise him to hide until the affair has been settled. To prevent an embarrassing situation, Henry tells the father that he and Marjorie were married.

To elude the detectives, Hugh arranges matters to make it appear as though he committed suicide. This news, generally believed, greatly shocks Henry and Marjorie. Shortly after this the papers are found where they fell and were concealed through carelessness on Hugh's part. Some few months elapse. Marjorie now feels that she really loves Henry and they are married without making their former deception known. On this day Hugh returns. Acting hastily upon the word of one who is

honest but misinformed, he gives way to anger and resentment. The result is that the girl's father is accidentally shot and his brother accused of the deed.

In these pictures Anna Nilsson and Tom Moore are seen to good advantage. These two players are splendidly suited to play opposite each other, and individually their performances please greatly. The supporting casts are entirely good.

"The Magazine on the Screen"

The Latest Paramount Pictograph Deals with Timely Subjects. Reviewed by George W. Graves

AMONG the interesting things to be seen in the latest Paramount Pictograph weekly magazine are views of the making of our huge guns, which give a correct idea of the skill and vast energy expended in their construction. A sub-title points out the government's appropriation for the manufacture of these monster weapons of defense as being too scanty and suggests that the maintenance of men in army posts drains too much of the government's funds.

This picture also contains an interesting test for the mind in rearrangement, after which, if the spectator proves efficient, he is told that he is eligible for an executive position. Another interesting section of this offering is that which shows the exercises employed by Madame Montessori in the development of children, mind and body.

The most recent Burton Holmes travelogue brings some of the grotesque peculiarities of distant lands within easy reach of the photoplay enthusiast and shows him many things, which, although serious enough in their execution, prove laughable to us people in the Western Hemisphere. With Mr. Holmes and his party we visit the Sultan of Sulu in his domain near the Philippine Islands and behold some of the customs and people. Seen from the American eye, the dress of these natives is only rivaled in its grotesquesness by their snake-like dance, half Egyptian and half Sulu, which concludes the picture.

The ludicrous expressions that can be delineated upon cartoon characters, especially animals, and the disproportionate antics of these drawn forms, get some of the heartiest laughs in the comedy field. Not an exception to the rule is "Farmer Alfalfa's Tentless Circus," a riot of fun in which an obstinate mule is lord of all he surveys by virtue of his forty horsepower kick. But afterwards we see the downfall of this insurgent beast in a very emphatic manner.

'The Stained Pearl;' 'An Old Man's Folly'

Two Knickerbocker Features Released on General Program. Reviewed by George W. Graves

A THREE-REELER which contains as much action as many a five-reel subject is "The Stained Pearl," a Knickerbocker star feature, produced by Horkheimer Brothers and directed by Fred Huntley. Its release date is June 9. Murderous villainy runs riot over the greed for an enormous pearl which is ultimately lost, as are the lives of four men who struggle in their turn for its possession. Tyranny on the high seas is well depicted in this drama. The story is simple, but effective as a three-reel offering.

Henry King is featured as Captain Ray, into which character he puts all the brutality and intolerance of a sea master of the old school. The rest of the cast includes Katherine Burke, Harry Southard, Charles Dudley, George Theilan, Frank Erlanger and Richard Johnson.

Two men having been killed for the possession of a great pearl, the gem is in the hands of the last murderer, Pietro. The latter ships on Captain Ray's vessel, where his prize is discovered and coveted by the mate. The captain catches the two fighting over the jewel and from then on he schemes to get it himself. Thinking he has killed his mate, Captain Ray hides his body in a huge chest.

In the ship's hold is the lover of the captain's daughter, who has been warned by the captain to keep away from the girl. He succors the mate and takes him to the hold. Captain Ray, now in possession of the pearl, hides it one night during sleep in the barrel of his gun. Later the captain encounters the mate, and, frenzied at what he deems an apparition, fires at and kills him, with the pearl as ammunition. Then Ray goes over the gunwale and sinks below the waves, and—the pearl is lost forever.

"An Old Man's Folly" is a picture of the same brand as the above, also in three reels, featuring Daniel Gilfether. Others in its cast are Marguerite Nichols, Les Willis, Richard Johnson, Phyllis Grey and Frank Erlanger. This picture is released June 16. The story deals in a true-to-life way with the weakness of an old man, who gives his wife's costly necklace to an adventuress and then employs a private detective. The latter proves untrue to his profession and, after discovering the real thief, joins the forces of the adventuress' pals in blackmailing the old man.

The story ends auspiciously for the weak father, however,

Pietro demands the pearl.

for his daughter's lover brings to bear some detective work of his own on the detective's methods. The lover enters the detective's office just as the latter is about to extort a blackmail check from the old man, and right then and there the detective is the recipient of the worst drubbing he ever received.

Factory Girls Over-Abused in Films?

And now from another corner of the country's commerce comes a complaint against pictures. The first group of business men to feel the power of the moving dramas was the liquor interests. It was claimed, strange to say, that whenever saloon scenes were shown they turned the people against all thirst institutions. In other words, taxation and misrepresentation was the complaint.

This time it's the garment makers. These manufacturers claim it is an injustice to them for the people to be shown, via film, factory girls worked to the bone, discharged, and generally abused. At their recent convention in Chicago, the National Association of Garment Manufacturers adopted drastic resolutions against "the untruthful presentation in factories." Copies of these protests were ordered sent to each of the film-producing companies.

We now look for the studios to present melodramas showing factory girls working under kind and generous bosses and with such conveniences as a free moving picture show in the luxurious rest room of the factory each noon hour.

Five well-known Triangle exhibitors of San Francisco and its outlying towns were recent visitors at the new quarter million dollar producing plant of Thomas H. Ince at Culver City. They are H. C. Schmidt of the Marques Theater in Palo Alto, W. Nasser of the Palace Theater in San Francisco, George Roy of the Burlinghame-Photoplay Theater in Burlinghame, E. R. Freidburg of the Lyceum Theater in San Francisco, and W. E. Corey of the Corey and Fairyland Theaters in San Francisco.

The title of the Douglas Fairbanks Fine Arts play following "Reggie Mixes In" has been changed from "The Assassin" to "Flirting With Fate."

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Many Metro Stars at Work

Harold Lockwood, Mae Allison, Edward Brennan, Mabel Taliaferro, Ralph Herz and Irene Howley Featured in Coming Plays

HAROLD LOCKWOOD and Mae Allison, with their supporting company, are combining business with pleasure at the Thousand Islands, whither they went to make the exterior scenes

Mabel Taliaferro, Metro.

of their next production, "One Cylinder Sam." Several of the prominent members of the Lockwood-Allison company with them in the north include Lester Cuneo, the well-known heavy leading man. Beginning with "One Cylinder Sam," and in the future, Henry Otto, a newcomer to the Metro forces, will direct Mr. Lockwood and Miss Allison. He was formerly with the American company, releasing on the Mutual program. Heretofore these stars have appeared on the Metro program under the Quality Pictures Corporation, but hereafter the Lockwood-Allison features will be released by the Yorke Film Corporation, a newly organized producing company. Fred J. Balshofer is president of the Metro-Yorke company.

Upon their return from Thousand Islands the two players will go to California, where they will probably be permanently located. "The Masked Rider," which Mr. Lockwood and Miss Allison have just completed, was released on June 12.

Mabel Taliaferro has signed an engagement with the Metro-Rolfe to appear in at least eleven more five-part productions, the first of which will be "God's Half Acre," to be released early in July. Edwin Carewe will direct all the Taliaferro productions.

Edward Brennan, leading man in many Metro wonderplays, will next be seen on the screen in "The Quitter," the Metro-Rolfe release for July 10, in which Lionel Barrymore also appears. Mr. Brennan will shortly go to Indianapolis to appear in person at the various theaters where Metro wonderplays are presented.

"The Purple Lady," a five-part Metro-Rolfe production in which Ralph Herz is starred and Irene Howley is featured, will be released on the Metro program June 26. This play, which will introduce Mr. Herz to the silent drama, is a picturization of the play of the same name by Sydney Rosenfeld. "The Purple Lady" was produced under the direction of George A. Lossey, who recently joined the Metro directing forces.

Monitor Company Starts Work

The Monitor Film Manufacturing Company, the new Washington, D. C., motion picture company, has started work on five-reel films from the pens of famous American authors. These pictures are to be made in New York City under the supervision of Frank P. Donovan, formerly a film manufacturer of note, and who produced the Manhattan Features, Fad Comedies, Harvard Comedies and the Arrax Western pictures.

To date many popular players of the stage and screen have been signed to play in Monitor films, among them being Devore Palmer, former Triangle and Edison star; Florence Wright, who comes to the Monitor from Essanay; William Sadler, formerly leading juvenile of the Universal; Walter Stohl, scenario editor and author of standing; George Ross, recently a Metro character man, and one of the foremost feature directors.

The New York office of the company is at 231-233 Tenth avenue, from where the pictures will be handled in the East. This company will also establish a studio in Washington and in Pennsylvania, where the comedy films will be made.

Exchange Owners Convene

With a view of increasing the output of Ivan productions, the exchange owners from all over the country are coming to New York, where the executive and production departments of the Ivan company are located.

Among those already in New York are: William Hershberg, president of the General Feature Film Company of Chicago; Mayer Silverman, of the Liberty Film Renting Company of Pittsburgh; Harry A. Samwick, of the Merit Film Corporation of New York; E. W. Lynch, of the E. W. Lynch Enterprises of Boston, and Mr. H. Schwalbe, of the Electric Theater Supply Company of Philadelphia.

Others who will be present are: C. D. Struble of the Monarch Feature Film Company of Kansas City, Missouri; A. T. Lambson, of the Reelplays Feature Service of Seattle, Washington; H. L. Clamas, of the Standard Film Service of Cleveland; J. F. Cubberly, of the Zenith Feature Film Company of Duluth; L. F. Santikos, of the Central Feature Film Company of Waco, Texas, and A. M. Graham, of the Queen City Feature Service of Birmingham, Alabama.

Shaw Grows With Vitagraph

Frank Shaw, pilot of the News Service department of the Greater Vitagraph Company, is the youngest publicity manager in the film business in years. But judging from the point of service, Mr. Shaw is one of the pioneers. He joined the Vitagraph Company of America five years ago. At that time the Flatbush studio boasted of four stages on which one and two-reel pictures were turned out with peace, contentment and profit. The present turmoil of features and programs was then on the other side of the horizon.

Mr. Shaw started with Vitagraph in the publicity department under Sam Spedon, doing general utility work about the office when not running errands. He has remained in this department up to the present, but his duties have changed somewhat. While the Vitagraph monthly bulletin which carried the heading, "Life Portrayals," was being gotten out, Mr. Shaw handled all of the half-tones, arranged some of the copy, assisted in the make-up, and kept track of things generally.

He has contributed in some way or other to all of Vitagraph's outdoor publicity stunts. During John W. Grey's recent reign in the Flatbush studio's service department, he acted as Mr. Grey's assistant. Mr. Shaw is suspected of having carried on certain negotiations with Dan Cupid. If rumor is backed by fact a brand new bridegroom will be in charge of Vitagraph's publicity and advertising about the end of this month.

McGowan of Signal Wins Contest

To J. P. McGowan of the Signal Film Corporation has been awarded the honor of winning the popularity contest conducted through the columns of the *Minneapolis Journal*.

Although Mr. McGowan's name was not entered until the contest was well under way and the other contestants had a good start still he won out over such worthy rivals as Francis X. Bushman, J Warren Kerrigan, Carlyle Blackwell, Harold Lockwood, William Faversham, Wallace Reid, Henry Walthall and Herbert Rawlinson.

Mr. McGowan is now at work playing the title role as well as directing the production of "Whispering Smith," the novel by Frank H. Spearman which is being filmed as a ten-reel feature with Helen Holmes in the principal feminine role.

One feature of this production, credit for which is due to the director, is the scene of a burning bridge with a train dashing upon it and a most thrilling wreck resulting. When this scene was staged hundreds of spectators gathered

to watch it and their enthusiasm bid well for the thrill to be interpolated in the screen play.

Re-enters Producing Field

Leon J. Rubinstein, the Thanhouser publicity director, has resigned.

Rubinstein has been at New Rochelle for almost two years, since Edwin Thanhouser returned from Europe. He engineered Mr. Thanhouser's re-introduction to the industry and then started a series of spectacular publicity stunts. While at the helm in New Rochelle

L. J. Rubinstein.

"Ruby" made a specialty of stunt work and in the past year he gathered in a number of scoops.

Before taking up his work at Thanhouser's, Ruby was in the producing business, as head of the Ruby Twinplex Studio, which he built. When the time came he sold out, which later transpired to be wisdom on his part. Now he will practically resume where he left off, but declines to give any details of his plans except that he will show the trade an entirely new style of production.

Rubinstein leaves New Rochelle with the best wishes of the company and the Board of Directors. Mr. Thanhouser's special token of appreciation is his request that "Ruby" name his successor.

Bluebird Grows in Chicago

I. Van Ronkle, Chicago manager of the Bluebird Film Corporation, has just returned from a flying trip to New York, where he made arrangements for an increase in his standing order. Business has been so good and contracts coming in so fast, that the standing order of April and May almost had to be doubled for June.

While in New York, Mr. Van Ronkle saw the Bluebird releases for June: Tyrone Power and Lois Weber in "The Eye of God," Louise Lovely in "Bobbie of the Ballet," "The Three Godfathers," and "Shoes."

Mr. Van Ronkle, Chicago manager of the Bluebird Film Corporation, has signed contracts with the Ascher Brothers to show a Bluebird release in all their houses. These houses are as follows: The President, Oakland Square, Frolic, Lakeside, Calo, Cosmopolitan, Columbus, and the Terminal.

Cupid Gets Bill Barry

Mr. William L. Barry, formerly Bill Barry, crossed over into the great matrimonial beyond on Thursday, May 25. The bride was Miss Nan Jacobus of Montclair, New Jersey. After the ceremony, which was performed in a church in downtown New York, the party, consisting of Mr. and Mrs. Barry, Mr. and Mrs. Frank Powell, Wen Milligan and A. MacArthur, had dinner at the Hotel Astor.

Mr. Barry has for years been a prominent figure in New York film circles. He has held several offices in the Screen Club, and directed the advertising and publicity of the Nicholas Power Company for over two years, leaving that concern but a short time ago to take an executive position with the Monroe Press. Mr. and Mrs. Barry have taken a home in Bayside, L. I.

Summer Lasky Plays

The studios of the Jesse L. Lasky Feature Play Company at Hollywood will hum all summer. Fannie Ward has placed her name to a new Lasky contract for two years. Miss Ward is the star in the photoplay, "The Gutter Magdalene," which will be shown for the first time in June. Victor Moore's latest production is entitled "The Clown." Cleo Ridgely and Wallace Reid, who were co-stars in "The Golden Chance," "The Love Mask" and other photoplays, will appear in "The Selfish Woman," and Blanche Sweet will be the star in "The Dupe."

Marguerite Snow Joins Ivan

Marguerite Snow, one of filmdom's leading lights, after completing a year

Marguerite Snow.

with Metro, has joined the Ivan Film Productions.

Miss Snow is remembered as the one who, among many, was chosen as leading lady to Francis X. Bushman when he became the featured Metro player. Her ability won so much favorable commendation that she was starred alone.

Miss Snow's first role under the Ivan banner will be "The Faded Flower," which was written especially to feature her by Ivan Abramson.

It is believed from a perusal of the synopsis that the dramatic material in this new story will add new laurels to Miss Snow's fame as a delineator of emotional parts. On its completion, the new feature will be released through the Ivan exchanges as the scheduled regular monthly release for July.

"The fourth estate" of New York pays a visit to Ralph Ince and the Vitagraph Bay Shore studio—May 25.

Eleven New Theatrical Firms

Eleven new theatrical and motion picture companies have been incorporated in New York state. The list includes the following:

Diana Motion Picture Corporation, New York City—To conduct theatrical, motion picture and athletic performances; capital, $8,000. Directors—Alfred G. Fontana, W. Thomas Van Planck and Joseph T. Weed, Hotel Bristol, Forty-ninth street, New York City.

Reyam Theater Company, New York City—Theatrical proprietors and managers; capital, $1,000. Directors—Charles Bryan, Albert Mayer and Max H. Saxe, 1482 Broadway, New York City.

Alamac Movies, Inc., Brooklyn, N. Y.

—To maintain motion picture and vaudeville theaters; capital, $3,200. Directors—Elex E. Salkin, Tillie A. Salkin and Ike Davidson, 125 West One Hundred and Twelfth street, New York City.

The International Producing Company, New York City—Theatrical producers and managers; capital, $5,000. Directors—Wallis Clark, Dixie Hines and Charles G. Stewart, 1400 Broadway, New York City.

The Olman Producing Company, New York City—To conduct a general theatrical business; capital, $5,000. Directors—Henry White, Harry B. Olsen and Sylvia Burman, 4 West One Hundred and Eighth street, New York City.

Maple Film Company, Brooklyn, N. Y.—To manufacture and exhibit motion pictures; capital, $2,000. Directors—Albert R. Doerle, George V. Grainger and Francis Wouters, 2081 Sixty-fifth street, Brooklyn, N. Y.

William A. Sheer, Inc., New York City—A general motion picture business; capital, $5,000. Directors—William A. Sheer, George W. Lederer and Le Roy Davies, 205 West Fifty-fourth street, New York City.

Frederick Thompson's Tours Aero Company, New York City—To acquire the rights to present an illusion, entitled "The Fly-Away," and to manage theaters, studios and opera houses; capital, $5,000. Directors—William L. Berk, Mary F. McCormack and Charles Schwartz, 165 Broadway, New York City.

John N. Wheeler, Inc., New York City—Motion picture business in all its branches; capital, $10,000. Directors—William Eill, Jack Eill and Henry M. Schiffer, 95 West One Hundred and Nineteenth street, New York City.

Twenty-ninth Street Amusement Company, New York City—To conduct theatrical productions of all kinds; capital, $5,000. Directors—Solomon Goldenkranz, Abe Robinson and Joseph Greenberg, 6 East Forty-sixth street, New York City.

Sub-Sea Motion Picture Apparatus Company, New York City—Motion pictures; capital, $1,000. Directors—Howard Thurston, Rialto F. C. Leithold and Thomas F. McMahon, 1400 Broadway, New York City.

Southwestern News

By Wm. Noble

Special Correspondent for Motography.

The Lockhart Opera House at Lockhart, Texas, is a thing of the past. The new owner, George Mohle, has turned the once popular amusement place into a cotton warehouse.

Pictures are now being reviewed by the state censor board before being permitted to be shown at any picture house in Kansas.

The Elite Theater was opened at Lincoln, Nebraska, recently, with L. M. Graham as manager. Feature pictures only will be shown.

The small boys and girls of Bentaville, Arkansas, don't need any jitneys to see the movies at that place. A local theater man has posted a sign over his theater which reads: "Admission 100 dead flies, or 10 cents in cash. Every Friday night one hundred of the swatted pests admits one boy or girl to the theater, and the one bringing in the largest number of dead flies gets five extra admissions for his or her trouble."

St. Louis is much worked up and exercised on account of a picture now being shown there, entitled "The Little Girl Next Door." The morality squad wants the picture and accompanying lectures both suppressed, but in spite of the morality squad and court injunctions, the picture continues to be shown to large crowds of people daily.

The Gonzales Amusement Company, Gonzales, Texas, moving pictures, has been incorporated. Capital stock, $12,500; incorporators, W. B. Swearinger, A. D. Baker and R. S. Dilworth, Jr.

Universal Film Exchange, Oklahoma City, Oklahoma, has been incorporated for $30,000. Incorporators, L. L. Hansley, Oklahoma City; John J. Laine, Manhattan, New York, and Paul J. Dubois, Manhattan, New York.

Picture films that are exhibited in Oklahoma after the next legislature meets are very likely to contribute to help support the state and municipal governments to extent of about 3 per cent of the gross receipts of such exhibitions. This theory of reaching a source of revenue has been evolved by a high official and is understood to be well thought of by a large number of the members of the legislature. Of course, the proposal to tax films exhibited in Oklahoma to the extent of 3 per cent of the gross receipts will bring a clamor of protest from the film concerns and exhibitors, but in the end the people who attend the movies may have to pay more for the privilege.

Represents Foreign Film Interest

Agnes Egan Cobb has been appointed American representative of M. Rene Prieur of R. Prieur Cie., London, Paris, Milan and Australia, and will handle all negotiations through her office in the Columbia Theater building, New York. Mr. Prieur has left New York for London and his office in the World Tower building has been closed.

New Spectacles to Come From Dixon Studio

Hollywood Plant Where "The Fall of a Nation" Was Made Is to Produce Big Novel Films

SPECULATION as to the future of the Dixon studios and laboratories, Sunset boulevard and Western avenue, Hollywood, California, has been set at rest by Thomas Dixon, who is now presenting—at the Liberty Theater, New York—his mighty preparedness spectacle, "The Fall of a Nation." Mr. Dixon is so well satisfied with the results of his collaboration with Victor Herbert that he has decided to devote the new plant exclusively to the production of big operatic spectacles. He announces that Bartley Cushing, his assistant in the staging of "The Fall of a Nation," and the managing director of the production department at Hollywood, is now preparing plans for a new spectacular feature along entirely novel lines. The making of small features is not contemplated at this studio.

The plot on which the plant is situated was formerly an orange grove. Part of the grove still remains as a screen for the Sunset boulevard side of the studio. Overlooking this grove are the mechanical departments and dressing rooms. Adjoining the latter are the stages, one a glass enclosed affair and the other open but equipped with improved diffusing curtains. The rear of the lot is reserved for exterior scenes. A replica of old Mulberry Bend, New York, was constructed there for "The Fall of a Nation."

Towering above the mechanical departments is the chalet top, in which there is room for four complete paint frames. Along the Western avenue side are the executive offices, leading down to the laboratories. This latter department is said to be one of the most complete in any motion picture studio. In charge is William C. Thompson, chief photographer, a graduate of Columbia University, and a member of the American Chemical Society and other organizations of chemists. Under his direction the capacity of the laboratories is 500,000 feet of film weekly. Here as many prints of "The Fall of a Nation" as may be required can be turned out as rapidly as desired.

Where "The Birth of a Nation" and "The Fall of a Nation" were made.

Sifted from the Studios

ATLANTIC COAST NOTES

Mlle. Hedda Kuskewski, who has a leading part in the Lubin production, "The Light at Dusk," was born in Odessa, Russia, educated in a convent in Berlin, was an artist's model in Paris and made her stage debut in musical comedy in London.

Sydney Bracy and **Sydell Dowling** are working in "The Big Scoop," a newspaper story which **Robert Hill** is directing for the Universal Company. **Harry Ditmar** wrote the scenario.

Arthur Donaldson, who appears in the Fox drama, "A Woman's Honor," began his career when seven years old at the Stora theater, Norrkoping, Sweden.

Jose Collins, now starring in William Fox pictures, is the daughter of **Lottie Collins,** the singer who composed and made famous the song, "Ta-ra-ra-boom-de-ay."

The exterior scenes representing Italy in "A Woman's Honor," the Fox play, were filmed in Cuba.

Mae Murray, the Lasky star, is visiting New York on her vacation. Miss Murray's third Lasky picture, "The Dream Girl," is soon to be released. **Cecil De Mille** directed it, from a story by **Jeanie MacPherson.**

Arthur Donaldson, who plays the villain in "A Woman's Honor," starring Jose Collins, was the original "Prince of Pilsen," and played the role for four consecutive years, giving 1,345 performances in America and England.

Barbara Gilroy of the Thanhouser-Mutual studios, spends her spare time at voice culture. Her ambition is to sing in grand opera.

Sally Crute is to have an important role in "The Light at Dusk," which **Edgar Lewis** is producing for the Lubin Company, from a story by **Anthony P. Kelly.**

Arthur S. Kane, 220 West Forty-second street, New York City, is the eastern representative for the Los Angeles firm of **Willis** and **Inglis.**

King Baggot is playing a dual role in "The Chance Market," which he wrote and is directing. **Irene Hunt, Frank Smith** and **Howard Crampton** are in the supporting cast.

Mary Fuller's next play, "The Soul of a Child," written by **Olga Prinzlau Clark,** contains trick photographic effects, one part of the play showing the soul of a child leaving its body and entering a garden of roses, there to gather a rose. **Lucius Henderson** is directing the play.

Violet Mersereau is working in a five-reel play, "The Power of Virtue," written by **Catherine Carr.**

Roy Fernandez, who won the Universal "handsomest man" contest, is supporting **Edith Roberts** in a production directed by **George Ridgewell.**

Beautiful river scenes are a feature of "The River Goddess," **Jane Gail's** next play. **Matt Moore** is directing and playing a part in it. **J. Grubb Alexander** wrote the scenario.

William Garwood is both leading man anl director of "Honor," written by **Harry Ditmar.** The play is laid "somewhere in France, 1914." **Paul Panzer** is also featured in this.

Theda Bara had a narrow escape from serious injury recently when her automobile skidded on the wet pavement as she returned from the New Jersey studio where she is working in "East Lynne."

Madame Bertha Kalich, recently featured in the Fox play, "Slander," is soon to appear in another photoplay, "Ambition."

Rosemary Carr, Hedda Kuszewski, Evelyn Terrill and **Robert W. Frazer** are cast in support of **Orrin Johnson** in the Lubin Company six-part drama, "The Light at Dusk."

Clara Kimball Young will begin work in "The Common Law," from the **Robert Chambers** novel, on July 16, the day after her present contract terminates. **Albert Capellani** is to direct.

Fannie Ward and **Jack Dean** were guests of the Theater Club which held its social day recently at the Hotel Astor. **Thomas H. Ince** and **Jane Stannard Johnson** were also guests.

The Fine Arts Films, Inc., will reopen the old Reliance studio at Riverdale, N. Y., as its eastern producing plant. **Norma Talmadge** is the leading lady of this eastern Triangle compnay.

Ethel Mary Oakland of the Thanhouser-Mutual releases is six years old and has been either on the stage or in pictures for four years.

George Alan Larkin, with the Fox forces, was an acrobat at six years of steel king. **Orrin Johnson** has the leading role. **Edgar Lewis** is directing the age. He comes of a family which has been associated with the circus for four generations.

The story of "The Light at Dusk," a Lubin drama, deals with the evolution of a Russian peasant into an American play, from a story by **Anthony P. Kelly.**

The early ambition of **Robert Donald Walker,** now appearing in Fox plays, was to be a physician or a great baseball player.

Edgar Lewis is to direct the **Rex Beach** story, "The Barrier," for the Lubin Company. It will probably be eight or nine reels in length.

Stuart Holmes will appear in the William Fox production of "East Lynne," featuring **Theda Bara.**

Valeska Surrat is soon to begin work in a new photoplay for the Fox Film Corporation.

Virginia Pearson and her company have returned from Savannah, Ga., where they have been taking scenes for a new picture.

Joseph Urban, the famous scenic artist and designer of stage settings, is to design the billboard and advertising "paper" for the William Fox-Kellerman picture.

PACIFIC COAST NOTES

Stewart Payton is completing "Twenty Thousand Leagues Under the Sea," at Universal City. He has been working on this production for over a year.

Murdock Maquarrie is now directing the company of American-Mutual players headed by **Helene Rosson.** His first picture will be "The Sign of the Spade," by **Kenneth B. Clarke.**

"Lone Star" Deitz, the famous foot-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	85	93
Biograph Co.....	..	35
Famous Players Film Co...	60	105
General Film Corp., pref....	..	42
Lone Star Corp., com.....	20	32
Mutual Film Corp., pref....	42	47
Mutual Film Corp., com....	42	47
No. Am. Film Corp., pref...100		107
No. Am. Film Corp., com...	43	52
New York M. P. Corp.....	39	44
Thanhouser Film Corp.....	3	3¾*
Triangle Film Corp.....	2	3½*
Universal Film Mfg. Co....195		..

*Par $5.00.

Mary Pickford in the last two months has, according to rumor, joined forces with several different manufacturing companies, the latest report appearing in several of the cosmopolitan newspapers is to the effect that she has definitely identified herself for the ensuing year with Lasky.

Lone Star Corporation: Justice Hotchkiss of the Supreme Court of New York denied the Chaplin application for an injunction to restrain the V. L. S. E. from distributing certain of the Chaplin releases. Later in the same week Chaplin filed an amended complaint in which he sought damages from the Essanay (of the V. L. S. E.) to the extent of $100,000. The market on Lone Star common stock has been quiet during the past week. The next Chaplin release is entitled "The Fireman," and appears on June 12th.

Mutual Film Corporation: Reports steady progress on constantly increasing ratio to net earnings.

New York Motion Picture Corporation: There has been some trading in this stock during the last week at a range of between 39 and 44.

North American Film Corporation: Latest reports regarding the retiring of the remaining preferred stock at 110 are to the effect that this will take place in July.

Triangle Film Corporation: An exceedingly small volume of trades during the past week indicates a state of affairs where stock is very easy to obtain but bids difficult to secure.

ball coach, has a small part in the next **Audrey Munson** picture, "The Gem of the Western Seas."

Bessie Love, who is now appearing in "The Old Legit," opposite **De Wolf Hopper**, will next play a prominent part with **Wilfred Lucas** in his new Fine Arts-Triangle vehicle of which **Mary H. O'Connor** is the author.

Vivian Rich plays the part of a Boston heiress roughing it on the farm in "Pastures Green."

Zoe Bech, the five-year-old Universal actress, has the whooping cough.

"By Fate's Decree" is the five-reel feature which **Joseph DeGrasse** is at present directing at Universal City. **Dorothy Phillips** and **Lon Chaney** have the leading roles. **Stuart Paton** wrote the story.

J. Warren Kerrigan is at work in "The Beckoning Trail," written by **F. McGrew Willis**. He plays the role of a dissolute young New Yorker who goes to a western mining camp, where he develops into a real man.

Norma Talmadge has returned to New York to work in productions in the eastern Triangle studios.

"The Wild Girl of the Sierras," which presents **Mae Marsh** and **Robert Harron** in the principal roles, is a fantasy of the forest.

Tally's Broadway theater in Los Angeles is now presenting Triangle pictures. The opening bill was "Going Straight," starring **Norma Talmadge**, and a two-reel Keystone.

William Wolbert is completing a three-reel drama with **Corinne Griffith**, **Webster Campbell** and **Jack Mower** in the leading roles. The story deals with a man's gratitude and the good which comes of it.

Douglas Fairbanks' success in "The Good Bad-Man" prompted the Fine Arts studio to entrust him with another serious role, that of the half-breed in the picturization of Bret Harte's "In the Carquinez Woods."

An entire Irish village was built specially at the Fine Arts studio for scenes in the play in which **Mae Marsh** and **Robert Harron** appear as Irish peasants.

The company of Signal-Mutual players, including **Helen Holmes** and **Director J. P. McGowan**, are en route to Hawaii and the Orient, where they will enact scenes for "The Diamond Runners." The trip will comprise about 12,000 miles and occupy two months. There are fourteen persons in the party.

Anna Little won the gold medal for rough and fancy riding at the rodeo recently held at Santa Barbara, Cal. **Art Acord** won the rope-throwing contest. There were more than one hundred contestants in the various events, many of them cowboys from various ranches.

Vola Smith is being featured by the Universal Company in a series of ten one-reel pictures written by **Olga Printzlau Clark** and directed by **Clifford Elfelt.**

Ashton Dearholt recently drove the one hundred and five miles between Santa Barbara and Los Angeles in two hours and fifteen minutes, using **William Russell's** Premier roadster.

Jack Sherrill has made a number of personal appearances at the theaters in and about Los Angeles where his World Film Corporation feature, "Then I'll Come Back To You," has been shown.

Anna Luther, now with the William Fox players, spent two weeks recently on the Mojave desert and on a southern California ranch for scenes in a play in which she is featured, under **Richard Stanton's** direction.

Nell Shipman has leased a Hollywood bungalow for her father and mother, who have moved to California from their home in Seattle, Washington.

Twenty children, in addition to the regular Fine Arts juvenile players, appear in the schoolroom scenes of "The Schoolma'am," in which **Dorothy Gish** is featured under the direction of **O. M.** and **S. A. Franklin.** The scenes were taken in the Sunland school.

David Weber of Chicago, uncle of **Lois Weber**, has come to the Pacific Coast for a visit of several months.

Jack Mulhall, formerly with Biograph, has joined the Universal City studios and is playing juvenile roles in **Cleo Madison's** company.

John Emerson, the Fine Arts director who recently produced "Macbeth" on the screen, with **Sir Herbert Beerbohm Tree** and **Constance Collier**, has left for the east where he will direct **Norma Talmadge** at the New York Triangle studios.

The attendance at the recent outdoor production of "Julius Caesar" in Beechwood Park, Los Angeles, was forty thousand. The entire receipts go to the Actors' Fund of America.

De Wolf Hopper is playing the role of a dignified old actor in his present Fine Arts-Triangle play, "The Old Legit," which was written by **Anita Loos. Lloyd Ingraham** is directing. The cast contains **Bessie Love, Carl Stockdale** and **Frank Bennett.**

Triangle players who took part in the outdoor presentation of "Julius Caesar" were **De Wolf Hopper, Lillian Gish, Douglas Fairbanks** and **Norma Talmadge.**

Henry McRae has completed his three hundred and tenth picture for the Universal Company. He has written two hundred and forty-one of these and has done the cutting of all but ten.

Ruth Stonehouse has returned to work at Universal City fully recovered from her operation of three weeks ago. Miss Stonehouse was injured while working in "Peg O' The Ring," when she fell from a trapese.

William Robert Daly, director of the Selig Company, was a stage director when nineteen years of age.

Fritzi Brunette's ambition is to play the role of a Japanese or Italian girl.

Dorothy Phillips, who has been playing opposite Ben Wilson in Universal Imp productions, has been transferred to Universal City and is now playing the lead in "As Fate Decreed," a Bluebird production directed by **Joseph De Grasse. Stewart Payton** wrote the story.

Jessie Arnold, the well known stock actress, who recently returned from a tour of Australia and the Orient in "The Rosary," is now appearing in Universal plays. She is at present working in a one-reel drama, "At Crossed Purposes," under **William Worthington's** direction.

H. B. Warner is now working in a picture dealing with San Francisco's underworld, written by **J. G. Hawks. Dorothy Dalton** is the leading lady. Others in the cast are **George Fisher, J. Barney Sherry, Roy Laidlow** and **Louise Brownell.**

Under the main title of "Dollars and Sense," **Director Jacques Jaccard** will film a series of one-reel underworld photoplays, most of which will be written by himself. The first one will be entitled "Men and Women." Jaccard's company will consist of **G. Raymond Nye**, the featured lead, with **Roberta Wilson, Peggy Coudray** and **Si Clegg.**

Ida May Park, of the Universal City

A RISING STARLET

Nineteen, natty and nice. This is said to be an accurate description of Nona Thomas, the young actress who is doing such good work with Thomas H. Ince at Culver City.

By all rights Nona Thomas should be

Nona Thomas, Triangle-Ince

an ingenue. She is, but she is more than that. Nona does not hesitate to essay a character study. In fact, she is a mighty clever little delineator of character and knows how to make up like a veteran.

Miss Thomas is one of the few actresses who have broken into pictures without any previous experience and have made good. She started with Mr. Ince and has never been with any other company. She made her first appearance two years ago, and since then has given us some memorable screen studies which include her parts in "The Girl From the East," "The Mating," in which she supported Bessie Barriscale, "The Darkening Trail," with W. S. Hart, and a picture recently completed with the same actor.

Nona Thomas is a blue-eyed blonde. The chief trait of her character is sincerity. She is a sister of Ollie Kirkby of the Kalem Company.

scenario staff, is preparing the war story, "If My Country Should Call," by **Virginia Terhune Vanderwater**, for **Dorothy Phillips.** She also is at work on an adaptation of **Mrs. Wilson Woodrow's** story, "The Piper's Price," in which Miss Phillips will be featured.

"Little Eve Edgerton" is to be produced as a five-reel comedy drama by

Ben Turpin and Paddy McGuire are fine support for ANY Vogue comedienne.

Robert Leonard, with **Ella Hall** and **Herbert Rawlinson** in the leading roles.

The working script for the screen version of "L'Abbe Constantin" is completed and several of the sets are constructed at Universal City. **Rupert Julian** will direct and enact a role. The cast of players includes **Elsie Jane Wilson, Louise Lovely, George Berrell, Francelia Billington** and **Douglas Gerrard.**

"The Wasted Years," starring Crane Wilbur, will be the next Horsley-Mutual Masterpicture to be released. Mr. Wilbur is the author of the play. His supporting cast includes **Mae Gaston, Jessie Burnett, John Oaker, Joseph Hazelton, M. D. Moran, Master George Harris,** and the little Misses **Telma Salter** and **Thelma Burns.** The production was directed by **Robert B. Broadwell.**

"The Star of India," a forthcoming Centaur feature with **Margaret Gibson** and **William Clifford**, contains a number of jungle scenes in which the Bostock animals appear in large numbers. **Charles Swickard** directed the play. **Frederick Montague, Al D. Blake** and **Fernando Galvez** are in the cast.

"The Bludgeon Man" is the title of a two-reel western drama being produced by directors **Harry Carey** and **George E. Marshall**, featuring Carey, with **Olive Fuller Golden** opposite. Other important roles are taken by **Jessie Arnold, Joe Rickson** and **Neal Hart.**

Director Lloyd Carleton has finished a two-reel drama, entitled "The Days of the Missions," featuring **Dorothy Davenport** and **Emory Johnson.** This photoplay deals with the early days in California, and carries a heart interest theme throughout.

Catherine Burke is a newcomer at the Balboa studios. She recently arrived from New York.

Mae Marsh is going to publish in book form a collection of the poems sent her from admirers of her screen work.

A large force of workmen are engaged in building two new buildings at the new Ince-Triangle studios at Culver City. One building is a laboratory, the other a garage.

William Desmond has a chance to exhibit his clever horsemanship in his present Triangle-Kay Bee play, in which he is co-starred with **Enid Markey. J. G. Hawks** wrote the story, which is a Mexican border romance.

The third episode of "Timothy Dobbs," featuring **Carter DeHaven** and directed by **Wallace Beery**, is nearing completion. In this serial, written by **Bess Meredyth, DeHaven** is depicted as a young clerk at a soda fountain, who decides to break into the moving pictures, and shows the different comedy situations that confront him at the various studios.

The **Smalleys** nearly have completed the five-reel society drama entitled "The First Stone," written by **Lois Weber** and starring **Mary MacDonald**, with **Horace Morgan** appearing opposite her. The cast also includes **Maude Emory, Jack Mulhall** and **Ernie Shields.** Many of the scenes were taken at the Elliott-Brandt Rancho, one of the finest ranches in the United States. Other scenes were taken at San Diego and at a huge cattle ranch at Oceanside.

Director Henry McRae is filming a two-reel melodrama, entitled "The Game Warden," written by **Noble Johnson.** The featured leads are taken by **Marie Welcamp, Lee Hill** and **L. C. Shumway.**

Thomas H. Ince is having a magnificent summer home built near the Inceville studios. The house is being erected far back in one of the Inceville canyons, yet near enough to the shore of the Pacific to provide the Ince family with the conveniences both of a mountain and beach resort.

George E. Periolat, the American character actor, has a fine role in a forthcoming release, "The Gentle Conspiracy," written by **Charles M. Peck.**

Alan Forrest is **Helene Rosson's** new leading man. Their first play, "The Sign of the Spade," deals with the affection of a brother and sister.

In a scene for the serial, "The Secret of the Submarine," **Juanita Hansen** crosses a ravine 150 feet deep in a basket on a cable 200 feet long.

There is a rumor that **Henry Otto, Harold Lockwood** and **May Allison** may soon be back in Los Angeles.

Francis Ford and **Grace Cunard** are now working on the seventh episode of the "Peg O' The Ring" serial. They are working at the old Universal studios at Gower and Sunset avenues, Hollywood, where the L-Ko company is also located.

Bertram Grassby, of the Universal, has just completed his work on a strong part in a western drama in which **Cleo Madison** is featured, and is preparing for a two-reel comedy, written specially for him, to be produced by **Director Reynolds.**

CHICAGO GOSSIP

Joyce Fair, the eleven-year-old Essanay actress, is working in a three-reel production, "A Little Volunteer." Her pet Pomeranian appears with her.

Ernest Maupin, who usually plays a heavy role, is the hero in "That Sort," the five-reel Essanay play featuring **Warda Howard.**

Harry Dunkinson and **Harry Beaumont** have leading roles in "The Grouch," a three-reel Essanay play in which Dunkinson plays the title role.

Henry B. Walthall, after a long vacation, part of which was spent at his boyhod home in Alabama, has returned to the Essanay studio and is working in "The Little Musketeer," which was written especially for him.

Duncan McRae, well known on the legitimate stage, has an important role in "That Sort," the next Essanay V. L. S. E. release.

Bryant Washburn wishes to play character roles. In his next picture, "Worth While," he appears as a man of middle age.

Edna Mayo's next feature picture will be "The Return of Eve."

Manager James Q. Clemmer of the Clemmer Theater, Seattle, has originated a new manner of lobby decoration. The week ending May 13, when he was showing "God's Country and the Woman," the entire lobby front of The Clemmer was covered with canvas painted to represent a log cabin, while snow stuck in the cracks and icicles hung from the rough shingle roof of the box office. The doorman wore a mackinaw jacket, fur cap, heavy high boots, and woolen mittens, and a couple of steel traps were slung over his shoulders. Passersby puf-

Crowds at the Clemmer, Seattle.

fing along Second avenue in the hot sun stopped to look, then turned up their coat collars and went in.

Jensen & Von Herberg, managers of the Coliseum, Liberty, Alhambra, and Mission theaters in Seattle, also the Columbia Theater in Portland, have just bought one of the most prominent corners in Butte, Montana, to be used as a site for a motion picture theater to be operated by the firm. The theater when completed will cost $200,000 and will have a seating capacity of 1,600. "Inclines instead of stairs, extra wide chairs with plenty of knee-room, our improved system of projection, and our system of pre-heated and water-washed air ventilators are but a few of the basic comforts that have entered into the plans for this building," said Mr. Van Herberg. "We intend to open it October 1."

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long as in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-5	The Girl Across the Way	Biograph	1,000
D	6-5	Social Pirates No. 11	Kalem	2,000
C	6-5	Otto, the Reporter	Lubin	1,000
D	6-5	A Temperance Town	Selig	3,000
T	6-5	The Selig-Tribune No. 45	Selig	1,000
S	6-5	New York, Old and New	Vitagraph	1,000

Tuesday.

D	6-6	The Yaqui Cur	Biograph	1,000
D	6-6	The Stoning	Edison	3,000
D	6-6	Orphan Joyce	Essanay	2,000
C	6-6	Midnight at the Old Mill	Kalem	1,000

Wednesday.

T	6-7	Vernon Howe Bailey's Sketch Book of Berlin	Essanay	1,000
C	6-7	Love's Labor Lost	Edison	500
S	6-7	Camping with the Blackfeet	Edison	500
C	6-7	In Cinderella's Shoes	Kalem	1,000

Thursday.

D	6-8	The Scapegrace	Lubin	3,000
T	6-8	The Selig-Tribune No. 46	Selig	1,000
C	6-8	The Sea Dogs	Vim	1,000

Friday.

C	6-9	Juggling Justice	Kalem	1,000
D	6-9	The Stained Pearl	Knickerbocker	3,000
C	6-9	A Dollar Down	Vim	1,000
C	6-9	She Won the Prize	Vitagraph	1,000

Saturday.

D	6-10	Fool's Gold	Essanay	3,000
D	6-10	The Treasure Train	Kalem	1,000
C	6-10	Two Smiths and a Haff	Lubin	1,000
D	6-10	Going West to Make Good	Selig	1,000
D	6-10	The Strange Case of Robert Burnham	Vitagraph	3,000

Monday.

D	6-12	The Spirit Awakened	Biograph	1,000
D	6-12	Social Pirates, No. 12	Kalem	2,000
C	6-12	Otto, the Cobbler	Lubin	1,000
T	6-12	The Selig-Tribune, No. 47	Selig	1,000
D	6-12	The Two Orphans	Selig	3,000
C	6-12	Her Loving Relations	Vitagraph	1,000

Tuesday.

D	6-13	The Man in the Street	Edison	3,000
C	6-13	Putting It Over	Essanay	2,000
	6-13	Title Not Reported	Kalem	
D	6-13	The Avenger	Lubin	2,000

Wednesday.

D	6-14	The Charge of the Light Brigade	Edison	1,000
C	6-14	Canimated Nooz Pictorial No. 11; Scenic	Essanay	1,000
	6-14	Title Not Reported	Kalem	
C	6-14	Liberty Belles	Biograph	3,000

Thursday.

D	6-15	Sons of the Sea	Lubin	3,000
T	6-15	The Selig-Tribune, No. 48	Selig	1,000
C	6-15	Hungry Hearts	Vim	1,000

Friday.

C	6-16	The Stenographer's Strategy	Kalem	1,000
D	6-16	An Old Man's Folly	Knickerbocker	3,000
C	6-16	The Raid	Vim	1,000
C	6-16	Harold and the Nurse Girl	Vitagraph	1,000

Saturday.

D	6-17	The Promise Land	Essanay	3,000
D	6-17	A Race Through the Land	Kalem	1,000
C	6-17	Hubby Puts One Over	Lubin	1,000
D	6-17	The Cowpuncher's Peril	Selig	1,000
D	6-17	Ashes	Vitagraph	3,000

V. L. S. E. Program

5-29	Kernel Nutt the Footman	Vitagraph	1,000
5-29	Into the Primitive	Selig	5,000
6-6	Hearst-Vitagraph No. 45	Vitagraph	1,000
6-8	Hearst-Vitagraph No. 46	Vitagraph	1,000
6-12	The Redemption of Dave Darcey	Vitagraph	5,000
6-12	That Sort	Essanay	5,000
6-12	Kernel Nutt in Mexico	Vitagraph	1,000
6-13	Hearst-Vitagraph, No. 47	Vitagraph	1,000
6-16	Hearst-Vitagraph, No. 48	Vitagraph	1,000

Mutual Program

Monday.

D	6-5	Jealousy's First Wife	American	2,000
C	6-5	Advertisementers	Falstaff	1,000
D	6-5	The Secret of the Submarine No. 5	American	2,000

Tuesday.

D	6-6	John Brewster's Wife	Thanhouser	2,000
C	6-6	A Plane Story	Vogue	1,000

Wednesday.

C	6-7	Billie Van Deusen's Operation	Beauty	1,000
T	6-7	See America First? No. 39	Gaumont	700
C	6-7	Kartoon Komics No. 39	Gaumont	300
T	6-7	Mutual Weekly No. 75	Mutual	1,000

Thursday.

D	6-8	The Flames of Vengeance	Gaumont	3,000

Friday.

C	6-9	Jerry's Big Lark	Cub	1,000
D	6-9	The Pilgrim	Mustang	1,000

Saturday.

D	6-10	The Lion's Nemesis	Centaur	2,000
C	6-10	Where Wives Win	Falstaff	1,000

Sunday.

C	6-11	Thinim Stout	Beauty	1,000
C	6-11	His Blowout	Vogue	1,000
T	6-11	Reel Life	Gaumont	1,000

Monday.

D	6-12	Convicted for Murder	American	2,000
C	6-12	Real Estaters	Falstaff	1,000
D	6-12	The Secret of the Submarine, No. 6	American	2,000

Tuesday.

D	6-13	Brothers Equal	Thanhouser	2,000
C	6-13	Love, Burglars and a Bull Dog	Vogue	1,000

Wednesday.

T	6-14	Mutual Weekly, No. 76	Mutual	1,000
C	6-14	Billy Van Deusen's Eggs-Spensive Adventure	Beauty	1,000
S	6-14	See America First, No. 40	Gaumont	700
T	6-14	Kartoon Komics, No. 40	Gaumont	300

Thursday.

D	6-15	The Widow of Dreams	Thanhouser	3,000

Friday.

D	6-16	The Sheriff of Plumas	Mustang	2,000
C	6-16	Jerry and the Moonshiners	Cub	1,000

Saturday.

D	6-17	The Star of India	Centaur	2,000
C	6-17	Doughnuts	Falstaff	1,000

Sunday.

C	6-18	Pedigrees, Pups and Pussies	Beauty	1,000
C	6-18	Delinquent Bridegrooms	Vogue	1,000
T	6-18	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	6-5	Never Again	Nestor	1,000
D	6-5	Peg o' the Ring, No. 6	Universal	2,000

Tuesday.

D	6-6	The Rose Colored Scarf	Gold Seal	2,000
	6-6	No Release This Week	Rex	
C	6-6	His Little Story	Imp	1,000

Wednesday.

C	6-7	Object, Matrimony	Victor	2,000
C	6-7	Billie's Waterloo	L-Ko	1,000
T	6-7	Animated Weekly No. 23	Universal	1,000

Thursday.

D	6-8	Alias Jane Jones	Laemmle	2,000
D	6-8	The Sea Lily	Big U	1,000
C	6-8	Mr. Fuller Pep—He Breaks for the Beach	Powers	500
E	6-8	The Pygmies of the Zoo	Powers	500

Friday.

D	6-9	The Scorpion's Stings	Victor	3,000
D	6-9	The Code of His Ancestors	Rex	1,000
C	6-9	Twixt Love and the Iceman	Nestor	1,000

Saturday.

D	6-10	The Cage Man	Bison	1,000
C	6-10	Betrayed by the Camera	Powers	1,000
	6-10	No Release This Week	Joker	

Sunday.

D	6-11	The Sheriff of Pine Mountain	Rex	2,000
D	6-11	The False Gem	Laemmle	1,000
C	6-11	Phoney Teeth and False Friends	L-Ko	1,000

Monday.

C	6-12	Their Awful Predicament	Nestor	1,000
D	6-12	Peg o' the Ring, No. 7	Universal	2,000

Tuesday.

D	6-13	The Melody of Love	Gold Seal	3,000
	6-13	No Release This Week	Rex	
D	6-13	Her Wonderful Secret	Imp	1,000

Wednesday.

D	6-14	When the Wolf Howls	Rex	1,000
C	6-14	How Stars Are Made	L-Ko	2,000
T	6-14	Animated Weekly, No. 24	Universal	1,000

Thursday.

D	6-15	Her Soul's Song	Laemmle	2,000
C	6-15	Betty's Hobo	Big U	1,000
C	6-15	Professor Wiseguy's Trip to the Moon	Powers	500
E	6-15	Little Journeys in Scenic Japan	Powers	500

Friday.

D	6-16	The Devil's Image	Imp	2,000
C	6-16	The Golden Boots	Victor	1,000
C	6-16	Almost a Widow	Nestor	1,000

Saturday.

D	6-17	A Railroad Bandit	Bison	2,000
	6-17	No Release This Week	Powers	
C	6-17	Love Quarantined	Joker	1,000

Sunday.

D	6-18	The Finer Metal	Rex	2,000
C	6-18	Romance at Random	Laemmle	1,000
C	6-18	A College Boomerang	Imp	1,000

Miscellaneous Features

One Day	Moss Films	5,000
The Mother Who Paid	Great Northern	5,000
The Immortal Flame	Ivan Film	5,000
The Birth of Character	Claridge Films	5,000
Driftwood	Ocean Film	5,000
Villa—Dead or Alive	Eagle Film Mfg. & Prod. Co.	
The Folly of Sin	Great Northern Film	5,000
Across the Mexican Border	Mexican Film Co.	2,000
The City of Illusion	Ivan Film	5,000
The Battles of a Nation	American Cor. Film	6,000
The Woman Who Dared	California M. P.	7,000
The Awakening of Bess Morton	Jos. W. Farnham	5,000
Marvelous Maciste	Hanover Films	6,000
Should a Baby Die	Hanover Films	5,000
Prohibition	Prohibition Film	5,000
My Country First	Terriss Film	6,000
The Pursuing Vengeance	Unity Picture Corporation	5,000
Her Husband's Wife	Ivan Film	5,000
Charlie Chaplin's Burlesque on Carmen	Juvenile Film	2,000

Bluebird Photo-Plays, Inc.

4-24	The Gay Lord Waring		5,000
5-1	Crippled Hand		5,000
5-8	The Gilded Spider		5,000
5-15	Elusive Isabel		5,000
5-22	A Son of the Immortals		5,000
5-29	Naked Hearts	Bluebird	5,000
6-5	The Eye of God	Bluebird	5,000
4-16	The Great Problem		5,000

Fox Film Corporation

Released Week of

Apr. 24	The Man of Sorrow		5,000
Mar. 27	A Wife's Sacrifice		5,000
Apr. 3	Blue Blood and Red		5,000
Apr. 10	Slander		5,000
4-17	A Modern Thelma		5,000
4-24	A Man of Sorrow		5,000
5-1	Blazing Love		5,000
5-8	The Eternal Sapho		5,000
5-15	Sins of Men		5,000
5-22	Battle of Hearts		5,000
5-29	The Spider and the Fly	Fox	5,000
6-5	Hypocrisy	Fox	5,000
6-12	Where Love Leads	Fox	5,000
6-17	East Lynne	Fox	1,000

International Film Service, Inc.

5-15	The Mysteries of Myra No. 4		2,000
5-22	The Mysteries of Myra, No. 5		2,000
5-29	The Mysteries of Myra No. 6		2,000
6-5	The Mysteries of Myra No. 7		2,000
6-12	The Mysteries of Myra, No. 8		2,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

5-1	The Model Cook	Metro-Drew	1,000
5-8	Sweet Charity	Metro-Drew	1,000
5-15	Symphony in Coal	Metro-Drew	1,000
5-22	One On Henry	Metro-Drew	1,000
5-22	Notorious Gallagher	Metro	5,000
5-29	The Jones' Auto	Metro-Drew	1,000
5-29	The Scarlet Woman	Metro	5,000
6-5	Dorian's Divorce	Metro	5,000
6-12	The Masked Rider	Metro	1,000

Mutual Master-Pictures.

Released week of

6-12	The Inner Struggle	American	5,000
6-15	The Abandonment	Centaur	5,000
4-17	Feathertop	Gaumont	5,000
4-20	Master Shakespeare, Strolling Player	Thanhouser	5,000
4-24	The Conscience of John David	Centaur	5,000
4-27	The Stain in the Blood	Signal	5,000
5-4	Lying Lips	American	5,000
5-1	The Quality of Faith	Gaumont	5,000
5-8	The Overcost	American	5,000
5-8	Her Father's Gold	Thanhouser	5,000
5-15	The Isle of Love	Gaumont	5,000
5-18	The Courtesan	American	5,000
5-22	Nancy's Birthright	Signal	5,000
5-26	The Reclamation	American	5,000
5-29	The Man From Manhattan	American	5,000
6-1	Other People's Money	Thanhouser	5,000
6-5	Whispering Smith	Signal	5,000
6-8	Soul Mates	American	5,000

Paramount Features.

Released week of

5-22	Cruising Through the Philippines	Paramount-Burton Holmes	1,000
5-24	Kid Casey the Champion	Paramount-Bray	1,000
5-25	Saints and Sinners	Famous Players	5,000
5-29	The Murderous Moros of Minudanao	Paramount-Burton Holmes	1,000
5-29	Paramount-Pictographs Weekly Magazine	Paramount	1,000
6-1	The Gutter Magdalene	Lasky	5,000
6-5	The Evil Thereof		5,000
6-5	Paramount-Pictographs Weekly Magazine	Paramount	120
6-5	Visiting the Sultan of Sulu	Paramount-Burton Holmes	1,000
6-8	The Making of Maddalena	Morosco	5,000
6-12	The Penal Colony of Palawan	Paramount-Burton Holmes	1,000
6-12	Paramount Pictographs Weekly Magazine	Paramount	1,000
6-12	Silks and Satins	Famous Players	5,000
6-15	Destiny's Toy	Famous Players	5,000

Pathe.

Released Week of

6-12	The Iron Claw, No. 16	Pathe	2,000
6-12	Who's Guilty, No. 6	Pathe	1,000
6-12	An Awful Romance	Pathe	1,000
6-12	France's Canine Allies	Pathe	500
6-12	The Gorges of Colorado	Pathe	500
6-12	Pathe News, No. 48	Pathe	1,000
6-12	Pathe News, No. 49	Pathe	1,000

Red Feather Productions.

Released Week of

5-1	Dr. Neighbor		5,000
5-8	A Huntress of Men		5,000
5-15	A Youth of Fortune		5,000
5-22	Half a Rogue		5,000
5-29	The Iron Hand	Red Feather	5,000
6-5	The Madcap	Red Feather	5,000
6-12	What Love Can Do	Red Feather	5,000

Triangle Film Corporation.

Released week of

5-21	A Child of the Paris Streets	Fine Arts-Triangle	5,000
5-21	The Primal Lure	Kay-Bee-Triangle	5,000
4-30	The Children in the House	Fine Arts-Triangle	5,000
4-30	The Beggar of Cawnpore	Kay-Bee-Triangle	6,000
5-7	The Good Bad Man	Fine Arts-Triangle	5,000
5-7	The No-Good Guy	Kay-Bee-Triangle	5,000
5-28	Mr. Goode, the Samaritan	Fine Arts-Triangle	5,000
5-28	The Market of Vain Desire	Kay-Bee-Triangle	5,000
6-11	Sorrows of Love	Kay-Bee-Triangle	5,000
6-11	Reggie Mixes In	Fine Arts-Triangle	5,000
6-18	An Innocent Magdalene	Fine Arts-Triangle	5,000
6-18	The Dividend	Kay-Bee-Triangle	5,000

World Features.

Released week of

4-17	By Whose Hand?	Equitable	5,000
4-24	The Closed Road	Paragon	5,000
4-24	The Chain Invisible	Paragon	5,000
5-1	The Feast of Life	Paragon	5,000
5-1	The Twin Triangle	Equitable-Balboa	5,000
5-8	Her Maternal Right	World	5,000
5-15	Sudden Riches	World	5,000
5-22	Tangled Fates	World	5,000
5-29	The Other Sister	World	5,000
6-5	The Woman of It	World	5,000
6-12	The Crucial Test	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Spirit Awakened—Biograph Reissue—June 12.—Featuring Blanche Sweet, Mae Marsh, Kate Bruce and W. Chrystie Miller. The girl, her father, and invalid mother toil to keep their small farm which is mortgaged. The mortgage falls due, and gathering together their earnings, they find the sum not quite enough. On the farm are two farm hands, one a true Christian and the other a renegade. The renegade imposes upon the Christian boy, regarding him to be without spirit. The boy learns of the family's need and gives his mite, which increases their store sufficiently to pay off the mortgage. The renegade learns of the mortgage money and, having victimized one of the young women of the village, decides to get this money and go away. It is now that the Christian boy shows his spirit and after an exciting chase and fight, succeeds in recovering the money.

Otto, the Cobbler—Lubin—June 12.—Featuring Davy Don. Otto, a cobbler, finds a suitcase filled with counterfeit money which a counterfeiter being pursued by police dropped in front of his shop. He gives his store to one of his friends and gets himself togged out in a swell suit and a plug hat and starts for home and the glory of being the "Boss." Willie, who is the sweetheart of Otto's daughter, inherits five hundred dollars of real money, but Otto orders him out of the house when he arrives. Otto on his way to the bank is seen by the counterfeiter, and at the door of the bank the counterfeiter meets Otto and introduces himself as an official of the bank, and when in possession of the suitcase he darts through the crowd and runs off. The police catch the counterfeiter in front of Otto's shop and Otto, when he comes upon the scene, claims the suitcase, but when the police inform him it is counterfeit money he is stunned.

The Two Orphans—(Three Reels)—Selig—June 12.—A review appears elsewhere in this issue.

Putting It Over—Essanay—June 13.—Featuring Harry Beaumont, Marguerite Clayton and Camille D'Arcy. Vincent Evans, a very new attorney, gets Mrs. Chelmsford, a friend of his father's, as a client. She decides that he must live at her home while handling the case, warning him that her niece Bernice, is engaged to Mr. Lemuel Z. Hawkesberry, a wealthy butter merchant. The warning is unheeded. An amateur theatrical is planned in which Mrs. Chelmsford's famous emerald necklace is to be used. Beatrice insists that Vincent be given the leading part instead of Hawksberry, and the two youngsters, each with a copy of the play in their hands, make love under the eyes of the unsuspecting aunt. Calico Jake, with fraudulent introductions, gets part in the play and steals the necklace. It happens that Vincent and Bernice, eloping, choose Jake's getaway automobile and all end up in a police station. The gems are recovered, a wedding celebrated, and everybody is happy except Mr. Lemuel Z. Hawksberry.

Liberty Belles—(Three Reels)—Biograph—June 14.—Featuring Dorothy Gish and Jack Pickford and an all-star cast. Margery Pennyfeather and Jack Everleigh, Dorothy Ketchum and Phil Fuller are sweethearts and chums, but the fathers of the girls object to the boys. Jack and Phil prepare to leave for college and manage in a clever manner to get the girls into a young ladies' boarding school in the neighborhood of the college. The boys, learning that the girls are at the school, make an attempt to see them, but Mrs. Sprouts, the principal, chases them away. The girls get into all sorts of trouble on account of the boys and finally the four young people decide to get married in order to avoid further trouble, and not having any means of support, they start a cooking school which in time becomes prosperous.

Canimated Nooz Pictorial No. 11—Essanay—June 14.—Canimated Nooz camera men have recorded the opening of the baseball season, showing how the baseball bug works. Some terrible examples of its sting are shown. The only picture of Villa taken since his flight is offered. The sieve-like appearance of his body, if he has been shot as often as reported, is shown. A consignment of three gallons of gasoline is shipped to Miles O. Doe, the millionaire, and is placed under heavy guard. Dreamy Dud has another horrible nightmare. He goes to school in his pajamas and his best girl sees him. "I hope you appreciate my embarrassment, for I guess most everyone of you has dreamt the same thing yourself," says Dud. This is a split reel with scenic.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Sons of the Sea—(Three Reels)—Lubin—June 15.—Featuring Cecil Van Auker, Millard Wilson, Lucy Peyton and W. J. Spencer. Dave Mayhew and Dick Morley are partners in the fishing business, Dave having taken Dick into his house and heart when the latter was a poor lad. The boys get a contract with a large sea food house and they decide to buy two up-to-date boats with their savings. Dave and Dick love Nellie, daughter of a neighboring fisherman, but she accepts the latter and keeps house for both. Dick gets in with Tom Edwards, a crook and gun-runner, and gets Dick to listen to his schemes. Dick loses all his money and once Tom has the money he tries to get rid of Dick and in a fight in the saloon Dick kills the bartender. Dave helps Nellie and Dick to escape in his boat and years later we discover Dick with Nellie trying to live honestly in the fishing business, while Dave is a revenue officer. Later Dick meets Tom and again he forces him to assist him in his chemes. Dick is killed in a fight and Nellie is free to marry Dave and to at last have the happiness so long denied them.

The Promise Land—(Three Reels)—Essanay—June 17.—Featuring Bryant Washburn, Marguerite Clayton and Edmund F. Cobb. David Hunter is a bashful suitor for the hand of Margaret Jamison. Charlie Griswold, a young traveling salesman, comes to the little town and promptly wins the girls affections. She elopes with him. Some years pass and David, the drug clerk, has become Dr. Hunter, the surgeon. The Griswolds live in the same city. Charlie has taken up gambling and drinking and Margaret and her baby are destitute. The baby becomes ill and Hunter is called. He saves its life and there is mutual recognition between its mother and himself. Charlie, who has deserted the family, is killed in a train wreck. David Hunter shows Margaret that the promise land is their little home town, rather than the city, and they return together.

Hubby Puts One Over—Lubin—June 17.—Featuring Francis Joyner, June Daye and Lenore Peacock. Mr. Dasher, an economical individual, refuses to permit his wife to hire a cook and Mrs. Dasher appeals to her neighbor, Mrs. White, for advice and between them a plot for relief is concocted. Mrs. Dasher telegraphs her sister in a neighboring town to telegraph her and this is done. But instead of proceeding to her, she goes to the house of her neighbor and watches her husband's ludicrous attempts to get along without a cook. Hubby accidentally sees his wife on his neighbor's porch and the truth dawns upon him and he hires a pretty maid and takes care that his flirtations with her are carried on before the open kitchen window. This brings Mrs. Dasher on the scene and the maid is discharged and she declares that she prefers to do her own housework.

The Cowpuncher's Peril—Selig—June 17.—Featuring Tom Mix and Victoria Forde. Tom Meyers and his partner have a little claim near a little western town. When Tom goes to town for supplies he falls in with Slim Padgett, a bad man, who wagers that he can outride Tom. Tom races Slim and the contest is viewed by Betty Thompson, a ranch girl. Slim, angered at being defeated, follows Tom to his mine and discovers that Tom has found pay dirt. With another desperado Slim overcomes Tom, gets the mine papers and starts for town. Betty Thompson sees the theft and starts to head Slim off. Betty beats Slim to the office and registers the mining claim, and as Slim approaches, he is arrested by the sheriff. When Tom finds what Betty has done for him he asks her if she won't be his life partner, and she consents.

Selig-Tribune No. 43—May 29.—Lesell Seminary girls find health and enjoyment in strenuous spring practice for annual canoe races, Riverside, Mass.; one million persons see Willie Kyronen defeat Hannes Kolehmainen, the great Finn runner, over a course of 12¾ miles in which 1,325 contestants took part; New York, N. Y.; Nassau County Kennel Club holds its fifth annual dog show at the Turf and Field Club, Belmont Park, L. I.; Vincent Astor takes to aviation and makes his first flight at Marblehead, Mass.; Elephant Butte Dam, costing $10,000,000, is completed after 12 years' work; Elephant Butte, N. Mex.; ten thousand members of the National Guard of New York participate in a military naval and aviation tournament lasting eight days, Sheepshead Bay, N. Y.; Princess Olga Celeste of the Selig Company, takes Sappho, her pet leopard, to call on Cy De Vry, superintendent of Lincoln Park Zoo, Chicago.

Selig-Tribune No. 44—June 1.—One hundred ton house is loaded on scows and towed across Great South Bay and landed on Fire Island, N. Y.; in honor of Sir Francis Drake, who it is said discovered California and other cities, celebrate the event by sports and pageants, Kentfield, Cal.; With U. S. troops in Mexico, thousands of horses and mules are being purchased for the Allies by their representatives located in every large American city, San Francisco, Cal.; President and Mrs. Wilson visit New York to attend wedding of Dr.

Pre-screen views of Vitagraph's "Carew and Son," "The Loneliness" and "The Destroyers."

Cary T. Grayson, naval aide and physician to the President, and Miss Alice Gertrude Gordon; Prince Von Buelow, who it is reported will come to the United States to succeed Count Von Bernstorff, the present Ambassador, Berlin, Germany.

The Avenger—(TWO REELS)—LUBIN—JUNE 3.—Featuring L. C. Shumway. Fred Worthing's father is found murdered, having been killed by a sword, and when Fred arrives from India he finds a clue in the fact that the sword was standing upright: Manu, his father's East Indian servant, is accused of the crime, but later he is acquitted. Fred finds a little image of Buddha among his father's effects and he recalls that last time he saw the image, in an Indian temple. It then contained a sacred parchment and his father had evidently stolen it, and the Hindu servant murdered him as a result. Fred determines to seek vengeance himself and when he has accomplished this he feels that his father is avenged.

The Stained Pearl—(THREE REELS)—KNICKERBOCER—JUNE 9.—A review appears elsewhere in this issue.

Mutual Program

Convicted for Murder—(TWO REELS)—AMERICAN—JUNE 12—Featuring Ed Coxen, Lizette Thorn and George Field. A review appears elsewhere in this issue.

Real Estaters—FALSTAFF—JUNE 12.—Featuring Claude Cooper and Frank E. McNish as Oscar and Conrad. In this comedy Oscar and Conrad are badly taken in by a real estate shark, but with the help of Conrad's resourceful wife the sharper is defeated at his own game in a manner that speaks well for woman's wit.

Brothers Equal—(TWO REELS)—THANHOUSER—JUNE 13.—With Gladys Dore and Robert Vaughn. This is a story of the tropical islands which concerns a fair maiden of the North and a fisherman whose parentage was native on one side and white on the other. When the girl learns the truth she is forced to reject her lover and the latter perishes in a fire, sacrificing his life for his mother.

Love, Burglars and a Bulldog—VOGUE—JUNE 13.—Featuring Rube Miller, Madge Kirby, Alice Neice and Arthur Travares. Rube, the old resident; whose principal work is sitting around reading while his wife does the work, flirts with the wife of a new neighbor. One day the laundry man leaves the laundry for the new neighbor at the home of Rube and he takes the laundry over to her. While he is there the husband comes home and finds him and then things begin to happen, but finally Rube manages to explain things satisfactorily and all is serene.

Billy Van Deusen's Egg-spensive Adventure—BEAUTY—JUNE 14.—Featuring John Steppling, Carol Halloway, John Sheehan and Dick Rosson. Billy Van Deusen, while strolling in the woods, meets a pretty artist maid and later her friends. He becomes smitten with the artist and gives a deposit on Nonette's sketch of the beautiful sunset, which he intends to purchase. They arrive home and Nonette gives the landlord the money she received from Billy, so she is no better off than before. As she has no yellow paint with which to paint the sun she forces in the yolk of an egg with a little chocolate for darkening. The picture is delivered to Billy and while he is telling some friends about his wonderful painting his cat licks the sun away. When he returns he cannot understand why the sun has set. He goes to Nonette and finds Nonette and her friends having the time of their life and nearly faints when Nonette introduces him to her husband, but one of the other pretty little artist maids bids him linger and Billy, being a bit of a Bohemian himself merely calls it an egg-spensive adventure and lingers.

The Window of Dreams—(THREE REELS)—THANHOUSER—JUNE 15.—With Grace De Carlton and Bert Delaney. Two lovers quarrel over a petty difference and then, before they have time to readjust matters, Jack is killed in an accident. The poor girl from then on lives a life of misery, and not the faintest streak of happiness enters her existence for a long period. Finally, however, she is able to do a great good for a couple by keeping them from becoming the prey of a petty misunderstanding of much the same nature as her own and Jack's had been. From then on the bereaved girl's existence begins to blossom as the result of bringing happiness to someone else.

Jerry and the Moonshiners—CUB—JUNE 16.—Featuring George Ovey. Jerry bribes a representative of the law with fake money and escapes. He finds his way to a moonshiner's cabin and has to pay dearly for his brief love affair with a maiden of the place. Jerry thinks he sees a way to steer himself out of all his difficulties with impunity, but just as he is about to turn the moonshiners over to the law and thereby have the sweet maiden to himself, he is roughly apprehended by the constable to whom he had given the stage money.

The Sheriff of Plumas—(TWO REELS)—MUSTANG—JUNE 16.—Featuring Helene Rosson and Charles Newton. A review appears elsewhere in this issue.

The Star of India—(TWO REELS)—CENTAUR—JUNE 17.—Featuring Margaret Gibson and William Clifford. Lord Ashdown, a wealthy Englishman, falls in love with Grace, the daughter of Sir Lionel West, residing in India. Arthur Fitzallen, Grace's cousin, desires to marry her, but is refused. Arthur is employed by an unscrupulous Indian prince to gain possession of "The Star of India," a priceless gem, and, succeeding in his mission, Arthur kidnaps Grace. After a violent struggle with beasts and a forest fire Lord Ashdown rescues his sweetheart and the gem is recovered.

Doughnuts—FALSTAFF—JUNE 17.—With Riley Chamberlin and Gladys Leslie. In this tale the mirth is provided by the strange effects that a newlywed wife's cookery have on her husband, their dog, and a thief. The husband, after a terrible battle at the doctor's escapes from the latter's forceful grasp and bolts for home. Here he has a violent nightmare. But with the cause of all this trouble removed and a Southern cook installed, a healthier future awaits the little home.

Pedigrees, Pups and Pussies—BEAUTY—JUNE 18.—Featuring Orral Humphrey, Lucille Ward and Joe Massey. Father, who cannot sleep at night on account of the cats howling on the back fence, buys a ferocious looking bull pup with a long and loud pedigree. Shapely, his daughter, that evening while father slumbers entertains her sweetheart, Mike, and his little pup. Later father is awakened by the piercing cries of many cats and gazing out of the window he sees his pedigreed dog sleeping soundly. He discovers Mike and his dog, who is barking longingly at the cats. He turns the dog loose, who rids the back roof of felines. Later father gives his consent to the marriage of Mike and Shapely, being content in having a dog in the family who is on the job and capable of coping with cats.

Delinquent Bridegrooms—VOGUE—JUNE 18.—Featuring Ben Turpin, Paddy McGuire, Rena Rogers and Arthur Moon. Bloggie and Bill, tramps, steel two dress suits which belong to Thompson and Brown, who are to marry the Widows Moon and Dolan that afternoon. Thompson and Brown see the theft and pursue them, but they make their getaway in a stolen auto. They are arrested for speeding and brought to the station house and jailed. Thompson and Brown, garbed in the discarded rags of the tramps, are mistaken for them and also jailed. From this on things happen with the rapidity of a gatling gun, during which time the son of Widow Moon kidnaps the minister and makes him marry Rena Thompson and himself.

Flames of Vengeance—(THREE REELS)—GAUMONT—JUNE 8.—Featuring Gertrude Robinson and Iva Shepard. Millicent, a wealthy society girl, breaks her engagement with Deyne through foolish jealousy and out of pique becomes the fiancee of Linton, who sincerely loves her. The day of the wedding arrives and Deyne is present, and the sight of her former sweetheart re-awakens Millicent's love for him. Linton, coming upon them unawares, discovers her in Beyne's arms. He leaves the house and Millicent's father, learning of her action, turns her from her home in anger. Twenty years later we find Millicent in straightened circumstances with her daughter Ethel, a girl of nineteen. Ethel answers an advertisement from the office of a factory which is owned by Linton, who is a confirmed woman-hater, and Linton, not knowing who she is, becomes strongly attracted to her and in time proposes marriage, and the final reconciliation of Linton, Ethel and Millicent is the climax of the story.

Jerry's Big Lark—CUB—JUNE 9.—Featuring George Ovey. Jerry is in love with the daughter of a well-to-do family, but father objects to his attentions. Father takes his family for an automobile tour and Jerry, not to be outwitted, leaps on the rear of the automobile and accompanies the party. Some distance out in the country they encounter a motion picture company and Jerry gets into all sorts of trouble, but finally he manages to ride off with the girl and they are married.

Universal Program

Their Awful Predicament—NESTOR—JUNE 12.—With Eddie Lyons, Lee Moran and Betty Compson. A crook who has stolen a valuable necklace, realizes that the cops are on his trail and exchanges his valuable box for that which Eddie is bringing his sweetheart from the drug store. Many perplexing situations arise, the necklace changing hands from time to time, and each person suspecting the other of being the theif. Finally the cops handcuff both Eddie and his sweetheart, but Potts, a shrewd detective, who has been watching the actions of the butler, arrests the latter and forces the cops to release the lovers.

Her Wonderful Secret—IMP—JUNE 13.—Featuring Harry Benham and Edith Roberts. Colo-

American dramas soon to appear. Beginning at the top, "The Sheriff of Plumas." "The Inner Struggle," with Winnifred Greenwood, and "Convicted for Murder."

New Mutual comedies. From the top, "A Plane Story," "Where Wives Win," and "Billy Van Deusen's Eggs-pensive Adventure."

nel Fairfax, a Southern gentleman, whom the civil war has robbed of most of his possessions, expects the distinguished Beverly Spottiswoode, his boyhood friend, for a visit. Edith, the Colonel's daughter, realizes the need of a suitable dinner and is about to kill her pet rooster when a stranger appears and dissuades her from her purpose. The stranger, Raoul, is Spottiswoode's nephew, but he keeps his identity a secret from Edith, providing in a mysterious manner a sumptuous meal for the expected guest. After the latter arrives Edith learns the identity of her champion and they become straightway interested in each other.

How Stars Are Made—(Two Reels)—L-Ko—June 14.—Featuring Alice Howell and Ray Griffith. Lillian applies at the L-Ko studios for a position as actress but she does not suit. However, the manager is affected by her tale of woe and gives her a job as "janitress." She and the janitor decide to take part in a floral parade unasked and they appropriate the apparel of the actors and actresses to do so. There is much commotion when the latter, who have been engaged to do the work, discover that their wardrobes have been stolen.

When the Wolf Howls—Rex—June 14.—This drama features Cleo Madison and W. V. Mong. The wolf is howling at the door of Ralph Gardner, an unsuccessful artist, and his wife, who is about to have a child, decides to eliminate herself as a troublesome factor. However, Ralph's fortunes take a sudden change for the better and his desperate wife is prevented at the last minute from destroying herself.

Betty's Hobo—Big U—June 15.—With Thomas Jefferson and Zoe Bech. Old Bill, a tramp, is fed by Betty, the little daughter of Judge Farrington. Not long after Betty strays into the country and loses her way. Bill finds her and leads her home. After Bill has been arrested and sentenced to the chain gang, as per a new law concerning tramps, the judge recognizes in the old man the faithful employe of his father, through the agency of Betty and a small toy. The story closes with Old Bill's re-establishment in the Farrington household.

Her Soul's Song—(Two Reels)—Laemmle—June 15.—Featuring Emory Johnstone and Dorothy Davenport. Mrs. Mary Salsbury has married her husband on the condition that she can return to the stage whenever she desires. But the birth of her child prevents this as well as deprives her of her singing voice. Mary loses all love for the child and travels to Europe to see a famous specialist. The latter tells her there is no hope and the best thing she can do is return to her child and husband. Her return saves the child, who has become ill from lack of a mother's care. Then, as if by way of a reward, Mary regains her lost voice.

The Devil's Image—(Two Reels)—Imp—June 16.—Featuring Hobart Henley and Irene Hunt. Blanche Griswold, to save her father's fortunes, marries Delaney, a man who later becomes a helpless drug fiend. Her former lover, James Mortimer, resolves to forget Blanche, but he nevertheless keeps watch over her. Finally, Delaney, in the throes of his passion, decides to kill his wife. This evil impulse, however, takes a queer twist and he kills himself. Then Mortimer, fearing danger, rushes in and takes his old sweetheart in his arms.

Almost a Widow—Nestor—June 16.—With Neal Burns, Betty Compson and Ethel Lynn. Gordon misses his boat but makes good use of his time in a game with his friend. His wife and a friend visit an opium joint and barely escape arrest in a raid. Gordon's boat is reported sunk and his wife immediately goes into mourning. Gordon returns, however, and reports that he is the sole survivor. A later dispatch says that the boat has arrived safely and Gordon receives a good berating. But the husband learns about the opium joint affair and the story closes with both vowing "never again."

The Golden Boot—Victor—June 16.—With Albert McQuarrie. Old Miser Tight hides a roll of bills in his boot. When Weary Blink, a tramp, applies for food the miser's wife throws the boot at him. Weary Blink sets about to have a good time on the money but his charitable impulses get the best of him. He defeats the old miser, who is hounding an injured laborer, one of his tenants, for his rent, and finally bestows the whole roll on the laborer and his family.

A Railroad Bandit—(Two Reels)—Bison—June 17.—With Marie Walcamp and Lee Hill. Jack Russell, a young construction engineer, surmounts many difficulties that arise in his path. First he and his men fight a mob of bandits and keep them from securing gold bullion belonging to Kemball, owner of a mine, and then Russel protects Kemball's daughter from the activities of the bandits. Russel falls in love with Mary and she with him, much to the dissatisfaction of Kemball's secretary, who uses foul means to discredit Russel. But the latter's reward comes in due time. He is reinstated in Kemball's respect and left free to marry Mary, while the secretary is disgraced.

Love Quarantined—Joker—June 17.—Featuring Gale Henry and William Francy. Lil is in love with a young dentist, but Pa has other plans. It takes a good deal of forceful persuasion to bring Pa around. The pain of a toothache finally proves greater to him than that of having his daughter marry Moranti. Moranti's rival is disposed of through a quarantine frame-up.

A College Boomerang—Imp—June 18.—With Edith Roberts and Harry Benham. Betty, a rich college girl, tries to ruin her rival in love, Jean, on the grounds that "all is fair in love and war." An accident in the chemistry laboratory, however, serves to inculcate some wisdom into Betty's head. The story ends with her asking Jean's forgiveness and the consummation of the latter's happiness with the professor with whom she has fallen in love.

Romance at Random—Laemmle—June 18.—Featuring Rupert Julian and Elsie Jane Wilson. Arthur Botts, acting on his resolution that he never will leave a woman in distress, takes a big chance with a stranger in this story. After he accompanies the faint woman to her home he learns that there is a husband to deal with. An album with pictures of a prizefighter makes Botts quite apprehensive. The woman tells him that if her husband sees him he will surely kill him. When the husband, a puny man, appears, however, Botts struts up to him with the information that he is a friend of his wife. Whereupon the man of the house gives him a hearty welcome.

The Finer Metal—(Two Reels)—Rex—June 18.—Featuring Ben Wilson and Dorothy Phillips. This story was adapted by Harry Dittmar from the one-act play of Edward E. Kidder, presented at the Actors' Fund Benefit in Chicago and Boston in 1915. It tells of how a wife, who thinks her husband is cold and indifferent, makes the attempt to elope with another man, and how she learns of her husband's "finer metal" in time to return to him without his ever knowing of her weakness.

The Melody of Love—(Three Reels)—Gold Seal—May 13.—Featuring J. Warren Kerrigan. Jack O'Brien, a singer, comes to the Lucky Strike mine, is employed by its owner, "Hardpan" Henry, and falls in love with Mary, his daughter. Dave, a thorough villain, seeing that the two things he covets, the mine and Mary, are slipping from him to Jack, cleverly causes the latter to be accused of murder and also creates a bitter misunderstanding between Dave and Mary. But the real murderer at last confesses that he was instigated by Dave, and the story ends happily for Jack and Mary.

Universal Animated Weekly No. 23—Universal—June 7.—Ten thousand attend floral pageant to commemorate Sir Francis Drake's landing, Kentfield, Cal.; racing with death, motorcyclist covers five miles in four minutes and twenty-one seconds, Chicago, Ill.; Cadets parade as statue of first President is unveiled at Military Academy, West Point, N. Y.; Louis D. Brandeis, first Jew on highest U. S. Court, in his study, Boston, Mass.; sad procession mourns lost liner on anniversary of sinking of Lusitania, London, England; ten tons of war relics are brought from Verdun for Allies' bazaar, New York City, N. Y.; Western Canadian battalions parade on Victoria Day anniversary, Ottawa, Can.; Langhorne's cavalry dashes 215 miles in eighty hours after Glenn Springs' raiders, Coahuila, Mexico; cartoons by Hy Mayer.

Feature Programs

Blue Bird

Bobbie of the Ballet—(Five Reels)—Bluebird—June 12.—Louise Lovely is featured in this story of Bobbie, a chorus girl, who is the main support of her mother and two younger children. She meets Jack Stimson, a wealthy youth, who spends most of his money on Velma Vrooman, the prima donna of the company in which Bobbie is playing, and he becomes interested in her. When Velma discovers this she sets a trap for Bobbie and later lures Bobbie to her apartment and leaves her alone with a notorious theatrical manager. She then goes to keep an engagement with Jack and cannot resist taunting him with the information that Bobbie is alone with Fox. Jack grasps the situation and arrives at the house just in time to save Bobbie from the manager's forced attentions. The noise of the fight brings the police and they arrest the girl and she is placed in a reformatory, but is rescued from here by Hook Hoover, a crook, and later she and Jack are married. Jay Belasco, Gretchen Lederer and Lon Chaney also have important parts in the cast.

Fox

Where Love Leads—(Five Reels)—William Fox—June 12.—Rockliffe Fellowes and Omri Hawley featured. Marion Barstow's life is saved by Richard Warren and they fall in love, but when Warren asks her father for her hand he refuses, saying he wishes her to marry Sir Rankin Chatsworth. Warren becomes a newspaper reporter and Marion is forced to marry Sir Rankin Chatsworth by her father, and after their marriage they sail for England. Seventeen years later finds Marion neglected by her husband and

with her two daughters, Kathleen and Rose. Fearing the influence her home will have on her daughters she sends them to visit her parents and intrusts their care on the trip to Camille Dore, who is an inhabitant of the underworld, but who poses as a decent woman. Camille manages to make the girls prisoners and prevents their grandparents from meeting them. Warren's work brings him to Camille's home and he learns the identity of the prisoners. He calls the police and saves the girls. Then Warren awakes. He had fallen asleep at his typewriter in the newspaper shop and beside him stands Marion, who exclaims she will marry him anyway.

Metro

The Comeback—(FIVE REELS)—METRO—APRIL 24.—Featuring Harold Lockwood and May Allison. A review appears elsewhere in this issue.

The Snowbird—(FIVE REELS—METRO—MAY 1.—Featuring Mabel Taliaferro. A review appears elsewhere in this issue.

Mutual Special

The Inner Struggle—(FIVE REELS)—AMERICAN—JUNE 12.—Franklyn Ritchie, Winnifred Greenwood and Roy Stewart. A review appears elsewhere in this issue.

The Fireman—(TWO REELS)—MUTUAL-CHAPLIN.—The second Charlie Chaplin comedy offered by Mutual is certain of meeting with a laughing success. Reviewed elsewhere in this issue.

Paramount

A Gutter Magdalene—(FIVE REELS)—LASKY—JUNE 1.—Featuring Fannie Ward, who is supported by Jack Dean, Charles West, Billy Elmer, Gertrude Keller, Robert Bradbury and Jack Neill. George Milford directed the picture. A review appears elsewhere in this issue.

The Evil Thereof—(FIVE PARTS)—FAMOUS PLAYERS—JUNE 5.—Featuring Frank Losee and Grace Valentine. This story deals with the manner in which a pretty manicurist is led away from her barber lover by the wiles of a wealthy broker. Piqued at the interference of her lover in what she considers her own business, the girl takes the fatal step. Later she marries the wealthy tempter and leads a life of misery, finally killing her husband.

The Making of Maddalena—(FIVE REELS)—MOROSCO—JUNE 8.—Edna Goodrich is starred in this story of an Italian artist's model. The cast includes Forrest Stanley, Howard Davies, John Burton, Mary Mersch, Juan de la Cruz, Colin Chase, Laura La Vernie, Violet White, Mrs. Griffith and Walter S. Fredericks. A review appears elsewhere in this issue.

Pathe

Pathe News No. 44—MAY 30.—Three thousand school children make a city's third annual field-day a glorious event, Somerville, Mass.; the memory of soldiers, sailors and marines who died in the Spanish-American war is revered by 20,000 persons gathered at field mass in the Brooklyn Navy Yard, New York, N. Y.; cadets of the military academy demonstrate their efficiency as volunteers for Uncle Sam in time of need, Culver, Ind.; New York society attends the Army Relief Garden Party at Governor's Island, New York, N. Y.; latest sport fashions; The Greek Theater of the University of California is filled to capacity as eleven hundred students receive their diplomas on Commencement Day, Berkeley, Cal.

Pathe News No. 45—JUNE 3.—Famous Friars' Company of noted stars receive the key to the city when they arrive to entertain "Smoke Town" people, Pittsburgh, Pa.; Sir Roger Casement, who is being tried by the British government for high treason, photographed before leaving for the Irish coast to assist in the rebellion, Berlin, Germany; animated map showing the onward sweep of the Russians in Asia Minor; thousands of mules and horses are being purchased daily by agents of the allied governments for use in the European war, San Francisco, Cal.; twenty-one cars start in the sixth annual running of the 300 mile International Sweepstake Classic, Indianapolis, Ind.; President Wilson expresses the nation's tribute to its valiant dead in Memorial Day address, Arlington, Va. Model one-rail car line capable of running 200 miles an hour has been constructed by a local inventor, San Francisco, Cal.

Luke Laughs Last—PATHE—JUNE 5.—In this comedy we see Luke in the role of butler. The excitement has to do with cops, burglars and a cook. But Luke hits a higher average than all his adversaries and the story ends with his rounding up the burglars with a brace of revolvers.

An Awful Romance—PATHE—JUNE 12.—Featuring James Aubrey as "Heinie"—Heinie and Louie accidentally spoil the painting of an art connoisseur and the latter compels them to work out the damages by keeping his daughter from being spirited away by her aggressive American lover. But the two pals are unfortunate enough to fail in their efforts to please and they are the recipients of rough treatment at the hands of the peppery connoisseur.

The Fatal Pie—(SPLIT REEL)—PATHE.—This is the latest of "Rube" Goldberg's cartoons, to be released in the week of June 5. Nut Sunday, a soda clerk, is enamored of Lotta Mincemeat, but his activities finally cause him to become imprisoned. At this sad moment in his life he has an inspiration. He disguises himself as an orange phosphate and spills through the bars to liberty. On the same reel is:

Some Fresh Water Fishes—Devotees of fresh water fishing as well as anyone else interested in curiosities of nature will enjoy these views. Among the fish shown are the stickleback, green tench and the carp.

The Zink Mines of Lang Hit—(SPLIT REEL)—PATHE—JUNE 5.—These mines are in French Indo-China. The whole process of mining the ore and preparing it for shipment makes an interesting offering. On the same reel is:

Around Mount Fuji.—Nedless to say, the wonderful Mount Fuji (also known as Fujiyama), known to artists and lovers of art the world over, makes a beautiful scenic.

France's Canine Allies—(SPLIT REEL)—PATHE—JUNE 12.—France has imported hundreds of Alaskan dogs for the use of her army during the winter campaigns of the present European war. These views concern themselves with the selection of the dogs by the French government. On the same reel is:

The Gorges of Colorado.—This famous wonderland of the west is here pictured in all its grandeur.

The Double Resurrection—(TWO REELS)—FIFTEENTH CHAPTER OF "THE IRON CLAW."—Reviewed elsewhere in this issue.

Sold Out—(TWO PARTS)—PATHE—EPISODE 5 OF THE "WHO'S GUILTY" SERIES—JUNE 5.—Featuring Anna Nilsson and Tom Moore. Reviewed elsewhere in this issue.

Sowing the Wind—(TWO PARTS)—EPISODE 6 OF THE PATHE "WHO'S GUILTY" SERIES—JUNE 12.—Reviewed elsewhere in this issue.

Red Feather

What Love Can Do—(FIVE REELS)—REO FEATHER—JUNE 12.—Adele Farrington, C. N. Hammond and Mina Cunard are featured in this romantic drama, which deals with the life of one Calvert Paige, who, after the death of his wife emigrates to the west leaving his little daughter in care of his sister. He becomes a power in the West and Lil Magill, a newspaper woman, becomes his mistress. Johnnie, his daughter, now a young lady, writes her father that she is coming to visit him and not wishing his bachelor home invaded he writes her to remain with her aunt. At the same time he writes a letter to Lil and then misdirects them. When his daughter receives the letter that should have gone to Lil she begins to understand the woman's relation to her father and determines to see him. She arrives and meets Lil and when her father finds the two together he flies into a rage. Later strike breakers enter Paige's home and when one of them fires at Paige, Lil throws herself in front of him and saves his life. Paige attends Lil during her illness and upon her final recovery he proposes marriage and Lil, feeling that he really loves her and does not offer marriage out of gratitude, clasps him in her arms.

Triangle Program

The Dividend—(FIVE REELS)—TRIANGLE-INCE—JUNE 16.—Capital and labor drama by C. Gardner Sullivan. William H. Thompson, Charles Ray, Ethel Ullman and Margaret Thompson appear in the cast. Reviewed elsewhere in this issue.

The Moonshiners—(TWO REELS)—TRIANGLE-KEYSTONE.—An amusing burlesque of the revenue officer, waif in the mountains romance. Al St. John heads a cast which includes Alice Lake, Joe Bordeau and Horace J. Haines. Reviewed elsewhere in this issue.

An Innocent Magdalene—(FIVE REELS)—TRIANGLE-FINE ARTS—JUNE 18.—A delightful story laid in the south which has been excellently produced by Allan Dwan. The story is by Granville Warwick and the scenario by Roy Somerville. Lillian Gish, Sam de Grasse and Spottiswoode Aitken are in the cast. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

That Sort—(FIVE REELS)—ESSANAY—JUNE 12.—Featuring Warda Howard, Duncan McRae, Betty Brown and John Lorenz. Diana Laska, a noted actress, marries John Heppell, a wealthy man about town, and after the birth of their child he tires of her and infuriated at his neglect Diana goes abroad with Philip Goodier. He soon tires of her and she becomes a notorious character. She finally awakens to the evil of her life and tries to reform, but she finds her path strewn with thorns, as the world holds her for what she has been. A longing is kindled in her heart for her daughter and through the influence of Doctor Maxwell she is received into the Heppell home as the governess for Heppell's son by his second wife. She meets her daughter and learns that she is engaged to marry Philip Goodier and, horrified, she tells the Heppells their daughter must not marry him. Goodier denounces Diana and finally she tells him that Maureen is her daughter. He consents to break the engagement only on condition that she leave the house and never return and she then makes the supreme sacrifice of giving up her daughter to save her from her own shame and through this sacrifice she wins atonement for her sins.

The Redemption of Dave Darcey—(FIVE REELS)—VITAGRAPH—JUNE 12.—Featuring James Morrison as Dave Darcey, a crook, who, after accidentally shooting a rival gangster, escapes and is given a chance to reform by the owner of a steel works. When Benton, his benefactor, forgetting his affianced bride, falls in love with a woman of whom Dave is suspicious, he tries to warn him, but is reprimanded for his insolence. He tracks the woman and learns that she is a foreign spy, plotting to destroy Benton's plant. He tries to prevent the deed, but the spy and her

New Essanays for the first week in June. From the left, "The Promise Land," "That Sort" and "Fool's Gold."

accomplices overpower him and escape. He is caught in the ensuing explosion and later arrested as one of the plotters. Cleared of this charge, he is accused of the murder of the gangster he had shot, but when it is discovered that the man had not been killed, but only slightly wounded, Darcey is freed. After everything is cleared Benton and his fiancee are happily reunited and Darcey grasps the opportunity to start life anew.

Hearst-Vitagraph News Pictorial No. 43—May 29.—Ten thousand children march in a gorgeous pageant preceding the opening of Sacramento's giant causeway, Sacramento, Cal.; students of Cornell University are given training as soldiers in the general move for preparedness which is sweeping the country, Ithaca, N. Y.; Colonel W. F. Stone, sergeant-at-arms, and James B. Reynolds, secretary of Republican National convention, make ready for reception of hundreds of delegates and spectators at the coming political gathering, Chicago, Ill.; girl students of an eastern school become expert oarsmen, Auburndale, Mass.; soldiers blinded in war are cared for at the London residence of Otto Kahn, wealthy New York banker, and there learn trades that will furnish them a livelihood in spite of their handicap, London, England; daredevil amateurs compete in an automobile race on the Chicago motor speedway, William A. Leet of Omaha winning after a hard speed battle, Chicago, Ill.

Hearst-Vitagraph News Pictorial No. 44—June 2.—Local team of girls defeats Los Angeles team in exciting game of water football, filled with thrilling incidents, Venice, Cal.; three thousand pilgrims trudge to Sagamore Hill, demanding that Colonel Roosevelt get in the race for presidency, Oyster Bay, N. Y.; the anniversary of the birth of the G. A. R. in Danville is celebrated in Danville, Ill.; Central Park Zoo family of hippopotami moves from winter quarters into its summer home, New York, N. Y.; world's records are broken in the athletic meet at Harvard stadium, Allston, Mass.

Miscellaneous

Her Husband's Wife—(Five Reels)—Ivan—June 2.—Sally Crute, Mignon Anderson and Augustus Phillips are featured in this dramatic story, which tells the story of one Belle Ducet, who deserts her husband and little daughter and comes to America with a sculptor. Edward Mackaey, Kittens Reichart, William Bechtel, Bradley Barker, Arthur Law and Brinsley Shaw complete the cast. Ivan Abramson directed the production. A review appears on page 1333 of the June 10th issue.

TEXAS FLICKERS

By S. G. Parker

Special Correspondent for Motography.

PAUL RENO, former vaudeville artist, is opening an airdome at Brownwood, Texas. He will use pictures for a time, then vaudeville with film.

Miss Alatia Marton, of Dallas, one of the beauties in the Old Mill Theater beauty contest last year, was one of the eleven girls in the United States and Canada selected by Photoplay Magazine in its "Beauty and Brains" contest which recently closed. By winning in this contest, Miss Marton will get her expenses paid to New York and a trial before the camera for the World Film Corporation.

Twenty-four representatives of the film industry marched in the big Preparedness Parade in Dallas, May 30. The parade was more than eight miles long.

Ned E. Depinet, manager of the Consolidated Exchange, and John de Stefano of the Queen Theater, Dallas, marched with the Rotary Club section.

In the "Moving Picture Industry" section, Jas. B. Kelly of the Consolidated acted as captain, and the following privates were put through many flag manoeuvers by Captain Kelly: L. B. Remy, manager of the Triangle; E. F. Walker, Harry F. Botto, both of Triangle; C. A. Meade, manager, and Messrs. Murphy, Dugger and Fulgham of the V-L-S-E; Jim Hill and Wm. Lowe, of the Alliance; C. A. Clegg, manager, and Messrs. McIlheran, Clegg, Walker, Giles and Rust, of the Mutual; W. M. Byrd, of the Fox Exchange, and A. W. Plues.

All along the three-mile march, Remy and Plues kept the girls on the sidewalks giggling with their "incorrect imitations of Hart, Chaplin, Mary Pickford and other players."

M. S. White, formerly manager of the Mutual's office in Fort Smith, has succeeded H. A. Bandy as manager of that concern in Oklahoma City. White has been going upward for the past three years, since he started in the film business as "roustabout" in the United Exchange in Dallas.

The Hippodrome Amusement Company of Fort Worth will increase the capital stock to $200,000 and will erect theaters in Wichita Falls, Corsicana, Waxahachie and Austin, Texas. Each of these houses will be modern in every detail. Pierre C. Levy is secretary and treasurer.

SOME NEW THEATERS

California

Exeter's airdome is fast nearing completion.

Delaware

South American Film Corporation, New York; $50,000.

District of Columbia

A film exploded in the Chelse moving picture theater, 1913 M street, northwest, Washington, and caused a damage of $600 to the contents of the fireproof operator's booth.

Georgia

A fine new picture theater will be built in Macon by Frank Howard, Robert Hazelhurst and Brown Wimberly. The theater will have a seating capacity of 1,000 and will have its first show on September 1.

Illinois

The Princess theater in Vermont was recently sold by Arthur McCormick to Glenn Kost.

Iowa

B. C. Boggs, of Anthon, has purchased the Harvey theater in Sheldon.

Claude B. Keir and Frank G. Smith are arranging to erect a moving picture airdome on the lot north of the Mrs. E. E. Lewis building in Sac City.

Kansas

The only moving picture theater in St. John is under the management of W. H. and H. T. Winkler. It has a seating capacity of 500 and the Mutual program is shown.

The Star theater in Ottawa is being improved by D. H. Pearson, manager. Two large suction fans, one over each entrance, has been installed and a metal ceiling will be put on soon.

Kentucky

The Macauley Theater company, Louisville, with a capital of $2,120, divided into $10 shares, filed articles. The incorporators are: Annie A. Macauley, ninety-six shares; Mary L. Smith, sixty-four; Rachel Macauley Bigelow, thirty-two, and A. A. Bigelow, twenty.

Louisiana

The Strand theater, one of the country's finest, is to occupy the former corner of Baronne and Gravier street, New Orleans, now vacant. It will be built along the same lines as the Strand in New York and will have a seating capacity of two thousand. It has been leased by the Saenger Amusement company for a term of ten years. There will be three entrances, the principal one on Gravier street, which will be supplemented with two from Baronne street. The gallery will appear as one tier of seats, but will have three mezzanine floors, from which easy access to seats will be possible. The exterior of the entire building will be white terra-cotta; concrete and steel will be used throughout, thus assuring a perfectly fireproof structure. The ventilation will be a model, for throughout the roof vents and exhaust fans have been provided and absolutely silent rotary fans will be installed six feet apart throughout the auditorium. E. V. Richards, Jr., will be manager.

Maryland

Architect A. Lowther Forrest is preparing plans for the conversion of the Casino on North avenue near Charles street, Baltimore, into a motion picture parlor and vaudeville house which, according to estimates mentioned, will cost about $100,000. The work, it is understood, will be principally of an interior nature including the providing of seating facilities for 1,200 persons.

Massachusetts

Work has been started by A. H. Phillips on the construction of a building at the "X" to contain a motion picture theater with a seating capacity of 1,000. The theater now proposed will be in the rear of Mr. Phillips's monitor block at Sumner avenue and Dickinson street, Springfield. Fireproof material will be used almost exclusively. The best pictures will be shown and it is expected the new theater will be opened about September 1.

Michigan

The Kercheval moving picture theater, 456 Kercheval avenue, Detroit, has gone out of business.

The picture theater in Deckerville, which is being erected by Mrs. Wesley Bearns, will be opened in July. The theater is 30x70 feet, and will accommodate about 300.

Manager William N. Paananen of the Star theater, in Red Jacket, has arranged for the erection of a twenty-five foot addition to the rear of that playhouse. Work will be started at once. The addition will provide an additional seating capacity of 125, making a total of 425 seats. The playhouse will be re-decorated and improved both inside and out and will be one of the finest equipped establishments of its kind in the copper country.

The Parkview theater, Parkview avenue, Detroit, has closed its doors.

Minnesota

The new Aster theater, Sixth street and Hennepin avenue, Minneapolis, opened May 21. The interior is a garden effect and is very pleasing.

Thomas Slough, of Glencoe, has purchased a picture show at Chaska.

R. C. Wilson has opened a picture

theater in Staples, which is known as the Opera Movies.

L. J. Blumberg has sold his interest in the Princess theater in Minneapolis to Hitchcock & True.

Younger and Broctens, of Morris, recently purchased the Royal theater in Elk River.

The manager of the new B. B. picture theater now in the course of construction on Main street, Rochester, has arrived from Minneapolis and says the theater will be opened the early part of August.

Missouri

Brent Peters will build a modern theater at Bunceton, which will have a seating capacity of 500.

I. P. Williams, of the Delphus theater, Carthage, has closed a deal for a lease on the Bijou vaudeville and motion picture theater in Quincy, Ill. He and Charles Walton, of this city, will manage the place. The Delphus will be continued here.

Montana

The Liberty theater on East Broadway, Butte, opened its doors for the first time May 20. Finished in colonial style throughout and decorated in gold and old ivory, the new theater is very pretty. The ventilation system is unique in that the colonial windows, used partly for decorative purposes, are the means whereby the air in the theater is changed every two minutes. To prevent any draught from the entrances during cold weather, a row of radiators have been placed near the front of the house. M. A. Berger is manager.

The Orpheum theater in Butte has also been reopened after extensive remodeling. New chairs have been installed at a cost of more than $3,000, and a new ventilating system. The name has been changed to the New Orpheum.

The Princess theater, Main street, Helena, has been opened under the management of Harry Andrews, of Butte. Mutual Masterpictures will be shown.

Helena may have, in the near future, a new picture theater to cost $200,000.

Nebraska

Plans for the erection of another picture theater in Kearney call for a building 50x130 feet, to cost $15,000.

The new Blue Bird theater, formerly the Lyric, in Beatrice, was opened May 24 by Manager W. L. Crossen, who came here recently from Hastings. The building has been redecorated and an eight-piece orchestra is a feature of the amusement place.

New Jersey

A large moving picture theater is being built on Ocean avenue, Sea Isle City.

The Gem Amusement company, which will manufacture motion picture films and conduct a general theatrical business from 305 Sixth street, Lakewood, was chartered with Edward M. Tirsichbaum as the agent. The concern is capitalized at $3,000, divided into thirty shares of $100 each, and the business will be started with $1,000.

The Olympia theater on Norfolk and Orange avenues, Newark, has been opened as a picture house.

New York

Fire Marshal Wheeler has approved the plans for the Piccadilly moving picture theater to be erected in Clinton avenue north, between Division and Mortimer streets, Rochester.

Interstate Motion Picture Service corporation, New York City; to manufacture motion picture machines, films and appliances; capital, $500,000. Directors—Leon Stern, Hiram B. Danziger and Louis Isenberg, 120 Broadway, New York City.

Picture Playhouse Film company, Inc.—Judge Mayer has authorized Francis B. Appleton, Jr., receiver of the Picture Playhouse Film company, Inc., of No. 71 West Twenty-third street, New York, to continue business for twenty days.

B. & L. Amusement company, New York City; motion picture business; capital, $1,000. Directors: John A. Litt, A. Fabry and Anthony A. Bagarozzo, 137 East Twenty-eighth street, New York City.

Pen-O-Graph Film corporation, New York City; motion pictures and theatrical; capital, $500. Directors: John B. Hall, Redmond B. Cotter and William A. Kane, 110 West Fortieth street, New York City.

The equipment of the Dreamland theater. West Market street, York, has been purchased from Edward Leber by representatives of George W. Bennethum, owner of a chain of picture theaters.

The Star theater in Watertown is being extensively remodeled. The front has been taken out and work has been started on the interior to provide greater seating capacity. A new front will be installed and the floor will be lowered to the level of the street. F. W. Gilroy is manager.

Owners of the Regus theater, Binghampton, will be obliged to comply with the requirements of the building code before their license is renewed. Upon inspection it was found that the seats have been placed closer together than is permitted by the code.

Cardinal Film corporation, New York City: Motion pictures; capital, $10,000. Directors: A. L. Kenney, Gertrude E. Wandler, Arthur W. Smith, 67 Meadow Lane, New Rochelle, N. Y.

R. & W. Photoplay company, Brooklyn, proprietors and managers of theaters; capital, $4,000. Directors: Irving Rosenthal, Mary Becker, Joseph Wellen, 63 West 143d street, New York City.

Bertini Amusement company, New York City: To maintain motion picture theaters; capital, $5,600. Directors: Edith Bertini, Laura A. Parker, Terresa C. Parker, 154 Bleecker street, New York City.

Clinton-Mortimer corporation, 403 Carter building, Rochester. Brick motion picture theater, 83.3x165.4 feet, mushroom vent system, lots 12 and 13, Mortimer and Division streets. Architects, Foots, Headley & Carpenter; contractor, John Garrett; $125,000.

The Carthage theater, Carthage, has been opened as a moving picture house by the Diamond Amusement company.

Fairmount Place, southwest corner of Southern Boulevard, for a one-story brick store and moving picture theater, 141x131; Benenson Realty Co., Benjamin Benenson, 401 East 152d street, president-owner.

Work is progressing rapidly on the new moving picture theater between Hampton and Toledo streets, Elmhurst.

Louis Abraham leased from plans to Henry H. Frieder a one-story moving picture theater, 35x97, to be erected at No. 976 Broadway, Bayonne, for ten years, at a rental aggregating $31,400.

North Dakota

Carl Anderson, of Fargo, recently became owner of the Lyric picture theater in Havana.

The Photoplay, a new motion picture theater to be operated by Arthur Snyder, will shortly be opened in the old Post-office building on Fourth street, Wahpeton. The building is being remodeled into a modern theater and will be tastily decorated.

Ohio

J. B. Corlett has filed plans for a moving picture theater to seat about three hundred. The theater will be erected at 12721-3 Miles avenue, Cleveland.

The Royal and Fairy theaters in Upper Sandusky have consolidated. Sidney T. Rall is manager.

On June 1, Fred J. Curtis and Peter B. Hipp turned the Royal picture theater in Tiffin over to William H. Wolf.

Bids have been closed on the $10,000 picture show building to be built in Bellefontaine.

W. F. Eichelberger and C. E. Jacobs, both well-known Ashlanders, purchased the Grand theater on West Main street from W. E. Gebhart.

Pennsylvania

The Sunbeam Motion Picture corporation has opened an office at 1610 Arrott building, Pittsburg.

Ground has been broken for the new Dean theater in Williamsburg.

The Imperial moving picture theater at 215 to 219 South Sixtieth street, Philadelphia, has been sold by Myer Magil to Robert Bloomgarden for a nominal sum and a mortgage of $72,500. It is a one-story structure, assessed at $70,000.

Repairs on the Colonial theater, which C. H. Ruggles of West Middlesex recently leased from E. W. Allen of New Castle, have been completed and the theater has opened for business. A fine new front has been put in and the whole interior has been painted and decorated. New machines have been installed and only first class pictures will be shown.

John Smith has installed considerable new equipment to the Liberty theater, Lacony.

May 29, Altoona's beautiful picture theater, the Strand, was opened. Silverman Bros., owners, have spent $250,000 in making this theater the latest in theater building for the showing of photoplays. It seats 1,500 persons and Triangle and Paramount pictures are shown.

Philadelphia

The moving picture theater at 512-14 Market street, Philadelphia, will be altered into a store by the Hogg Construction Company.

The former Hippodrome motion pic-

ture theater on North Main street, Ashley, which was lately conducted by the Robinson brothers, but recently closed, has been reopened under the management of the local lodge of I. O. O. F. The auditorium and entrance have been remodeled and repainted. Local men are to manage the theater and it has been announced only first class films will be shown.

George W. Bennethum is erecting a picture theater in Coatsville.

The Palace Theater, one of the largest motion picture houses in Reading, collapsed May 24, killing one and injuring three others. The theater is located at 734-36 Penn avenue.

M. E. Comerford, of Scranton, head of the Comerford Amusement company and one of the biggest moving picture theater owners in this state, is contemplating the erection of a modern theater in Dunmore. Mr. Comerford and George Morris, manager of one of the Comerford houses in Scranton, were in Dunmore inspecting several theater sites. They took options on several properties, but have refused to announce what sites the options cover.

South Dakota

Oscar Hess and Lew Fein of Lemmon have formed a partnership and will open a new moving picture theater at Lemmon.

Tennessee

A new picture show has opened in Harriman in the building recently occupied by the Picto theater. The new theater is owned and managed by Charles Denton and R. P. Eaton.

Texas

Edinburg is to have a new moving picture show in the immediate future. The playhouse is to be known as the Capitol theater.

The Elk moving picture theater, in Marshall, which was recently purchased from D. W. Powell by K. McConnico, has been sold to H. P. Price, of Lufkin, who has taken possession. Mr. Price will move here and he and Mr. Irvine will manage the house.

A reel of film caught fire at the Airdome theater in Dublin and was destroyed.

Four States Amusement company of Texarkana; $750. Incorporators: Louis Heilbron, C. W. Greenblatt and M. N. De Prato.

Utah

George E. Carpenter, publicity man of the Notable Feature Film company, became manager of the Paramount-Empress theater, Salt Lake City, taking the place made vacant by the resignation of H. E. Ellison. Mr. Carpenter's appointment as house manager was made by Louis Marcus, president of the Notable company, who is also interested in the Paramount-Empress.

The Ogden theater, Ogden, have installed a $10,000 organ.

Washington

Amended articles of incorporation were filed for the Reo Film company of Seattle, changing its name to the Peerless Feature Attractions, Inc.

The Oak theater, Second avenue and Seneca street, Seattle, has been opened and is managed by Cliff Work. Vaudeville and pictures is the policy of the house.

West Virginia

The Royal Amusement company of Princeton, to operate a motion picture theater, authorized capital $5,000; incorporators: L. E. Taylor, A. M. Trangott, W. C. Pierce, W. H. Wallingford, and W. S. Mahood, all of Princeton.

It is reported Bellaire will have a new picture theater.

It is rumored Bridgeport will have a picture theater. It is said that a building on West Main street has been leased and that work will soon be started remodeling it for a theater.

A 500-seat moving-picture theater is being erected in Berwind by H. M. Bertolet.

Wisconsin

R. J. Neumann has sold the Empire theater, Chippewa Falls, to Frank Maher of Caledonia, Minn., who took possession May 15.

One of the largest moving picture houses in Milwaukee will be erected by Alfred Ries and Otto Meister at 185-187 Third street. Plans provide for a structure of two stories to cost $75,000, 50 feet on Third street and 150 feet deep.

Thieves entered the Royal theater in Madison and took the projection machine.

The new Majestic theater on East Cook street, Portage, has been opened by John Helman. The theater has been rearranged and exits added and the seating capacity is now 325.

Motor-driven machines will be installed in the Strand theater in Owosso.

Menominee is to have a new $25,000 motion-picture house. The new theater will seat 500 persons and will be modern in every way. Several sites are under consideration. Local men, including Manager Campbell of the Grand theater, are behind the project.

The Thiel theater in Marshfield has been opened.

May 1, Frank Maher sold the Gem theater in Caledonia to Bernard Foster of Wykhoff, Minn.

Improvements to the Cozy theater in Rhinelander are being rushed. A tile floor is now being laid in the lobby and a new front installed.

The Grand theater in Oconta has been taken over by J. A. Phillip of Munising, Mich.

A contract was let for the construction of Marshfield's fourth motion picture house. Kliner, Lang & Scharmann company awarded a contract to Krasin Bros. for the remodeling of the old Kliner store into an up-to-date motion picture theater.

Citizens of Rockfield, Wis., have organized a company to present motion picture shows. An up-to-date electric equipment has been purchased and the first show was exhibited a week ago to a crowded house.

John T. Stark, proprietor of the Ideal theater and the Palace theater company have jointly leased the Daly theater in Grand Rapids for a period of one year, taking possession June 1.

The Cozy theater in Phinlander has been opened.

THE ACTOR AND SOCIETY

By Thomas Chatterton

The public of today has placed upon every actor a big responsibility for which he will be held to strict accountability. That responsibility is to entertain.

I recall the following as an early

Thomas Chatterton—American.

society, this latter word used of course in the broad sense. There must be in the formation of a successful actor a combination of natural gifts rather than assumed gifts, for audiences have become English writer's definition of an actor:

An actor is in the capacity of a steward to every living muse, and of an executor to every departed one; the playwright digs up the ore, he sifts it from the dross, refines and purifies it for the mint; the actor sets the stamp upon it and makes it current in the world.

I believe the motion picture is responsible for the demand that the actor of today be natural, for picture patrons desire to see the actor as he is rather than as he is "made up" to be. In other words, the motion picture permits an intimacy between the screen artist and the audience which does not seem to pertain to the speaking stage.

Thus the actor who wins does so without resorting to the sorry practice of tricks or to the continual striking of preconcerted attitudes.

Of course, the educated must understand that there cannot be any adhesion either of vice or virtue to the real character. It is a certainty that cruelty, wickedness or cowardice will not become part of an actor's nature merely because he professionally portrays such unaimiable types. The vividness with which motion pictures carry the action of a story is liable to afford more opportunity for comparison between the actor personally and professionally than is the case on the speaking stage.

In "The Secret of the Submarine" there is a balance of characters such as is seldom selected in a photoplay. In my part of Lieutenant Hope I am afforded abundant dramatic moments and some stunts that will surely give to the new big picture a fascination to those vast audiences which like to feel a "grip o' the heart."

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XV CHICAGO, JUNE 24, 1916 No. 26

RUTH ROLAND WITH BALBOA-PATHE

Paid Circulation of this Edition Exceeds 10,000 Copies

ictures Magazine

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1476 BROADWAY • NEW YORK

MME. PE
in
"THE SOUL MARKET"

Triangle Plays

are Marvels of Production

Motion Pictures are successes or failures because the public patronizes them or withholds patronage. If a picture achieves financial success it is either because it is a bad picture depending on crude sensationalism, or because it is a good picture made according to high ethical standards by talented men and women with a definite purpose behind it.

TRIANGLE PLAYS are of this latter class. Their aim has been to portray the big things of life, to bring to the screen the greatest possible quality and quantity of entertainment until now TRIANGLE PLAYS have earned first place where good things are appreciated by merit alone.

TRIANGLE PLAYS are the very latest word in the production of motion pictures. They show you miles upon miles of wonderful natural country; peoples you have read about only in books.

They don't hold you to one set of emotions, either, but rush you swiftly through the gamut of them all. They give comedy, tragedy, laughter, tears, all in rapid succession. Their magic carries you delightfully through space and time.

You spend an hour among the marvels of the beautiful north—its ice and snow and wonderful scenery. Then, whisk! You are on the blazing Mexican battlefields holding your breath as a horde of savage soldiers descends on a defenseless city. Another change and you roar with laughter at the ridiculous complications of some Keystone Comedy.

If you are an exhibitor and are not running TRIANGLE PLAYS why not drop us a line for information regarding their presentation?

Triangle Film Corporation

1459 Broadway, New York City

Copyright 1916 Mutual Film Corporation

One of the pastoral, myth-like scenes from "Purity," the seven-part American-Mutual special production featuring the noted artist's model, Audrey Munson.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV CHICAGO, JUNE 24, 1916 No. 26

Boosters Meeting for National Convention

LEE A. OCHS OF NEW YORK CANDIDATE FOR PRESIDENCY OF LEAGUE

CHICAGO and New York, especially the former, are doing their share to make the coming show of the Motion Pictures Exhibitors' League of America a huge success. But there are many cities in the country in which motion picture accessory manufacturers, particularly, are located which have not been heard from as yet.

In order that the show which is to be held at the Coliseum, Chicago, July 12 to 18, inclusive, may be absolutely representative William J. Sweeney, chairman of the convention and show committee, has issued an appeal to the presidents of each of the state organizations requesting that they appoint committees immediately to call upon the manufacturers who have not contracted for space and see that they are signed up immediately.

It also is the opinion of Mr. Sweeney that the larger showmen of the country should be approached and requested to register with the manufacturers and become space purchasers. It has been suggested that a few of the syndicate houses take large enough space to erect a small theater which might be rented to the accessory men for demonstrations during the show and that admission be charged during the demonstrations which would be accompanied by a regular motion picture performance. Half of the proceeds might be presented to the League and the balance go toward defraying the expense of installing and running the model theater.

Lee Ochs, president Exhibitors' League of New York.

The Chicago showmen have obtained the co-operation of all of the daily newspapers of Chicago, each of which will run a contest to advertise the show. The idea of one of the unique contests to be run is so good that one Chicago manufacturer wanted to claim it as his own, but he was informed that it would be his after the show got through with it.

The show Boosters' Committee got busy last week, and answering the call of Chairman H. L. Lieberthal of the Executive Board, met at the Sherman House and appointed Alfred Hamburger, of the Hamburger enterprises, as chairman of the committee.

Aaron Jones, of Jones, Linick & Schaefer, has donated the use of the Colonial theater for a boosters' meeting to be held on June 28, at which all of the middle west motion picture showmen will be asked to attend to learn first hand just what is being done. It is expected that among the men who will address the meeting will be Commodore J. Stuart Blackton, George K. Spoor, William N. Selig, S. S. Hutchinson, David Griffith and several other persons prominent in the manufacturing end of the business.

It is planned to make the June 28 meeting a real get-together gathering where showman will meet manufacturer and where everything will be discussed in a friendly manner. There has been a suggestion that the outcome of this meeting will be the formation of a "Manufacturers' Section" of the Motion Picture Exhibitors League of America in which the manufacturers and accessory men will be eligible to membership.

If this "Manufacturers' Section" is formed many of the difficulties of a national organization of manufacturers now being experienced in New York will be overcome and the entire business will work in harmony.

One of the men heartily in favor of the formation of the "Manufacturers' Section" is Alfred Hamburger, who has donated his entire office force to assist in making the show a success.

The sheet and half-sheet posters advertising the show were distributed on June 18. They were made by the American Show Printing Company, of Milwaukee, and are works of art. The railroads entering Chicago have distributed hundreds of them.

With the date of the annual convention getting closer the politics of the league are warming up. Three men have announced their candidacy for the office of national president. They are:

Frank J. Rembusch, Shelbyville, Indiana.
Lee A. Ochs, New York City.
Fred J. Herrington, Pittsburgh, Pa.

Mr. Rembusch stands on a platform as outlined in an article written by him which appeared in MOTOGRAPHY two weeks ago. In it he pointed with pride to his twelve-year record as showman and manufacturer. He is a believer in curtailing competition and believes that plans to prevent ruinous competition may be formulated. He has worked along scientific methods and knows just what proportion of income is spent on motion picture admis-

sions. He would limit motion picture theaters on this scientific analysis. He believes that efforts to promote the two dollar admission motion picture theater is an error and he is frank in declaring that it is a "five cent business." He declares most of the motion picture theater proprietors are giving the people more than the patrons pay for and he believes in getting back to a sane policy based on careful bookkeeping.

But above all things Mr. Rembusch stands on the plank that showman and manufacturer should work together and in harmony. The showman is in close touch with the show goer and the showman is the man to suggest the kind of films the manufacturer should make.

TO THE PRESIDENTS OF THE STATE BRANCHES OF THE M. P. E. L. OF AMERICA.

The members of the Motion Picture Exhibitors League of America are not working as they should with the Illinois branch to make the July show a success. Please appoint committees in each of your municipalities to call personally upon motion picture and accessory manufactures and persuade them to send in their contracts immediately for show space. Many contracts have been closed by mail but a personal solicitation from men with whom they do business will have much more weight than a letter.—William J. Sweeney, Chairman.

Since writing his article for Motography, Mr. Rembusch has received letters from all parts of the country, of which the following are samples:

June 5, 1916.

F. J. Rembusch, Shelbyville, Ind.

My Dear Rembusch: It would give me much pleasure if the National League would elect you its president. I doubt if there is another man in the United States who could fill that office like F. J. Rembusch.

I have read your article in the June number of Motography. Many things you say there in your different lessons are mighty good. I must take exception, however, to your lesson number nine, because I disagree with you that this is a five-cent business; that is the price regulation depends on where and how your theater is situated.

Take, for instance, Philadelphia, with the theaters located, as you know, so close together on Market street. I will take a ten cent program and give you a five cent program and I will do more business than you. I will get the better class and I will make more money and make it easier than you because the manufacturers will not give you my program to run for five cents and I don't want yours.

I agree with you that at present there is very little common sense used in the selection in programs. I will not show a picture in any of our theaters that I have not reviewed. Organization and obedience is what we need in the motion picture industry. The manufacturer, the exhibitor and the exchangeman, who is only a figurehead, must get together for the betterment of this business.

Some time ago I read an article signed by Carl Laemmle, saying that in your theaters you have adopted the policy of showing only program features. If you are running five cent theaters you could do nothing better than to adopt this policy because I believe that the Universal is the best five cent program on the market.

So much for that. I don't mean this letter as a guide post in any way to tell you how to run your business, but it depends largely where you are and who your patrons are. Here in Philadelphia at the Arcadia theater we charge twenty-five cents —fifteen cents in the afternoon and twenty-five at night.

We are in direct opposition to the largest theaters in the city. We get the best people; and the same holds good at the Victoria and Stanley theaters. These are first line houses and their programs are pre-reviewed even to the news subjects. Absolutely nothing is shown in these houses unless it passes our censorship.

My religion regarding the motion picture industry is—fewer theaters, higher prices, longer runs. I know that you and every one else would rather run a theater that ran a program for a week or change every three days than one that changed every day. The motion picture manufacturers are running out of ideas. Now, that is not my own opinion, I am quoting the exact words of William A. Brady, who in a personal interview with me told me that his scenario editors were reading on an average 300 scripts a week and it was absolutely impossible to find anything new. Now, if we are going to use up all their stuff by changing our shows every day, where will we land?

I hope they will nominate and elect you as the national president. I myself am not a member of the league because some years ago I was asked to resign because I agitated newspaper advertising. I became very sore and have not attended a league meeting since. I am not in favor of censorship of any kind, because I believe a manager that will willfully offend any of his patrons is a fool.

If I can be of any good by word of mouth—I know all the exhibitors in this locality and—I am for Rembusch.

Frank Buhler,
Central Market Street Company, Philadelphia, Pa.

* * *

Frank J. Rembusch, Shelbyville, Ind.

Dear Sir: No truer words were ever penned than those contained in your article in the June 10 Motography. I wish it were possible for every layman with an itching to read it but of course they will not.

I congratulate myself for my success in keeping some friends out of the game in this city but there are others, and I am through before some fool who sees only the heads on a rush night and knows nothing of overhead expense induces someone to build. (We have 4—population, 13,500.)

I congratulate you on your ability to and courage in writing the article.

Frank E. Sharp,
Corning Opera House, Corning, New York.

* * *

Frank J. Rembusch, Shelbyville, Ind.

Dear Sir: As a brother exhibitor I want to congratulate you on your article in Motography of June 10. You certainly "hit the nail on the head" in every particular. Pound away at the long features as they are a detriment to any picture show in every way. Don't think it will ever be possible to get the exhibitors together but such articles as this written by you ought to make an impression.

C. H. Williams,
Dreamland Electric Theater, Seymour, Indiana.

(Have run this theater for over seven years.)

Lee A. Ochs, another candidate for the presidency, is the president of the New York State Branch of the League and owner of the Costello theater, New York City. The announcement of his candidacy comes from the headquarters of the New York local at 218 West Forty-second street. In bringing the name of Mr. Ochs before the members of the League the announcement, in part, reads:

The high spots in Mr. Ochs' recent successful activities in behalf of the exhibitors and the motion picture industry may be summed up briefly as follows: Forcing full recognition of the exhibitors' organization from the Motion Picture Board of Trade of America, after that body had declined the exhibitors' suggestion that the Madison Square Garden Exposition be held jointly and participated in equally by both bodies.

Heading the big campaign which gave the rival exposition at Grand Central Palace, and carrying it through with complete popular and financial success.

Securing from the Board of Trade an agremeent that 50 per cent of the profits of the Madison Square Garden Show should go to the national exhibitors' organization.

Bringing together at Delmonico's the most representative gathering of all elements of the film industry and securing harmonious co-operation which led to the selection of J. Robert Rubin, counsel for the Exhibitors' League, to lead the united opposition to the Christman-Wheeler Bill, which censorship measure was, as a result, vetoed by Governor Whitman and which victory saved the motion picture industry oppressive annoyance and more than $1,000,000 which would have been collected from it in one year.

Successfully carrying on constructive organization work that has brought the New York organization to a point of prosperous development and united strength never before known in the history of the organization.

Standards have been raised, harmonious co-operation has taken the place of internal strife, and every step taken by the organization under Mr. Ochs' leadership has been a step forward. The exhibitors believe Mr. Ochs because Ochs has made good for them and in leading their battles he has in every in-

Five prominent exhibitors of Brooklyn, New York, delegates to the Chicago convention. Beginning at the left, they are President Manheimer of the Brooklyn Exhibitors' League; L. L. Levine, president and general manager, Regent Theater Company; H. Clark Mooney, secretary to Big T. and W. H. Kemble Theaters Corporation; William Brandt, executive secretary Brooklyn Exhibitors; and Benjamin Title of the Avon Theater, Brooklyn. Mr. Mooney is not an official delegate but will undoubtedly be on hand when the gong sounds for the big Chicago show.

stance brought them to uncompromising victory. The business-like quality of his administration is shown by the success of the Grand Central Palace Exposition.

Mr. Ochs' platform includes:

Equal participation and voice with the manufacturer and distributor in all plans, programs, conferences and movements that affect the industry as a whole.

A campaign of co-operative work that will bring the strength of the national exhibitors' organization up to one hundred per cent of the total number of motion picture exhibitors in the United States.

A local in every motion picture center, great or small, in the United States.

One national convention and one exposition or trade show each year to be held simultaneously in the city chosen by the convention. The exposition should be under the auspices of the exhibitors with the co-operation and participation of the entire industry.

The establishment of a credit system that will insure the increase in membership of the league.

The establishment of a bureau of information for the benefit of the league's members.

The establishment of a grievance committee, whose duty it shall be to adjust all differences between exhibitors and other branches of the industry, which committee shall be permanently located in New York, the headquarters of all the large manufacturing, distributing and accessory concerns.

Such progressive legislation as shall be beneficial to all branches of the industry, whether local, state or national.

Fred J. Herrington, who is a candidate for the presidency to succeed himself, has not announced his platform but he probably stands on the record he has made during the last year. He has not appeared at the Chicago headquarters to assist in making a success of the convention and show.

Both Mr. Ochs and Mr. Herrington are working actively for votes, while Mr. Rembusch has taken the position that the League should seek the man and not the man seek the office. The persons with whom Mr. Rembusch has come into contact have taken the campaign work out of his hands and they declare that they will elect him.

The attitude of numerous of the members of the League is that Mr. Rembusch is the man for the office because he knows when to fight and when to remain passive. Another of the candidates has been criticized for going around continually with the proverbial chip on his shoulder awaiting for some manufacturer to knock it off. This attitude is believed to be wrong because it is feared that it will cause friction almost immediately and friction leads to dissension.

That three men now aspire to the presidency of the League proves better than anything else that the League is gaining in strength and that its importance is appreciated. It has had rank weed growth in the last twelve months. At the San Francisco convention one year ago there was just about a corporal's guard present. The election was purely perfunctory. Men were elected to office because they happened to be on the ground. This year the League membership will have something to say because thousands of the members will attend the convention.

It is the hope of the great majority of the members of the League that the national offices will be proportioned geographically in so far as possible and obtain the right men for the positions. The ticket which seems to be favored by a fair majority of the exhibitors, nearly all of whom desire Chicago as the permanent headquarters, is:

President,
Frank J. Rembusch, Shelbyville, Indiana.
Secretary,
Thomas L. Furniss, Duluth, Minn.
Treasurer,
Lee A. Ochs, New York City, or
Sam H. Trigger, New York City.
Chairman of Executive Committee,
Howard S. Clemmer, Spokane, Wash.
Executive Secretary in charge of Headquarters,
William J. Sweney, Chicago.

Sam H. Trigger, in a recent interview with MOTOGRAPHY's New York representative, declared that he is not a candidate for any office but it is believed that if enough pressure is brought to bear he might accept the office of treasurer. Mr. Trigger is almost a popular idol of the men in the industry in New York City and has tremendous weight with both the showmen and the manufacturers.

William J. Sweeney of Chicago is the only legitimate candidate for the office of executive secretary, according to almost every person. He no longer is an active exhibitor but since his retirement as the owner of a motion picture theater he has devoted his entire time toward the betterment of the condition of the motion picture showmen throughout the country. He is at the helm of the Chicago show and it is his directing power that will make the show that huge succes it is bound to be.

Mr. Sweeney is not a candidate for the office of executive secretary but his acquaintances insist that he is the only man for the place, the one man in the business with that organization ability that will make a success of the organization and one of the few men capable of bringing showman and manufacturer together on that happy plane immune to serious difficulties and capable of adjusting problems without a loss of dignity or prestige on either side.

And everybody is whooping her up for Sweeney.

A Complete List of the Officers of Each State Branch of the M. P. E. L. of America

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President, J. Sillman, Rhinelander; 1st vice-president, Phil. Cross, Portage; 2nd vice-president, H. C. Zander; secretary, B. K. Fisher, 402 Manhattan Bldg., 133 Second St.; treasurer, H. T. Graham, Appleton; national vice-president, Chas. Phillips, 296 West Water St.

KENTUCKY BRANCH NO. 8

President, L. J. Dittmar, Louisville, Majestic theater; 1st vice-president, Geo. W. Bleich, Owensboro, Empress theater; 2nd vice-president, Jno. Burkhart, Newport; secretary, Fred J. Dolle, Louisville, W. Broadway theater; treasurer, H. H. Strube, Louisville, Empire theater; national vice-president, J. H. Stamper, Jr., Lexington, Orpheum theater.

MISSOURI BRANCH NO. 9

President, Louis Herman, St. Louis, 1825 N. 9th St.; secretary, W. C. Smith, Mexico, Lyric theater; national vice-president, E. E. Richards, Kansas City, Wonderland theater.

DISTRICT OF COLUMBIA BRANCH NO. 10

President, W. P. Herbst, Washington, Circle theater; 1st vice-president, Ira LaMotte, Washington, Hippodrome theater; 2nd vice-president, V. H. Stonesifer, Washington, Scenic theater; secretary, Fulton Brylawski, Washington, Pickwick theater; treasurer, A. C. Joy, Washington, Niagara theater; national vice-president, Fulton Brylawski, Washington, Pickwick theater.

NEW YORK BRANCH NO. 11

President, Lee A. Ochs. Costello theater; 1st vice-president, M. Oestricher, Franklin theater; secretary, Thos. Howard, New York City; treasurer, Lewis F. Blumenthal; national vice-president, S. H. Trigger, Tremont theater.

CALIFORNIA STATE BRANCH NO. 12

President, H. L. Beach, Berkeley, Lorin theater; 1st vice-president, A. P. Tugwell, Los Angeles, 1811 W. 25th St.; 2nd vice-president, none elected; secretary, W. A. Cory, San Francisco, 1042 Phelan Bldg.; treasurer, C. L. Mechten, Berkeley, Varsity theater; national vice-president, W. H. Hills, San Diego, Alhambra theater.

ALABAMA BRANCH NO 14

President, J. H. Wells, Anniston, Alamo theater; 1st vice-president, W. T. Howell, Tuscaloosa; 2nd vice-president, Walter Levi, Anniston; secretary, R. B. Wilby, Selma; treasurer, R. B. Wilby, Selma; national vice-president, Alex Wall, Birmingham.

LOUISIANA BRANCH NO. 15

President, A. G. Gugel, Gretna, Jefferson theater; secretary, F. H. Mayburv, New Orleans, Savoy theater; treasurer, Sid. Levy, New Orleans, Roseland theater; national vice-president, John Depinet, New Orleans, Wonderland theater.

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President, A. J. Diebold, Cedar Rapids; vice-president, R. Mittelbusch; secretary, W. G. Eddy, Marengo; treasurer, Chris G. Behrens, Davenport; national vice-president, T. A. Brown, Brown's theater, Iowa City.

TENNESSEE BRANCH NO. 17

President, Howell Graham, Union City; vice-president, W. H. Wasserman, Nashville; secretary, W. C. Morris; treasurer, Frank Rogers; national vice-president, W. H. Wasserman, Nashville.

TEXAS BRANCH NO. 18

President, A. B. Remey, Fort Worth, Texas; secretary, Harry J. Gould, Forest theater, Dallas.

NEBRASKA BRANCH NO. 19

President, E. C. Preston, Sterling theater, Superior; 1st vice-president, R. M. Shlaes; 2nd vice-president, G. J. Warren; secretary, G. S. Weever; treasurer, G. H. Heyman; national vice-president, Samuel Harding, Omaha.

NEVADA BRANCH NO. 20

Address all communications to Glen D. Hurst, Grand theater, Reno.

MASSACHUSETTS BRANCH NO. 21

Address all communications to Geo. H. Washburn, 700 Washington Ave., Boston.

OKLAHOMA BRANCH NO. 23

President, Ralph Talbot, Palace theater, Tulsa; vice-president, A. B. Mamand, Odeo theater, Shawnee; 2nd vice-president, S. H. Jones, Altus; secretary, L. W. Brophy, Muskogee; treasurer, J. L. Olive, Chickasha; national vice-president, H. B. Powell, Folly theater, Oklahoma City.

ARKANSAS BRANCH NO. 24

President, S. S. Harris, Savoy theater, Little Rock; 1st vice-president, H. E. Lynch, Clarendon; 2nd vice-president, S. A. Arnold, De Witt; secretary, E. J. Hanger, Royal theater, Little Rock; treasurer, E. H. Butler, Russellville; national vice-president; J. R. Carter, Crystal theater, Little Rock.

KANSAS BRANCH NO. 25

President, W. B. Moore, Galena; 1st vice-president, Archie Blue, New theater, Salina; 2nd vice-president, Fred Savage, Elite theater, Great Bend; secretary, P. J. Concannon, 411 Commercial St., Emporia; treasurer, W. H. Willey, Mulberry; national vice-president, C. E. Claman, Majestic, Wellington; sergeant at arms, Guy E. White, Electric theater, Beloit.

MISSISSIPPI BRANCH NO. 26

President, H. A. Carleton, Dixie theater, Jackson; national vice-president, Fred Abbley, Dixie theater, Gulfport; secretary, R. H. Redus, Elite theater, West Point.

SOUTH CAROLINA BRANCH NO. 27

President, J. H. Bristow, Electric theater, Anderson; 1st vice-president, J. B. Wylie, Savoy theater, Chester; 2nd vice-president, J. W. Barr, Star theater, Lancaster; secretary, A. L. Rawls, Pastime theater, Columbia; treasurer, L. T. Lester, Lester theater, Spartanburg; national vice-pesident, J. M. O'Dowd, Auditorium theater, Florence.

CANADA BRANCH NO. 28

President, W. Liscombe; vice-president, A. Bailey; secretary and treasurer, W. Wescott, 1398 Queen St., Toronto for correspondence; national vice-president, J. L. French, Rosetown, Saskatoon, Canada; W. F. Sicton, Family theater, Lee Ave., Toronto, Canada.

MAINE BRANCH NO. 29.

Withdrawn from the National League

MINNESOTA BRANCH NO. 17

President, James Gilosky, Minneapolis; vice-president, V. B. Valleau, Minneapolis; secretary, D. W. Chamberlain, Minneapolis; treasurer, C. E. Van Duzee, Minneapolis; executive secretary, Chas. G. Branhan, Minneapolis; executive board member, Thos. L. Furniss, Duluth.

RHODE ISLAND BRANCH NO. 30

Address all communications to Walter L. Pavloski, 73 Weybosset St., Providence, R. I.

CONNECTICUT BRANCH NO. 31

Address all communications to P. S. McMahen, national vice-president, New Britain.

COLORADO BRANCH NO. 32

Address all communications to O. T. Curtis, state national vice-president, Pueblo, Colo.

SOUTH DAKOTA BRANCH NO. 34

President, L. F. Milne, Maynard theater, Mitchell, S. D.; secretary, M. B. Balsiger, Bijou theater, Huron, S. D.; national vice-president, E. J. Hipple, Bijou theater, Pierre, S. D.

WASHINGTON BRANCH NO. 35

President, A. B. Campbell, Princess theater, Sedro-Wooley; 1st vice-president, James Q. Clemmer, Seattle; 2nd vice-president, Fred Mercy, North Yakima; secretary, W. L. Shanks, 17 Valley St., Seattle; national vice-president, John Rantz, Pacific theater, Bremerton; member executive committee, M. E. Kennedy, Seattle; member executive committee, H. M. Crandall, 9th and E St., N. W.

MARYLAND BRANCH NO. 36

President, M. S. Pearce, Baltimore; 1st vice-president, Wm. Kalb, 404 S. Fremont Ave., Baltimore; secretary, Guy L. Wonders, 418 E. Baltimore St., Baltimore; treasurer, Geo. P. Kline, 4135 Frederick Ave., Baltimore; sergeant at arms, Wm. A. Hovey, Baltimore; national vice-president, J. Howard Bennet, 115 N. Howard St., Baltimore.

DELAWARE BRANCH NO. 37

Address all communications to J. N. Ginnes, Wilmington, Del.

VIRGINIA BRANCH NO. 38

President, D. P. Wine, Harrisonburg, Va.; national vice-president, D. P. Wine, Harrisonburg, New Virginia theater; secretary, W. W. Preston, Lexington, Va.; treasurer, M. M. Collins.

GEORGIA BRANCH NO. 39

President, John Evans, Vaudette theater, Atlanta; secretary, P. E. Castlebury, Rome; national vice-president, U. T. Koch, Mojeskam theater, Augusta.

ARIZONA BRANCH NO. 40

Address all communications to F. T. Greene, Miami, Ariz.

OREGON BRANCH NO. 41

President, Mel. G. Winstock, National theater, Portland; 1st vice-president, F. L. Houston, Klamath Falls; 2nd vice-president, F. L. Waters, Salem; secretary, W. E. Stevens, Woodlawn theater, Portland; treasurer, T. Maguire, Portland; national vice-president, I. Leser Cohen, 209 Globe Bldg., Portland.

NORTH CAROLINA BRANCH NO. 42

President, P. W. Wells, Bijou theater, Wilmington; 1st vice-president, L. B. Davis, Crystal theater, Raleigh; 2nd vice-president, M. W. Jordan, Gem theater, Lousingburg; secretary, M. L. Farrell, Pilot theater, Winston; treasurer, S. A. Lambert, Dixie theater, Fayetville.

UTAH BRANCH

Secretary, A. L. Stollings, Rex theater, Prove, Utah.

FLORIDA BRANCH NO. 33

President, E. O. Griffith, Majestic theater, Tampa; secretary and treasurer, A. H. LaBelle, Kinodrome, Tampa; national vice-president, F. O. Griffith, Majestic theater, Tampa.

NORTH DAKOTA

Acting secretary, A. L. Stallings, princess theater, Provo; 1st vice-president, Clifton Pierce, Star theater, Springville; 2nd vice-president, C. M. Stringham, Manti theater, Manti.

Board of Trade to Be Dissolved

EXHIBITORS TO SHARE IN NEW REPRESENTATIVE ORGANIZATION

EXHIBITORS, producers, supplymen, members of the trade press and exchangemen to the number of more than sixty gathered at Delmonico's in New York on Thursday, June 8, on an invitation suggesting the censorship situation as its main object. On opening the meeting, however, W. W. Irwin soon righted this impression by stating, briefly and frankly, that the Motion Picture Board of Trade of America, Inc., did not fill the berth for which it was organized, and that the officers were perfectly willing to give up their places and aid in remodeling the present body to fill all needs or dissolve the Board of Trade and join heartily in the formation of a comprehensive trade organization to take its place.

Following Mr. Irwin, Commodore J. Stuart Blackton spoke for a few minutes, after which he left to attend the graduation of his son from a military academy up the state. The point which Commodore Blackton led to and emphasized his talk was: "Should we or should we not have a trade organization? If we should, now is the time to decide upon it and lay plans for its foundation. Likewise, if we should not have a concrete association within the trade, now is the time to lay the subject to rest for good."

In spite of the mistakes which it freely admits, the Motion Picture Board of Trade did introduce advantages heretofore unknown in the film business. If it had nothing else to its credit, its existence would be justified by the close business association which it brought about between companies which in the past have been nothing but names and competitors to each other.

A rising vote was taken upon whether or not there should be a trade organization. All but two rose in favor of it. The exceptions were W. W. Hodkinson and J. H. Sherman of Paramount. They, it appeared, did not wish to go on record as favoring any body until they knew its plans and power. When it was explained to them that the vote was merely to decide upon the existence of a board of trade or chamber of commerce and would not obligate them to remain members should the plans and by-laws not appeal to them, they made the vote unanimous.

No industry in commercial history has developed so rapidly to a high degree of commercial success, prominence and stability as the motion picture industry without really knowing itself, those who are engaged in it, or forming an association for the promotion and protection of the industry as a whole.

It was the sense of the meeting that each branch of the industry is an important member of the motion picture family; that family differences and disputes ought to be amicably adjusted within the family circle, so that the industry as a whole could present a solid front, not only in opposition to adverse legislation, but likewise in support of constructive measures, as well as all other matters pertaining to the welfare and further development of the business.

It was also the consensus of opinion that in the formation of such an association, this industry owes a duty not only to itself, but to the public, to see to it that so great a vehicle of entertainment and education should not be handicapped or harassed in its development, but on the contrary should be permitted to advance constantly in those qualities that make for enlightenment, education and entertainment.

It was thereupon resolved that all of those present at the meeting constitute an Organization Committee, and it was further resolved that a sub-committee of twelve be appointed, with the chairman of the meeting, Walter W. Irwin, as chairman of the sub-committee, to formulate plans for such an association, and report back to the whole committee at a meeting to be held three weeks hence at the same time and place.

The committee appointed consisted of the following gentlemen:

Jules E. Brulatour, Nicholas Power, J. H. Hallberg, Lee A. Ochs, John J. Whittman, L. L. Levine, W. Stephen Bush, William A. Johnston, Tracey Lewis, William W. Hodkinson, Jesse L. Lasky, and Walter W. Irwin.

W. W. Irwin, chairman of the executive committee of the Board of Trade, acted as chairman and opened the meeting while the dinner was yet in its early courses. In part he said:

This meeting, gentlemen, was not called by the Motion Picture Board of Trade, it is not a meeting of the Board of Trade, it is a meeting of the entire industry, for the purpose of considering the formation of an association which will be representative of the entire industry, and which will gain the confidence of everyone in it.

Frankly and honestly speaking, the Motion Picture Board of Trade has not been able to fulfill its objects. It was formed with the best of intentions. It was the intention of everyone who had anything to do with it, that it should gain the confidence of the entire industry and that each branch of the industry should come into it with a proper representation. The fear seems to have existed that the Motion Picture Board of Trade is a manufacturers' association.

Now, the officers and directors of the Board of Trade are quite willing to relinquish their positions to others who may be selected by the entire industry. I think I can confidently say to you that they are quite willing to amend the charter in any respect that this meeting may consider that it should be amended. In the first place, it has been suggested that its name ought to be changed. With that suggestion I agree. The name, the Motion Picture Board of Trade, seems to smack too much of manufacturing.

It has also been urged by the exhibitors that the exchange men have two directors and the producers two directors, and that the exchange men and producers are one and the same, because in every instance the exchange is controlled by the producers, or the producers are controlled by the exchange organizations, and that therefore the exhibitors ought to have a representation equal to the representation of exchange men and exhibitors. In this respect I think they are right, and I know the board, at least those whom I have heard express an opinion, agree as to this; and the Board of Trade is perfectly willing to do anything this meeting may think proper to bring about an association that will have the full confidence and co-operation of the whole industry.

Organizations by encouragement and support may arrive at the greatest degree of effectiveness in co-operating upon questions that affect the whole industry. If the whole industry came into new association, we would be able to present all questions at our meeting which affected the entire industry and abide by the rule of the majority, and that the minority in all instances after a full discussion would be willing to abide by the rule of the majority.

It must be self-evident to the exhibitors that their associations cannot be as effective in matters pertaining to the whole industry as they would be if they were working in conjunction with all of the other members of the motion picture family; and it has become perfectly apparent, at least

to the Board of Trade, that it cannot produce the desired results in behalf of the whole industry unless it has the co-operation of every important branch of the industry, including the exhibitors with their tremendous influence extending over the entire country. In my judgment, gentlemen, if we can have such an association, wherein the board of directors is thoroughly representative, and wherein that board can get the benefit of the thought of the whole industry, we will be able to accomplish very substantial results. No association that you will be able to form can meet the situation on questions such as censorship, railroad and express rules, insurance, and a host of other questions that must be considered, unless we have the exhibitors with us.

As the Board of Trade was formed with the best intentions, sincere intentions, and as the Board of Trade still possesses those same intentions, it is our purpose, if it be the will of this meeting, either to permit the Board of Trade to be so amended that it will meet with the desires, squarely, of each branch of the industry, or to dissolve it, and form a new association which will obtain the necessary co-operation and confidence of everyone in the industry.

I think we should decide today whether a trade organization is necessary, and if we decide that it is necessary, let us today form that organization, no matter how it may be formed, under what name; and secondly, we should determine how that organization is to be supported. Every trade organization, every successful trade organization, is supported by the entire industry, not by groups or by one or two or a dozen individuals. It must be the support of the entire industry. I think the recent trade shows held in New York were a great success, because I believe that their failure was the cause of this very big meeting here today. I think that those two shows led us all to see that the manufacturers and the exhibitors, and everyone in the business, realized the futility of trying to buck against each other, and trying to run a divided house.

One big show, with everyone pulling for it, would have been a great success, and would have made a lot of money which we would have used to great advantage in fighting adverse legislation, and things of that sort.

I think it is a very good thing that that occurred, because it brought us all to the realization of pulling together in one organization or association. It ought to teach us the lesson, and to unite us, just as the Civil War united this country more closely than before, and I think that this little civil war of our own that we had here in New York is going to be very effective in teaching us to build up our own universal organization in our own industry. I think we should go about forming our organization here today in a practical and businesslike way, because it is something which we all need very seriously at the present time.

J. W. Binder's Statement

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, after the meeting, said to MOTOGRAPHY's representative:

I am much gratified at the representative attendance at the meeting. I believe the action taken is wise and along constructive lines. The original plan of organization and the budget of the Board of Trade were never considered by me as being permanent. When it became apparent that, from whatever reason, the full strength of the different branches of the industry could not be enrolled, I at once began work upon a broader plan, a larger budget and a more equitable method of raising the same.

Careful study of existing trade organizations in other industries showed that in the majority of cases the money to be raised for trade organization purposes was secured through a self-imposed tax on the unit of production. In the film industry this is the thousand-foot reel of film. The plan evolved, after discussion with the board of directors, has been placed at the disposal of the new committee. If adapted it will raise a budget adequate for the things which must be done by a trade association without being burdensome to anyone in the industry.

I am sure that the committee appointed will work out a plan which will be fair and equitable and which will enlarge upon the beginnings made by the Board of Trade, the result being an efficient trade organization, thoroughly representative of the whole industry.

I do not feel, nor does anyone, I believe, familiar with what the board has accomplished, that it has in any sense been a failure. I have only to point to the splendid fight made against the federal censorship bill in Washington, the achievement of the Wilson dinner and to the fact that in the eleven states in which the legislatures met this year, out of sixty-four bills hostile to the motion picture industry introduced, only eleven became laws, to prove this assertion.

It is a source of keen regret to me that I shall not be here to take an active part in the organization to be built. I am sailing for London on Saturday to execute a private commission of an extremely important nature, which it is a great honor to have been asked to undertake. I shall be absent until July 15. If the committee has not completed its labors at that time, my best efforts and as much time as I can give will be at its disposal.

The Metro Pictures Corporation, whose active support of the cause of the exhibitors in their winning fight against the Board of Trade during the early exposition season proved a blow from which the board was never fully able to recover, issued the following statement regarding the new organization:

"Metro will cordially support any movement which has for its object the betterment of the industry. Metro's attitude on the importance of fully recognizing the exhibitor is a matter of history."

William A. Brady and W. N. Seligsberg had little to say during the meeting, but that much they said with dynamic force and good effect. Several times during the meeting, when it looked as though the affair would resolve itself down into a question of whether light or dark-haired men should predominate on the committee, they reminded the floor of the serious purpose of the gathering and pointed out that an organization could not be gotten under way if they insisted on doubting each other.

When questioned as to his opinion of the value of a trade association, Mr. Brady declared himself emphatically in favor of one. He said that it was the one thing the industry needed very badly, and that it should unite all branches of the industry. Particularly, he says, should the exhibitors be in it.

In order to avoid arousing unjust suspicion and to secure perfect harmony between the exhibitors and producers, Mr. Brady believes that the former should be represented in such an organization in an executive capacity and be allowed in on all of the meetings and kept in touch with all that is going on. He is as important a factor as the manufacturer.

During the meeting the speakers were: W. W. Irwin, Commodore J. Stuart Blackton, Exhibitor Davis, William Brandt, William A. Brady, W. N. Seligsburg, W. W. Hodkinson, Samuel Field, Samuel Goldfish, Mr. Van Deusen, W. Stephen Bush, Albert S. LeVino and John N. Sherman.

Chairman Irwin appointed John Flinn, Lasky; Arthur James, Metro and A. S. Le Vino, Arrow, on a special press committee.

The following were present:

Walter W. Irwin, J. Stuart Blackton, J. W. Binder, of the Board of Trade, Terry Ramsaye, Tracy Lewis, New York *Telegraph*, Paul Gulick, J. C. Graham, Samuel M. Field, Paul H. Cromelin, Lee A. Ochs, New York exhibitors, W. Stephen Bush, *Moving Picture World*, L. B. Jennings, J. C. Flinn, Carl H. Pierce, Morosco, J. M. Solomon, Jr., Morosco, J. H. Hallberg, Arthur Leslie, John Manheimer, William Brandt, Universal, Samuel Lesselbaum, Louis H. Levine, P. A. Parsons, Fred Beecroft, Carl Anderson, Lloyd D. Willis, Ralph Ince, Vitagraph, Benjamin Lyons, George Blaisdell, E. K. Gillett, William A. Brady, World; Adolph Zukor, Famous Players; Charles Urban, Max Oestreicher, Harry A. Cochrane, Edward Earl, H. T. Edwards, John H. Whittman, Henry Cole, John C. Bolte, Herman Pollak, J. H. Sherman, W. W. Hodkinson, Paramount; Raymond Pawley, C. R. Macauley, Wm. M. Seabury, Wm. M. Seligsberg, Triangle; Jack Edwards, P. A. Powers, J. I. Schnitzer, Leslie Mason, C. V. C. Van Deusen, Albert S. Le Vino, J. A. Berst, W. E. Schallenberger, David Horsley, Charles R. Condon, MOTOGRAPHY; Cranston Brenton, Jesse L. Lasky, Samuel Goldfish, Arthur S. Friend Albert H. T. Banzhaf, Sam Spedon, Sam Trigger, Ben Title, A. J. Barthell, Louis F. Blumenthal, James Delves, Arthur James, Jules V. Brulatour.

We Nominate Teddy!

ONE TOUCH OF DOG ON THE SCREEN MAKES THE WHOLE WORLD KIN

By Arthur E. Curtis

"THE more I see of some men the better I like dogs."

The above immortal words of wisdom fell from the pen of Bill Nye. And in them he presents in capsule form the well-nigh universal feeling of appreciation of certain traits found in that inimitable combination of bark and wag, affection and faith, called the dog.

Everyone envies a dog. And no wonder.

He is absolutely unselfconscious; he's spontaneous; he's frank; he is so faithful to his friends and he scraps so cheerfully with his enemies.

Whether he admits it or not, there's a lot of human nature in a dog; and be it said also that there is some dog nature in humans. That applies both to gastronomy and character.

Be the canines fluffy Fidos or Behemothian Bills they have an affinity for the human race.

Teddy shines on sob stuff. Of course he had good support in Nita Davis and Art Accord. While the fans are oozing tears of sympathy you can imagine him saying "Ho, hum!" over his leading lady's shoulder.

Helen Holmes is holding hands with one of these solemn gentleman actors in "The Girl and the Game" series.

Have you heard the story of the constable of a small Texas town who found it necessary to increase the dog tax? The change in assessment had to be made public through the medium of the press, but the worthy arm of the law felt great delicacy in referring to the sexes of the dogs. Here is his masterly circumlocution as it appeared in the paper: "Notice: Hereafter the yearly town tax on all male dogs will be $1. Vice versa, $3."

We submit this to the censors as the masterpiece of delicacy in all dog literature.

Those classes of society that are well-dogged have expositions every year in their honor. There is a magazine published over in Battle Creek, Michigan, devoted entirely to dogs. Realizing the extent to which human affection for a dog may reach, Kipling wrote a poem with the burden, "Don't give your heart to a dog to tear," meaning that dogs, like humans, die and leave empty hearts sometimes.

A Beauty Mutual canine actor.

No real poet or writer ever neglected the dog. He and humans are companions on an irksome earth. Is it any wonder then, that one touch of dog on the screen makes the whole world kin?

Among the dozens of familiar dogs of the celluloid world are the Pickford collie, the Billie Burke pom, the Vitagraph huskies, the Bara wolfhound, the Mayo fuzz, the Hopper cur, the Charles Ray bull and the Triangular canines. Has anyone forgotten the baby pups in "The Birth of a Nation"? How many chuckles of laughter have been chucked at the sight of the proverbial bull dog volting in the direction of the hip-pocket portion of the comedian's pants?

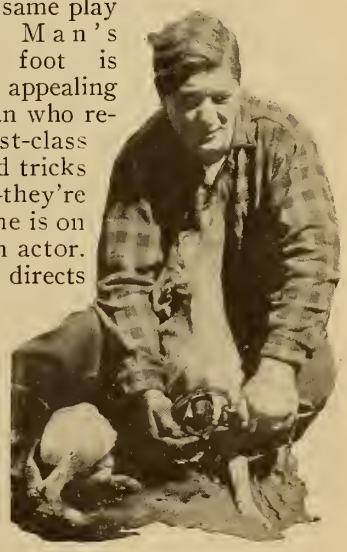
But as it's convention time, we nominate as the dog-star of all canine actors, Mr. A. M. Teddy, the American-Mutual sob artist.

Teddy is the only dog in history that has had a play written for him. Look at the picture in the circle and see how he shines on the sob stuff. Of course he had good support, in Nita Davis and Art Accord, but he holds the center of the picture. And while the fans are oozing tears of sympathy you can imagine him saying over his leading lady's shoulder, "C'mon pards, let's get this blamed scene finished. I want to get home to lunch."

This fuzzy little actress in the white pajamas shared honors with June Daye in Lubin's "Jenkin's Jinx."

And down below in the same play — American-Mutual's "A Man's Friend"—where Teddy's foot is caught in a trap, note the appealing pose for sympathy. The man who resists it wouldn't make a first-class ribbon clerk. The so-called tricks for dogs Teddy disdains—they're A. B. C. to him—now that he is on the American pay roll as an actor. Princess Olga Celeste, who directs the Selig four-footed actors, says that leopards are easier to train than dogs, but dog gone it, she never saw Teddy.

We are showing glimpses of only a few of the screen-acting dogs at work. None of them can touch Teddy. The conven-



Our candidate at work.

tion floor is yours. Bring on all your other candidates.

Knowing the sensitive feelings of people of the profession, we hereby wish to apoligize to other Miss and Mr. Dogs who have had "notable successes on the screen" for failure to represent them here. "Lack of space," etc. We would suggest that you can usually get a page or so of publicity by having your press manager write up your favorite outdoor sport or your unexcelled collection of fleas.

PENN EXHIBITORS TO MEET

Branch Motion Picture League Prepares for Big State Convention in Pittsburgh June 27, 28 and 29. Everything is Ready

The Pennsylvania Motion Picture Exhibitors' League will hold a convention at Moose Hall, Pittsburgh, on June 27, 28 and 29.

The various committees in charge have been very busy making arrangements and all is now practically ready for the opening.

The committees in charge are:

Executive committee: Ben H. Zerr, chairman; G. W. Sahner, James Delves, I. W. Shearer, F. J. Herrington, William Kane, W. J. Barthell, Sol Oppenheimer, Christ Vollmer, Henry Poke and H. C. Kliehm.

Convention committee: W. Fritz, chairman; J. B. Clark, H. B. Miller, D. C. France, F. M. Smith, Peter Antonopolis, James E. Smith, R. S. Jones, Peter Magaro, Jacob Silverman, Frank Stehle, H. A. Victor, William Fairgraves, George W McGowan, J. G. Hanson, A. H. Nace, M. A. Benn, J. Emanuel and C. H. Potter.

Committee on Finance: G. W. Sahner, James Delves, I. W. Shearer, A. J. Barthell, Oliver McKee and F. J. Herrington.

Committee on Publicity: W. S. Bush, William Mayer, James Delves and Charles Seltzer.

Committee on Entertainment: James B. Clark, Al Cross, Chas. Miller, A. S. Davis, Jos. Skirboll, Harry Poke, F. J. Herrington, P. J. Demas, B. F. Lyon, Fred H. Alborn, W. E. Artzberger, A. H. Berg, George Berry, G. W. Sahner, A. G. Thomas, Jacob Kaiser, J. D. Walker, Harry Smith, A. Bailey and A. B. Smith.

Ladies' Entertainment committee: Miss A. M. Sahner, Mrs. A. J. Barthell, Mrs. Fred J. Herrington, Miss Irene Herrington, Mrs. William Fritz, Mrs. Oliver McKee, Mrs. J. H. Jones, Mrs. Christ Vollmer, Mrs. H. A. Victor, Mrs. A. A. Weiland, Mrs. James Delver, Mrs. H. B. Miller, Miss Nellie Price, Mrs. H. C. Kliehm, Mrs. Walter Kinson, Mrs. D. C. France, Mrs. Al Cross, Mrs. Mayer Silverman, Mrs. Harry Poke and Miss A. Weiland.

Committee on Decorations: Ludwig Hommel, M. C. Hughes, Jack Kramer, Thomas S. Bradley, C. W. Eckhardt, A. H. McClelland and Harry Lande.

Program and Exhibit Committee: G. W. Sahner, Christ Vollmer, Sol Oppenheimer, James Delves and Fred J. Herrington.

A great deal of interest has been manifested in the election of officers for this league, which will be held in June.

There is a spirited rivalry for a number of the offices and some campaigning is being done. At a recent meeting the following nominations were made:

President, G. W. Sahner, Fred J. Herrington, H. C. Kliehm and A. J. Barthell; vice-president, William Fritz, Fred M. Smith, Oliver McKee; secretary, James Delves; and treasurer, I. W. Shearer. Trustees, I. W. Shearer, James Delves, Fred J. Herrington, A. J. Barthell, G. W. Sahner, Sol Oppenheimer, Chris Volmer and Harry Poke.

The Rolin Film Company will soon present a big "preparedness" picture, a howling comedy.

Many Chicago Theaters Robbed

MORE THAN FIFTEEN HOUSES ENTERED IN PAST FEW MONTHS

FOR the past few months Chicago has been suffering from an epidemic of picture theater robberies. It is estimated that yeggmen have gotten away with more than five thousand dollars during the past year. Between 15 and 20 houses have been entered.

The operation of the thieves has been in each case smooth and professional. The "touches" have never resulted in an arrest as never a trace or a clew has been left by the safe blowers.

One of the largest losses sustained in this manner was suffered by the New Dearborn Theater on East Division street. The robbery took place on May 28, which was Monday, and all of Saturday's and Sunday's receipts were in the safe. Manager C. F. C. Cuneo states that nothing was disturbed about the building except the office. No window or door was forced, which leaves the conclusion that the thieves paid their way into the show and concealed themselves somewhere in the dark corners of the house until the building was closed for the night. The blowing of the safe was accomplished with a minimum of disturbance and the cash was cleaned out completely.

The same method of procedure has been followed by several of the theaters robbed. Where the yeggmen realized that chances for hiding in the house were slim they forced their entrance into the building. This was the case at the Crawford theater of 13 South Crawford avenue, which was robbed of more than $400 on February 7. The culprits jimmied a door on the main floor of the house and then had no difficulty in entering the office on the second floor.

The latest picture man to experience the pleasant sensation of coming down to the office in the morning and finding the safe door neatly blown out was Manager J. H. Ferris of the Clark Theater, 4532 North Clark street. This took place on May 31. In this case too, the cracksmen bought tickets, enjoyed the show in anticipation of their fun to come, and then pried off the casing of the office door and walked in with their little dose of nitro-glycerine. Their boodle from the Clark amounted to but $35. The large balcony of the theater aided them in their little disappearing act while the house was being closed.

One exhibitor states that most of the long series of robberies have occurred on nights following holidays or Sundays. In that way the cracksmen got away with the accumulated receipts of two or more days. Another manager scores the Chicago police for what he claims is a lack of thoroughness in attempting to trace and apprehend the robbers whose profitable hobby seems to be attending motion picture theaters.

The following Chicago houses are among those reported to have been robbed within the past few months: The Willard, Star, Empire, Empress, Halsted, Imperial, Princess, Hamlin, Avon, Colonial, Palace and the Chicago Avenue Theater. The latter lost $500 in March and the others have lost from $15 to $400.

Mother's Ideas on Children's Programs

GLEANED FROM INTERVIEWS WITH REPRESENTATIVE MOTHERS

By B. F. Barrett

WHEN the moving picture and the child were mentioned a little worried look came over the faces of the mothers. Here is a problem which they have all had to meet and it is constantly before them demanding consideration as a factor in the education and development of the child, and according to the mothers it is a problem about which they have thought deeply and regarding which they are not yet satisfied.

One little woman—a personification of the word "mother," whose life is devoted to her home and her children, and who feels most keenly the great responsibility which rests upon her in the right guidance of these young lives entrusted to her care—spoke with deep emotion of the influence the pictures can have on the child for good or for evil. She looks at them from the standpoint that everything with which the child comes in contact is either an aid or a hindrance in his development along the lines of right living and proper advancement.

The child is in the process of education and the training given him by paid instructors is only a small part of the knowledge he is gaining which will help him to form his opinions and to take his proper place in the world, and for this reason the parent is constantly on the alert to guard against all undesirable impressions and is just as critical of the amusements furnished the child as of his studies. The mind of the child is very impressionable and the conceptions which he gains now are liable to be lasting. He is just beginning to form his own opinion of life and the world in general and it is the ambition of the parents to guide him to choose right standards and high ideals. Do the pictures help or hinder in this guidance, is the question which this mother is trying to solve. In her opinion "the ideal way would be to have all children barred from the performances which the older people attend and allow them to have shows of their own with programs planned especially for them—but I suppose this is a Utopian idea. The matinee especially for children on Saturday, or twice a week as the manager near our home is giving it, is a godsend to the mother in helping her solve this problem of how she is going to give the child the educational influences of the pictures and yet keep him from seeing the undesirable plays."

The mother of two charming little girls of ten and thirteen spoke most emphatically in favor of the program especially for children and was loud in her praise of any exhibitor who would make such a program a feature of his house.

In discussing the child and the regular program she said that in her opinion a very great many plays from which the young people are not barred are much worse for them to see than those shown under the forbidding sign. Why should a mother try in all ways to shield her growing daughters from all that is coarse and sensual in life and then take them to the picture theater and let them see these things depicted on the screen? What mother wants her daughter to become accustomed to scenes showing the infidelity of man and wife, the girls leaving home on the slightest pretense, the drunkard, the adventuress, the girl betrayed, the frequency and freedom of the love scenes? If a mother unfortunately does get into a theater with a child when such a picture is being shown she is in a dilemma. If she takes the child out she immediately makes a great deal of an incident which might have been beyond the child's comprehension, and if they remain the fear persists that the child will grasp the meaning and a lasting impression be made. It is this element of constant dread of what the screen will show that made this mother give a sigh of relief as she remarked on the growing movement towards programs especially for the younger generation.

Another mother, who as an active club woman is bending all her energies toward a more universal practice of special entertainments for the little folks, spoke of some objectionable features in the films which were shown in these programs. She spoke of some pictures which were splendid for the children to see in most respects and still had one or two scenes which spoiled them entirely—scenes which in her opinion seemed to be dragged in and could just as well have been eliminated entirely. She spoke of "Peggy," with the irresistible Billie Burke, whom the children are growing to love, which has been recommended for children's programs; the scenes of fairyland and its people are most fascinating to even the youngest child, and perhaps for the child up to about ten years old this is a splendid film—but what about the older child from ten to fifteen, when the scenes are introduced showing the tragic story of Colin Cameron and his poor sweetheart Janet? What mother cares to have the child just budding into womanhood see these scenes and ask explanations of them? It is true that the action is veiled, but just because it is and the children cannot understand it they begin to ask more questions. This mother said she made a special effort to take her children to see this film because she thought it would be such a wholesome one, and then she spent a good deal of time trying to get around the questions that were asked about these few scenes. They stood out in the child's mind and they aroused curiosity which was undesirable.

Another film this same clubwoman criticized was "Little Mary Sunshine." This play, about which the children talked for weeks after they had seen it—the charming little leading lady, the fascinating trained bear whose amusing antics were not to be forgotten. And yet what mother wants her child to see the opening scenes of this play—the drunken father abusing the sick mother and finally throwing her to the ground and killing her; and afterwards the scenes of this same drunken brute dying on the park bench? The average child is very sensitive, the pictures are really truly things to them—why should incidents such as this be brought into their lives to cause them to shudder and fear? The manufacturer would probably defend himself by saying that these scenes were introduced for contrast with the happy life into which little Mary was afterward brought. There is no objection to the showing of the proverty stricken room, as it is well for the children of well-to-do parents to know what some other

little ones have to endure, of even the dying of the mother, if this is considered essential; but is the coarseness of the drunken brute—the murder—necessary? There were little children in the audience crying when this was shown, not from sorrow for the poor little girl and the mother, but from fear and horror of the drunken father.

And was not this mother right? While these plays may not have been written with the idea of showing them to the children, even from the standpoint of the grown person did these scenes add anything to otherwise most pleasing plays?

In mentioning the kind of plays they would like to have shown to their children the mothers enumerated a variety of subjects which would give the exhibitor a pretty wide range to choose from in planning these performances and still be giving the children what their parents desire them to see.

One play which a number of mothers agreed upon as good for all the boys to see—and the girls, too, for that matter—was a film which was not originally produced with any thought of its special fitness for children, but was manufactured for the entertainment of the grown-ups: "The Bugle Call," in which William Collier, Jr., starred. The small boy taking the leading part would appeal to the children and unconsciously they would be absorbing strong lessons in manhood and bravery taught by the action of the small hero.

Among the other subjects recommended were industrial pictures if they are made simple enough for the young mind to understand. Children are of an inquiring trend and want to know what the inside of a factory looks like, how the garments they wear are made and from whence they come, etc., but most of these films, while they are interesting to the older people, are too complicated to be understood by the child.

Concerning the fairy stories there was a difference of opinion, some believing that the children tire of them after a certain age and feel that they have outgrown them. Special praise was given to the adaptations of books of the better class of literature for children, and the tales of Robin Hood, Ivanhoe, and historical events, as these picturizations stamp the story on the child's mind as nothing else can. The pictures showing the intimate life habits of the birds, fishes and animals are fascinating to the children and instructive at the same time. The current events were in great favor as giving the child a talking knowledge of things which are happening all over the world, so that he can take his part intelligently in a conversation. They make them real to him; they educate and broaden while they amuse.

Many mothers advocated having their girls especially see the plays in which such players as Marguerite Clark and Mary Pickford are appearing, believing that here they get true stories of everyday life with a character of girl which they can idealize and use as a model. Here they are shown sweet, simple love stories which give them the right view of this phase of life.

The cartoon comedies were mentioned as mighty good fun for the kiddies and were especially spoken of for the younger ones.

The slapstick comedy was almost unanimously condemned, as one mother expressed it: "My boy is rough enough now without encouraging him to be more so by seeing this coarse action."

If the manufacturer and exhibitor are waiting for a market to be established for films for children let them rest assured that the demand is already here and it is up to them to supply the material to meet it.

If any exhibitor is undecided whether it would be wise to establish this special matinee let him talk with a number of the parents in his neighborhood and he will no longer be in doubt.

The consensus of opinion of the mothers seems to be that the only way to solve the problem of the child and the motion picture is through the special programs designed to meet the needs of the younger generation, and they are willing to stand behind and support the exhibitor who will co-operate with them in this matter. The manager is always trying to get into closer touch with his patrons. Here is his chance, for the sure path to the hearts of the parents is through their children.

Children's Matinees Sucessful

The United Exchange in Memphis, Tenn., is playing up its pictures suitable for "kid" matinees, and is adding a number of houses to its string of customers for such films.

The following exhibitors have set aside a special children's day and on that day are using strictly pictures which appeal to the youngsters: Grain & Troy, Comus Theater, Tupelo, Miss.; M. E. Rollins, Majestic, Grenada, Miss.; Majestic Amusement Co., Memphis, Tenn.; Dixie Theater, Ripley, Tenn.; Princess Theater, Mayfield, Ky.; Wigwam Theater, Muskogee, Okla.; Busty Theater, McAlester, Okla.; Pastime Theater, Carton Hill, La.; Dixie Theater, Paris, Tenn.

Cain and Troy have just instituted the children's matinee in the Comus Theater, Tupelo, Miss., and this is what the manager said after trying the experiment: "We found that the special matinees are a great deal more successful than we anticipated, and it seems that we are destined to make a big thing out of it, with such pictures as 'Sleeping Beauty,' and 'Golden Locks,' and the 'Three Bears' shown upon the screen." Manager A. Bert Estes of the Busby Theater, at McAlester, Okla., is also giving special attention to all children attending Friday matinees and not only assuring the exhibition of the best pictures appealing to children obtainable, but also assuring the parents of the safety of the children attending the matinees.

Special "Stunt" for the Kiddies

That the children appreciate any effort toward special entertainment in their behalf was demonstrated by a "stunt" planned by the manager of the Columbia Theater, Phoenix, Arizona.

One of the features of the program for the Saturday afternoon matinee was a Mutt and Jeff cartoon. To advertise his theater, the manager placed a small advertisement in the daily paper, stating that "Any boy or girl between the ages of six and fifteen who will draw one of the Gazette's popular comics and present with this advertisement at the Gazette office will receive a free ticket for the Columbia Theater, Saturday afternoon."

The children responded in such numbers that the theater was filled twice, over 1,500 children seeing the cartoon.

The drawings of the children were afterward placed in the window of the newspaper office so that the citizens of the town could see what the younger generation could do with their pencils.

On Chicago's Film Rialto

COMBINE OF THEATERS—OTHER LIVE PHOTOPLAY NEWS

Twenty-five Theaters Form Corporation

TWENTY-FIVE Chicago motion picture theaters are represented in the new organization which has just been formed under the title of the Amalgamated Theaters Corporation.

These houses were formerly run by prominent exhibitors in small chains. The combination has been formed with the idea of increasing efficiency of management and closer co-operation with the exchanges. All bookings for the twenty-five houses are now made through the Amalgamated office and all rentals are paid in the same manner. MOTOGRAPHY will later publish a list of the houses represented, with photographs. They are all first-class theaters that are making good money. No small or second-class houses are admitted to the organization.

The officers of the corporation are Barney Bálaban, president, Frank Schaefer, vice-president, and Samuel Katz, the originator of the idea, secretary and treasurer. The offices are in the Mallers building at 5 South Wabash avenue. The organization is planning on a house organ in the near future.

Chicago's Newest House Opens June 12

The opening of Covent Garden, advertised as Chicago's largest and most unique playhouse, has been postponed from June 8 to June 12 on account of unavoidable mechanical delay. The house, which seats 2,600, is equipped with a large and complicated stage whose floor splits and raises like a jack-knife bridge revealing a broad and deep pool for the water acts. The mechanics of this arrangement, said to be more complete than that of the New York Hippodrome, was the cause of the delayed opening. The house will present musical fantasies and novelties and pictures. "The Land of Evermore" is the title given to the opening bill.

Did you ever hear of a lady's handkerchief used for a picture screen? That's what they use at the Covent. The screen is a part of one of the front drops and is painted to imitate a huge lady's handkerchief, or a lady's huge handkerchief. The decorative function of the white area is emphasized by the phrase inscribed below it—"Mi Lady's Lace Kerchief."

During the three-day interval between the scheduled and the actual opening Covent Garden, announces President Henry Meyers, will be the host of the public. Free concerts will be given on the great Wurlitzer Hope-Jones Unit Orchestra, said to be the largest instrument in the world. A good sized crowd attended the first of these.

The officers of the Covent Garden Corporation are Henry Myers, president, and Louis Felix, treasurer. H. L. Davidson is publicity director, Henry Lehman, stage manager, Axel Christensen, musical director, Louis Eisman, "superintendent of comfort and courtesy."

Film Forces Elect Chicago Judge

Arthur Brisbane, the brilliant New York editor, among others, has predicted that in the not-far-distant future the screen will be one of the most powerful political factors in the country.

Chicago has just given the first concrete example of the soundness of that belief. The picture men of the Windy City recently united in support of the candidacy of Judge Fennimore Cooper for re-election to his office, and as a result he was elected by a majority of more than 23,000 votes.

The campaign in support of Cooper was led by D. W. Griffith and the Chicago Triangle forces because it was Judge Cooper who, against a great force of opposing opinion, made possible the presentation of "The Birth of a Nation" in Chicago by granting an injunction favoring what he believed to be the right of the picture. The Griffith forces in the campaign just closed worked with local exhibitors in showing Cooper slides, posting Cooper bills and running other Cooper advertisments. Circulars were also sent to picture patrons. The power of the forces of the film was seen in the result of the election.

A Chicago Example for Operators

If the operator with ambition will take a lesson from the success of G. C. Anders, of the Kenmore theater on Wilson avenue, Chicago, he will "get there." When Anders went into the Kenmore four years ago the booth was small and without conveniences. He labored there from Sunday night till Wednesday without a wink of sleep, rearranging the machines, enlarging the booth and installing a bench and other conveniences which make for efficient work and better projection. He kept up his progressive energy and later on promotion to manager was no more than was due him.

The Kenmore seats 500 people most of the time. It has to, because it makes money and pays a rent of $10,000 a year.

Show this to that bright and ambitious young operator of yours.

Film Heads in Chicago

Among the recent visitors to Chicago prominent in the film world were Carl Laemmle, of Universal, John R. Freuler, Mutual's chief executive, and Thomas H. Ince and A. H. Woods, the latter two to complete the arrangements for the showing of Ince's big anti-war spectacle, "Civilization," at Cohan's Grand opera house beginning the latter part of June.

Nation-Wide Ad Reaches Chicago

With faces sepia colored and khaki suits carrying in solution the grime of many states Leo S. Harding and Andrew C. Edison, Ince's nation-wide advertisement for his big drama "Civilization," reached Chicago on June 6 on their way from Los Angeles to Portland, Maine.

The two mounted their Henderson gasoline steed in the Angel City on May 9 and twenty-eight days later strolled into MOTOGRAPHY's Chicago office with greetings. In the run so far they have worn out five tires and have dug down for gas at the rate of 45 cents a gallon—at Williams, Arizona. Their best time was made between Denver and Omaha, 650 miles. The distance was covered in two days.

"We played with a couple of rattlesnakes, lost our water bottle in the middle of the desert and begged some off a Ford," said Harding. "Those are our most exciting

The two gasoline-propelled Ince advertisements taking in the sights around the capitol at Denver. They are spreading "Civilization" from Los Angeles to Portland, Maine.

experiences so far—except when Edison fell down the dark stairs in a little hotel—and he was sober, too."

In New York the two men will confer with Thomas H. Ince, who is there presenting "Civilization" to enthusiastic New Yorkers.

J. E. O'Toole, manager of the Chicago office of the Fox Film Corporation, reports that right at this particular time business is more than ordinarily brisk and that "East Lynne," one of the newest Fox features, starring Theda Bara, appeals to him more than anything he has seen on the screen for some time.

Harry Leonhardt, western manager of the Fox company, has just returned to Chicago from a business trip to Omaha.

William N. Selig has sold his $69,000 residence on Lake View avenue, Chicago, to Henry K. Chapin.

FROHMAN PRODUCES "JAFFERY"

Unusual Roll-Call of Brilliant Stage and Screen Talent to Interpret Play from Locke's Splendid Novel

Interesting personalities will surround C. Aubrey Smith in "Jaffery," which the Frohman Amusement Corporation is filming from the new novel of that name by William J. Locke.

Almost without exception, those who have been chosen for the various parts are known equally well both on the stage and in the realm of the screen.

Eleanor Woodruff went from the stage to photoplay work, first with the Vitagraph company, and later with Pathe, her beauty and wealth of expression soon securing her leads in prominent features.

Eric Blind has been familiar to play-goers, both in England and America for many years, his principal engagements here being with Mrs. Fiske and Margaret Anglin. He has appeared before in Frohman amusement photo productions in "The Woman in 47," and in "Then I'll Come Back to You."

Paul Doucet has just completed his engagement with Elsie Ferguson, playing Fritz Schiller in "Margaret Schiller." He will also be remembered for his work with Henrietta Crossman in "The Tongues of Men." Upon the screen, he has played leads with Theda Bara, and with Martha Hedman in "The Heart of a Thief."

Florence Deshon, after finishing an engagement with "My Lady's Dress," was first called to picture work by the Famous Players Company, because of her striking similarity of feature to an elderly character, whom it was necessary to show in youth as well. In this part Miss Deshon proved so adaptable to the screen, that she followed this with other picture parts, going to the West Indies with the Fox company for a series of spectacular features made there.

Doris Sawyer is an English actress whose last parts before leaving for America were Ruth in "Hindle Wakes," and Agnes in "Jim the Penman." Reaching New York after a stay in South Africa, Miss Sawyer has recently been in the pictures, "Tangled Fates," and "The Hand of Peril."

With such material to portray Mr. Locke's story, as thoroughly known in book form, the Frohman company should produce a picture of unusual interest.

"The Play's the Thing"

By Maurice Tourneur

Vice-President, Paragon Films, Inc.

In this year when the entire world is resounding with praise and reminiscence of the Bard of Avon, whose Tercentenary is being celebrated, we may well remember his opinion of the stage.

"The Play is (indeed!) the thing."

The cleverest stage direction and the most brilliant work of actors can not bring to success a dramatic vehicle which is not worth while. Our best artists have been handicapped and many have lost reputations earned by hard years of endeavor by being forced into work on scenarios which were not worthy the name or the game.

Times have changed in motion picture production. The melodramatic hodge-podges which sufficed to satisfy the nickel audiences a few years ago do not appeal to people who pay twenty-five and fifty cents, or even more, for an evening call on Cinema.

The ancient idea of slap-stick (many exhibitors to the contrary notwithstanding!) is *passé*. We must have comedy worthy the effort.

Nine times out of ten when a play fails the fault is in the play.

The trouble lies with a slip-shod management which leaves the selection of material for production with unskilled, ignorant relatives, friends or catch-as-catch-can editorial readers.

I am glad to note that the prices paid for good photoplay scripts of multiple reels and even singles, is steadily advancing; that the best writers in the country are gradually entering the lists of competitive contributions. This means that we will have an increasingly better grade of photoplays to offer to the public.

Money will buy office furniture, cameras, scenery and props—it can obtain the best interpretative talent and the best directing ability—but unless it buys the *seed*, there will be no *garden*.

As a director and producer, who believes in the supreme artistry of the photoplay, I urge even more attention, even greater reward for the creative genius who writes our plays. The best upward step in the industry has been the recent innovation of paying writers a cash advance and then percentge royalties, as is done with stage plays.

Managers are beginning to realize how important the play is to their financial return; the companies which act most wisely and even most generously on this line are those which will reap the quickest and the most permanent reward.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, *Chicago.*

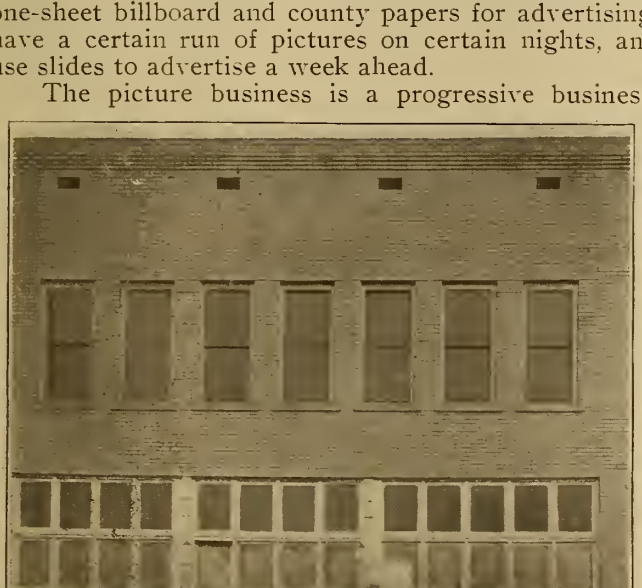
Be Progressive or Quit

By E. C. Snodgrass

Manager, Snodgrass Theater, Scottsboro, Alabama.

I HAVE been in the theater business nearly four years. The first two years was in an old building once used for an opera house and not on a very public street. The seating capacity could not accommodate the people. I could not advertise with billboards to any advantage, as most of the people did not have to pass that way. I used a piano-player for music, and only had one machine. Not satisfied with these cramped quarters I decided to build a house on Main street, one that the town would be proud of. The theater cost me $15,000. The inside is finished up to date and I have two electric pianos and a piano-player. I have a stage with scenery so that I can have vaudeville acts if I desire. I use three-sheet and one-sheet billboard and county papers for advertising, have a certain run of pictures on certain nights, and use slides to advertise a week ahead.

The picture business is a progressive business.



The businesslike front of the Snodgrass Theater.

You have to be progressive or quit. The patrons are becoming better educated in the line of pictures and you have to be a "live wire" to hold your audience. I give my patrons value received. Sometimes I give them advantage of a fine feature for the same price—this may be a mistake, but when you get in you have to continue. However, it means that you have satisfied the public, it is a good advertisement and they will come again.

When I first entered the motion picture business I had a partner for about a year, then I bought out his interest and decided to run the theater to suit myself.

A Pioneer Exhibitor

By Fred Cosman

Manager, Electric Theater, St. Joseph, Missouri.

I was the first exhibitor in St. Joseph to show moving pictures. I started 15 years ago August 1, 1916. I then advertised the pictures after my own name, Cosman's Moving Pictures; owned my own machine, but pictures were supplied by P. L. Waters, New York City (were no Chicago moving picture exchanges at the time that I know of. Moore had just opened an office and sold a few prints now and then). We used one 1,000-foot reel of film for an entire week in conjunction with five vaudeville acts at 10c admission. The theater seated 550 and was called the Crystal. In time as business grew we built a New Crystal, seating 1,135, using same style show with little higher priced acts, and charged 10-20c admission.

Business soon outgrew this theater and we built the Majestic Theater, seating 900, and operated the Crystal as a vaudeville theater, and at the Majestic showed two acts of vaudeville and feature pictures of 3,000 feet, longest at this time, and filled in with single and split reels. Our success was such that soon other straight picture show theaters were built until the Majestic was rather a back number. However, unlike many others we did not get cold feet but made arrangements to wreck the Majestic and build in its place a strictly modern theater seating 1,600, charging adults 10c, children 5c. We offered the best in feature photoplays and two acts of vaudeville (present policy), and this policy has proven very successful, so much so that we gave up our straight vaudeville theater, as we found the public likes the mixture of feature pictures and two acts of vaudeville better than they do straight vaudeville.

Our theater is conducted to suit the public, and the house is kept clean and up-to-date at all times. It is always a pleasure for any exchange to do business with largest, best and most beautiful theater in each city. This we have, as our projection is as near perfect as we know how to make it and as soon as a machine shows wear we sell it and install a new one. We are always careful with films not to tear them or splatter oil all over them. We pay promptly for our service; advertise more in daily papers than any two other theaters of the city, using honest advertising, featuring the leading characters in each picture.

We treat an exchange man as a brother; try to help him as well as always expect help from him. Shipments are always made promptly as directed; slides, photos, cuts, and paper returned in as good shape as received; always try to be pleasant when films do not arrive on time, as nine out of ten times it is not the exchange's fault but the previous shipper who went to sleep and forgot to ship films the night before. If every manager would see to these details a little himself instead of leaving it entirely in the house help's hands, the results would be much more satisfactory to manager as well as exchange office. All these details come natural after years of experience and one feels he is only doing his natural duty.

It will be twenty-three years ago this August that I entered the motion picture business. At that time I was working for Crescent Arc Light Company of New York City. L. N. Howe advertised for an electrician who knew something about arc lamps. I answered his ad, and after much dallying started work for him at $5.00 a week and expenses. Pictures up to this time were used only in Keith's Union Square Theater at $1,500 a week and were called the Biograph. Mr. Howe offered the first traveling exhibition of moving pictures in America.

The only other moving pictures being shown at the time were at Keith's Union Square Theater and Eden Musee on Twenty-third street. And there were only two or three other moving picture operators in America besides myself. I worked with Howe three years and then started out with my own exhibition of moving pictures, calling it Cosman & Barnes Moving Pictures Company. I was too young in business ways in those days and did not know the battle of life. Had I have had five years more business experience I no doubt would have made a success of my own show, but as it was I returned to L. N. Howe's fold for another year and then went to work for William Paley in the F. F. Proctor circuit of vaudeville theaters operating and assembling the 1,000-foot reels for each house. Four years I stayed with Proctor and then came to St. Joseph, Mo., where I have managed theaters and amusement parks for the last 15 years. The springs in the aperture plate, upper reel and sprocket, in place of the kicker, also lower sprocket and take-up device are my own ideas. I also have an attachment which will reverse the film without shutting the light off; the chase pictures were very funny reversed and used to make quite a hit with the public.

We read in different moving picture magazines of the big men of today in the film game and with few exceptions they have all climbed the ladder of fame with a few years in the business and plenty of money as backing. Due credit must be given those who can do this in a few years, whereas I have had 23 years experience and am not half started yet.

Good Posters—Good Business

By Fred L. Locke,
Manager, The Empress Theater, Morrison, Illinois.

When I first started into the motion picture theater business I was very careful to pick out a good reliable film exchange and one that charged for the use of its films according to their actual worth.

This I certainly found in the General Film Exchange of St. Louis, Missouri. These people make a small charge for poster rental but it is a very small item considering the nice, new, clean posters they send out. I think posters are something that every exhibitor should be very particular about as a poster properly displayed is half the battle won. Don't kick if your exchange makes a small charge for its posters if you are getting good ones, because we all know that something for nothing is a thing of the past. As a rule the cost of these posters is very small and they make you many times more than the original cost.

Another great factor in the small town is to find out just what kind of pictures your patrons prefer, and get them. The people are the ones you must please. Do not consider what you like yourself for you do not have to look at the pictures if you don't like them. A pleased patron will boost for you. Please your people by all means.

And last but not least, if your exchange gives you one week on your service be very prompt in the payment for same as you want them to be very prompt in getting their films to you. If they didn't get your service to you on time you surely would be peeved and would call them down proper by the first mail. So be prompt yourself and you will get the best service.

If any Motography exhibitor who wants to make business better will write to me I will tell him how I am making the picture business pay.

A Refined Chicago House

Charles Z. Schaefer, manager of the Bandbox Theater, 127 West Madison street, Chicago, has adopted "Service" as his slogan, and everything about his house and its management radiates service and efficiency. When Mr. Schaefer took over the theater a short time ago he began at once to look over every part of it to see just where improvements could be made. The house itself could not be bettered, as it is one of the cosiest and most artistic in downtown Chicago. There are no garish decorations, everything speaks of refinement and simplicity, which is very pleasing. He then turned his attention to the pictures. These he determined should be the clearest and best to be found in any theater.

Upon investigation he discovered that the screen which was built in the house was not the best for a small theater where the projection was short, as the light reflected and made a glare on the screen which dimmed the pictures in places and was hard on the eyes of the audience. Therefore he had this expensive screen taken out and another put in which was better adapted for the size of the house. To further satisfy himself that the pictures were being made as clear as possible he had the projection machines overhauled and new lenses put in.

The sign which was over the theater when Mr. Schaefer took charge was a flat one and could only be seen to advantage from the opposite side of the street so this was taken down and replaced by a fifteen-foot electric sign which extends out over the sidewalk and attracts attention from all directions.

Girl ushers were employed and instructed in courteous treatment of the patrons. The musicians also are girls and the music is especially adapted to the film being shown and an effort made to have intervals of three or four weeks elapse between the playing of the same airs so the music as well as the pictures always appear new. Triangle, Fox and Metro pictures are shown.

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The Source of Original Ideas

SOME time ago an editorial of ours stating that "Making Films is a Publishing Business" brought forth an idea from a writer of scenarios. He took the rather extreme attitude that the studio, director and actors are merely the printing plant—the machinery for publishing the author's story. Having adopted this view, it was an easy step to the assumption that if the director wants only ideas from the writers, the magazine publisher could logically take the same position. This would be as though the Saturday Evening Post should say to Irvin Cobb, "Just send us a brief outline of your idea, or plot, or whatever you have in your mind; we will interpret its meaning and develop it into a story better than you could."

There are magazines whose stories are written by staff writers in their offices—writers who work on salary and produce so much copy a day. It goes without saying that such magazines stand low in the scale of literature. Whether they make money or not is beside the point; probably they do, or they would quit. We are assuming that film producers have aspirations beyond money grubbing. The artistic efforts they are making proves that they do have such ambitions.

Of course our correspondent's argument is defective right at the outset. A free-lance author can prepare a story for any magazine that scarcely needs the touch of a blue pencil before it goes to the public. It is almost impossible for a scenario writer to prepare a scenario that can be directed and filmed as it is written. The film director is a more important link in the chain than the magazine editor, whose chief function is purely selective.

On the other hand, the free-lance writer will have to be offered better co-operation and more consideration than he is getting, or the flow of good stories will go back to the magazines and the pictures will find themselves short of adequate material. So long as books and short stories continue to be printed on paper, the producers will have the best of second-hand material for pictures. So long as the public is content with that kind of production—and perhaps it will always be satisfied with it—the free-lance scenariowright will not attain first place. The best films we have today are made from novels and magazine stories. There are hundreds of exceptions to that rule, of course; but spread over a year it holds good. So much of the original stuff is poor that it pulls the average away down.

The source of plays for the speaking stage is similar to that for the screen. Some are from original material prepared with the stage in view, and others are adaptations of popular stories which have appeared in print.

No one can say decisively which sort appeals most strongly to the public. The one is apparently as well received as the other. People who have read a story enjoy seeing it enacted. People who never read it, of course, get out of it all the value of original material.

But while dramatizations of printed stories are quite desirable, at least an equal amount of original matter is an absolute necessity if the stage and the photoplay are to preserve their virility and value.

The stage has solved the problem, and its original plays are as good as its adaptations. So far that is not true, on a general average basis, of the photoplay.

The public's judgment on present picture quality is indecisive. Question a number of laymen on their observation of current pictures, and you will find opinion divided. Some will tell you that the improvement over previous years is marked, and that progress is clearly defined. Others will insist that the pictures of the day are rotten and growing worse. Without checking up their opinions against the programs they have seen, the information gained by a straw vote seems worthless.

The fact is, as we see it, that a few films produced today are so wonderful we can hardly see any possibility of improvement. The balance, we regret to say, show little, if any advance beyond the productions of 1910. The few excellent examples are doubly welcome in that they serve to establish the standard by which our art is judged. But the majority of the dear people see only the mediocre many. The pictures they see may be longer and graced with the name of "feature," but about the only difference between the average five-reel picture today and five single-reelers six years ago is that the five-reel feature produced now hasn't got so much story in it.

No doubt the free-lance scenario writer must be taught his place and kept in it, or he will think he is the whole thing. But we've got to give him the respect due a human being and encourage him a little with courtesy and square dealing, and send him a check occasionally or go without original material.

"Atmosphere" in the Picture Theater

THEATER men who screen pretentious productions of definite character frequently exercise their ingenuity in making the whole theater, clear out to the sidewalk, carry out the scheme of the play.

An Indian drama, to these clever and enterprising gentlemen, may call for a totem pole outside and beads and moccasins for the ushers. A simple pastoral story (of which, by the way, more might be produced) suggests rustic decorations inside and out, with a sunbonnet for the cashier and a cow-bell as part of the orchestral equipment, and so on; every picture possessing real individuality can be made to project its atmosphere from the screen to the street curb.

Some people call that the psychology of picture presentation. That is the right word, of course, though there is no necessity to inflict it on a humble and hard-working exhibitor. It is just common sense plus the showman's instinct, with maybe the most credit going to the latter—a sort of uncommon sense.

And the showman's instinct is a pretty safe guide to pleasing the public—safer than any amount of studying of psychology.

All theatrical entertainment depends upon illusion of some sort. That is a good principle for the practical business man in the show business to keep constantly before him. People to whom the illusion is perfect; who are able to forget completely for the hour, that they are looking at clever posing, and who can accept the play as a window in real life; those people get the maximum enjoyment. The showman who helps them to this attitude gives them the most enjoyment for their money and hence is the most popular showman. All the decorations and suggestions that help to eliminate the outside world and put the observer right into the life on the screen make the picture more valuable as an entertainer and more beloved by the people.

The oft-noted effect of appropriate music has practically the same explanation; its value lies not merely in the fact that the people enjoy music, but rather in its power to activate the emotions and lull the critical and analytical sense.

The structural details of the theater, the walls, the commonplace garb of the ushers, all tend to appeal to the critical sense and work against the illusion of the play. Anything that either disguises these distractions or provides means for eliminating the consciousness of their existence and concentrating attention on the illusion of the play makes for a higher appreciation and a greater enjoyment.

And enjoyment—not pictures—is what the showman sells. He is successful only as he purveys a good brand of pleasure and, as we said before, the pleasure of theatrical entertainment lies in illusion—in the ability of the audience to forget that it is an audience seated within four walls and looking at a mere picture.

First Aid to Theater Men

BY S. L. ROTHAPFEL

A MOST valuable suggestion to theater managers was given by Dr. W. A. Evans in his "How to Keep Well" column in a recent issue of the *Chicago Tribune*.

Probably few managers have ever thought that the successful running of their theater entailed an understanding of medicine, but Dr. Evans has brought out most forcefully how valuable a little first-aid knowledge really is.

A person fainting while in a motion picture theater is quite an ordinary occurrence, but because it is a situation which they have to meet quite often, how many busy managers have taken the time to try to gain information through reading or inquiry as to how a person can be best taken care of when they have swooned? The common impulse is perhaps naturally to think of your theater first rather than the unconscious person. You do not want any unpleasant scenes in your house. You do not want a panic started because the people know that something out of the ordinary has happened and are not sure just what it is. The audience of any theater is nervous—it seems to be always on edge ready to fly off at a tangent at the slightest cause—and the manager wants to avoid all exciting incidents. And in this he is justified to a certain extent, for a panic started might result in great disaster. But in thinking of the theater first and ignorantly hurrying the afflicted person out so no one will know what has happened, no theater manager wants to feel that he has been the cause of risking a human life.

Dr. Evans tells us a very simple method to avoid exciting the audience and at the same time give the most efficient help to the person who has fainted, and it would be well for every manager in the country thoroughly to understand this first-aid treatment and see that every employe also knows just what to do as well as what not to do. I am, therefore, giving you the article herewith in its entirety.

The house was dark. A young girl and her escort were leaving. They had reached the back of the auditorium and were making their way toward the door. The girl stopped and leaned against the wall. She murmured that she was about to faint, and then crumpled up and slid to the floor. A physician entered the theater in time to hear the young lady say that she was about to faint. He helped to ease her to the floor. He straightened out her body so that the vessels of her neck were not pinched. Presently the young lady's pulse began to beat at the wrist. About this time the escort wanted to get a cup of water. But what was the use? The young lady was beginning to become conscious. He then wanted to get a glass of whisky. But what good could that do? The color began to appear in the young lady's face. She opened her eyes and looked around in semi-consciousness.

And at this time things began to happen. Someone had gotten word to the head usher. He came running up. Without stopping to make any inquiries or observations, he grabbed the young lady in his arms and, throwing her head over his shoulder, he carried her out somewhere, presumably to the ladies' retiring room. The position in which the young lady was carried was against the man's right side with her head bent on her chest, hanging over his right shoulder. I judge that his theory was that he would get her out of the auditorium in order to prevent a gathering mob and perhaps a panic. As it was, not over six persons saw the fainting and were aware of what subsequently happened.

And now let us see what harm might have resulted from the foolish act of the foolish man. When the heart fails to pump enough blood to the brain, fainting results. The only treatment needed for fainting is to permit the patient to lie flat in a comfortable position for a few minutes. If someone has some ammonia or smelling salts a whiff helps.

When this man lifted the girl into an upright position and threw her head over his shoulder, he did just exactly the worst thing he could have done. She had a right to faint again. Had she fainted, his act would have been the cause.

Suppose instead of a young girl in her late teens she had been a somewhat older woman with heart disease. The act of the usher could easily have killed her by causing her heart to stop beating. Suppose again, instead of a faint, the case had been one of apoplexy, the act of the usher would probably have caused death. In apoplexy blood is spurting into the brain from a broken artery. Manhandling the patient is likely to increase the outpour of blood.

So far as the usher knew, the young lady might have been suffering from either of these conditions. He rushed up in the dark, said nothing to anybody, grabbed the girl, threw her over his shoulder, and went out with her. Perhaps theater owners might prevent damage suits by having their head ushers join an American Red Cross class in first aid.

Here is a very frank letter from an exhibitor in San Francisco who is connected with the largest chain of theaters on the Pacific coast. He evidently thinks the reviews are all wrong from start to finish, but gives reasons for his convictions and backs them by his own idea of a remedy. I hope this manager has read what we said on this phase of the subject in MOTOGRAPHY of June 3 and 10.

I would like to voice my opinion in this all-around argument for and against the reviews as now written and say that we read the reviews, but do not depend upon them in choosing a program, for the reason that we have found the reviews to be unreliable, and the only way to properly select programs is to personally observe the subject itself.

The reason that the reviews are unreliable is, according to our opinion, that the reviewers either do not know what is a good subject and what is a bad subject or else the reviewers are afraid to say that a subject is a poor one when they review it. The subjects in the reviews are either highly praised, moderately praised or simply commented upon and very, very seldom criticised in any serious manner or condemned.

If you desire a conscientious review and are willing to print a conscientious review, regardless of whom it hits, we would suggest that you arrange with someone who is booking films for a theater, who has the ability to not only justly praise, criticise and condemn, but also the ability to express the reasons why in print, and engage that person or persons to write your reviews and write them under a nom de plume, because we do not think that you will be able to get a straightforward criticism from anyone connected with the business, who knows that he is apt to bring some manufacturer or film exchange down upon his head on account of an adverse criticism, and besides, for the sake of obtaining a fair review, it is advisable to keep the name of the person or persons reviewing from the producers or distributors of the subject, as it means money in the pocket of a distributor or producer to obtain a favorable criticism, and the reviewer and the manufacturer, producer or distributor must be kept apart in order to insure fair, reliable, conscientious criticisms.

This seems to be our week for adverse criticisms. Here is another friend who does not like all we are doing and is kind enough to point out the facts to us. These animadversions are always most welcome, for they show in just what particular we are failing to hit the mark at which we are aiming. Criticisms which praise and do not find fault, while they may encourage, are not really helpful; what we want to know is, where we fall short, and why.

This exhibitor operates in West Lafayette, Indiana, and has very good opinions on what the smaller town manager needs.

In reading the different trade journals from issue to issue, I find them very lacking in information regarding the basic principles upon which the small town theaters should be run. Also the editorials and write-ups are lacking in the practical experiences required for the average small town exhibitor. They are, however, quite handy to keep informed as to the current and future releases and also the helps concerning projection.

As an illustration, the music required for the big city houses is not necessary and again cannot be afforded.

These helps seem to be all in favor of the city houses. And I think if a careful diagnosis of the case be taken it will be found that all the revenue derived from pictures is not obtained from the cities. I am basing my argument on towns of 10,000 to 50,000 inhabitants.

I think I am voicing the sentiment of the largest majority of moving picture exhibitors.

If the authors of the articles on helps to exhibitors would get into the smaller towns and acquaint themselves with the existing conditions, a greater help would be derived.

Being a city exhibitor myself, perhaps I have been prone to state my ideas more from this standpoint, and if so, I stand reproved. It has not been my intention to do so, and perhaps one reason is that more of the larger exhibitors have presented their problems to me for solution than the smaller ones. If this manager, and any others who are working in the smaller towns, will tell me just what subjects they would like treated in this department, and just what problems they are having to solve at the present time, I will be very glad to be of what assistance I can, and will endeavor to keep in mind the fact that it is the smaller town viewpoint that is required.

I do not agree with this theater man entirely, however, in that he thinks the descriptions of the activities of the larger houses are of no benefit to him. Even if you are working in a smaller sphere, do you not aspire to have the best possible, and cannot you work along the same lines as your city brother, but make them conform to your conditions?

For example, take this same musical program which you mention. Of course, you are not engaging a large orchestra, for your house could not support it, but you have at least a pianist, and perhaps one other instrument. But with the piano alone, if your musician has any ideals, she endeavors to make her music fit the picture, and if she can read in the trade journals just the musical program which the big theaters used to accompany a certain film, can she not use a part at least of the same airs when the play is shown in your house? With the first showing of the film she can practice her music with it and make it as interpretative as possible, and she is helped in knowing which airs will be best adapted to this play, because she has read of the musical accompaniment rendered by the large orchestra in the city theater.

This same principle holds true with the other phases of the management. If you hear of worthwhile programs, or special "stunts" which the larger theaters have tried and found successful, does it not inspire you to attempt something of a similar nature in your theater on a scale to meet your conditions? If you get ideas or inspiration from reading of these, is not that alone excuse enough for their being published?

I also do not agree with this writer entirely in his claim that all the write-ups are lacking in practical experience for the average small-town exhibitor. Take, for example, the department, "What Theater Men Are Doing," which appears each week in MOTOGRAPHY, and in which are published the letters of the managers telling what they are doing in their theaters. I believe a count of these would show that a large percentage are from the smaller towns and describe the trials, tribulations and successes of the smaller theater man.

Take also the "Split Reel" department in MOTOGRAPHY, which gives information regarding managers all over the country; here also a large per cent is devoted to news of the towns of 1,000 and 5,000 which the writer mentions.

Vim Comedies

The Vim comedies with their slogan of "slapsticks and stories" have struck the popular keynote. Slapstick is popular to a certain extent but too much of any good thing is distasteful. The moving picture public has been educated to the extent that they do not care to have a series of incidents carrying no plot whatever presented to them. They want the humor but at the same time they demand the reason back of it. In the latest Vim releases "The Brave Ones" and "Home Made Pies," this combination of pie-throwing and plot is well combined and the result is both laughable and pleasing. The champion pie-thrower also has to be able to extricate himself from some good plot situations and the result is comedies of a high character.

Splendid Screen Results

The Picture Theater Equipment Company again proved that it is in a class by itself by its latest installation of projection machines, special screen, and its own special condensing and projection lens system that was installed in the new Rialto theater in New York. This is considered the finest theater in the world, and was erected and is directed by S. L. Rothapfel, the peer of all managers, known to MOTOGRAPHY readers for his "First Aid to Theater Men" department.

The screen results obtained at the new Rialto are the finest in detail we have seen in many a day, and we must compliment the Picture Theater Equipment Company on its progressiveness in showing the moving picture trade that it can produce such fine results in the world's finest photoplay house.

Unicorn Opens Office

The Unicorn Film Service Corporation has opened offices at 414 Belmont Building, Cleveland.

The manager of this new concern is L. C. Gross, who was formerly connected for many years with the General Film Company and whose wide and intensive experience bode well for the success of the young company. Exchange men, exhibitors and the trade in general wish for the Unicorn a rapid and healthy growth.

The executives of the Lubin Company are close readers of current Mexican news. They have a contract with the elusive Mr. Villa to fill the leading role in a five-act photoplay feature, "The Star of Mexico." A company of players enlisted from the California and Philadelphia studios of the Lubin Company, was to be sent to Mexico this month to support Villa, but for obvious reasons the company is still on this side of the border.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

JUST what kind of a speech would you make to your audience if your lights were suddenly cut off some night? It happened the first of June at the Empress, of 6228 South Halsted street, Chicago. The wires were cut by electrical laborers involved in a strike.

The exchange men of New Orleans have organized an anti-censorship association, with headquarters in the V. L. S. E. Exchange.

The Motion Picture Board of Trade of America has already announced that it will hold its 1917 exposition at Madison Square Garden, New York.

The children's morning matinees inaugurated at Montclair, N. J., by the Montclair Better Films Committee have been suspended for the summer but will be resumed in the fall.

Harrish Ingraham, prominent in the film world as an actor and director, has been engaged at the David Horsley studios and will be seen in support of the co-stars, Margaret Gibson and William Clifford, in forthcoming Centaur dramas.

Following "Flames of Vengeance," the Gaumont company will release "The Spatulate Thumb," a melodrama written by Lionel Barrymore and Wright Huntington. The leading roles will be taken by Alexander Gaden and Miss Iva Shepard.

R. J. Ball of Finlay, North Dakota, owns a house there and one at Anita. The former village has 500 inhabitants and the latter 600. He recently ran Universal's "The Black Box" a week at each house and cleared $150 on each theater.

The dearth of moving picture machine operators in Europe, owing to the war, is being taken care of by classes formed for women students. In many theaters lady operators are now being employed and are giving the utmost satisfaction.

The manager of the Broadway Theater, Tuscon, Arizona, advises that he is receiving the best results from a carefully selected mailing list and makes it a point to send out copies to people who have never attended his theater, and in a majority of cases they respond.

Charles L. Sawyer, candidate for congress from the fifth Minnesota district, has inaugurated a novelty in campaign speechmaking which ought to bring him the vote. Mr. Sawyer's scheme is to put on an outdoor motion picture show and between the reels deliver his campaign address.

C. W. Sawin, manager of the V. L. S. E. exchange at Minneapolis, received word from the New York headquarters that all employes of his exchange, according to their length of service, shall take from one to two weeks' vacation this summer with full pay in advance. Needless to say there are some happy people around the exchange office.

James Keough, manager of the Strand Theater, Minneapolis, advertised "Where are my Children" most extensively. One of the schemes put into operation was the running of several pieces of title, short scenes and special announcements about the feature on a DeVrie machine in the window of a downtown store.

The program of Ascher's Lakeside Theater, Chicago, Illinois, has a very artistic cover design, and is printed in blue on white stock. Matinee and evening performances are held every day. A variety is given the patrons as Triangle, Metro, Paramount, Fox and Bluebird subjects are shown. On June 11, Sunday, big houses were attracted by Chaplin's "Police," and the splendid Triangle comedy drama, "Reggie Mixes In," with Douglas Fairbanks.

The Princess, Emerson, Empress, Oak Park, Vesta, New Central and Glenwood Palace theaters, all located in Minneapolis, have booked "Ten Nights in a Bar Room" in human voice talking pictures, which were produced by the Photo Drama Company and assembled especially for Mr. and Mrs. Lee Craig.

Tom Foster, manager of the Star Theater, Stanley, Wisconsin, conceived a very clever idea to advertise "The Girl and the Game," when shown at his theater. He erected a compo board engine in front of the theater which looked as if it would chug right down the sidewalk. Mr. Foster says the novelty brought record-breaking crowds.

Twenty-two ministers, members of the Chicago Church Federation, recently held a meeting and drafted resolutions protesting to the city council against the repeal of the ordinance prohibiting motion picture theaters within 200 feet of a church. The Harper theater, which was closed by the ordinance, has raised the question of a repeal.

The Woman's Political Equity League of Chicago has been making a city-wide campaign to expose exhibitors who persist in showing immoral moving pictures and thereby force manufacturers to produce cleaner and better films. The league has just issued a report giving the V. L. S. E., Inc., first place in the list of producers working toward that end.

At the Philharmonic Hall, London, was recently given a matinee performance of "The Dumb Girl of Portici" to assist Lady Arthur Paget's international scheme to collect a million pounds in order to provide permanent homes in France and England for soldiers blinded in the war. This matinee was one of the greatest society functions of the year and brought out a brilliant audience including the Royalty.

D. Primm and R. E. Doak, owners of the Grand Theater, Springfield, Illinois, have interpolated a novelty

in their program in the form of a reel of film from 500 to 1,000 feet in length showing all the interesting local happenings for the week previous. These local pictures are proving great pullers. Messrs. Primm and Doak are also officers of the Box Film Company, which makes this novelty possible.

Mary Grey Peck, formerly an English teacher at the University of Minnesota, was one of the most influential speakers before Governor Whitman when the censorship bill was presented. Miss Peck said it was practically impossible for a government or state board to be able to censor films and do justice. She pointed out that one-fifth of the moving picture audiences were made up of children and stated that the motion pictures were as necessary as books, and told of the national board of revue and the results of two years of investigation into the censorship problem.

The splendid little magazine issued by the J. H. Kunsky Theatrical Enterprizes of Detroit, carries, in the latest number, an editorial invitation to its readers to send in criticisms of the plays shown at the company's houses. This should result in a valuable spirit of co-operation as there are fans enthusiastic enough and with leisure enough to jot down their opinions.

The hole punched in the top of the advance program card of the Metropolitan theater of Iowa Falls, Iowa, is a mighty good idea. The program is about the size of a post card and we can just imagine stenogs, housewives and clerks slipping it on a pin somewhere. It carries a whole month's program, with a line for each day's bill. Ellsworth and Jones, Inc., owns the house.

Literally springing out of the ground comes the new military town of Angus Plains, Ontario. The Canadian Government, acting on orders from Sir Sam Hughes, purchased the land about this town, and 35,000 soldiers will go into training there during the summer months, at least. Two motion picture shows will be opened at Angus Plains to amuse the soldier boys, and they are sure to do a rushing business.

H. M. Berman, manager of the Buckeye Film Company of Cincinnati, has been arrested, charged by the secretary of the Federated Catholic Societies with failing to obey the elimination orders of the Ohio board of censors. He was fined $300 and costs. Berman stated that on account of his recent arrival in the city he did not have a list of rejected films. "Dad's Doings and Dirty Dollars" is the film that caused all the trouble.

The V-L-S-E branch at Kansas City, Missouri, has for some time been getting out a unique little four-page sheet, "for and by" its exhibitors in Missouri, Kansas, Nebraska, Iowa, Illinois, Arkansas, Oklahoma, Indiana, Tennessee and Kentucky. E. R. Pearson is manager and L. J. Scott editor. The distinctive title of the interesting little paper is *The Big Four Clansman*. The last issue especially congratulates the DesMoines Screen club on its splendid ball during the recent picture convention.

M. E. Scott, president of the Safety Projector and Film Company of Minneapolis has announced that some time this coming summer he will open a $100,000 factory at Duluth for the manufacture of motion picture projection machines and motion picture films. Mr. Scott has just perfected his machine after two years of experimenting and has a machine which can be operated by connecting it with an ordinary electric light sprocket and in this way it can be used in schools, churches and homes by merely using the projector.

Howard S. Clemmer, of the Clemmer theater, Spokane, Washington, again has lived up to his reputation of being one of the "live wire" showmen by pinning a five dollar check to an application for membership to the Motion Picture Exhibitors League of America, which was printed in Motography, and sending it to the Chicago headquarters of the league. Mr. Clemmer now is one of the active members and will do everything in his power to boom the League in the northwest.

From Springfield, Vermont, comes to us the concise black and white program issued every week by the Ideal theater. This house charges 15 cents admission on Mondays, Wednesdays and Thursdays and 10 cents the rest of the time. Children pay five cents at the matinees and regular prices at the other shows. Mutual, Metro, General and Universal are the programs run, and "The Mysteries of Myra," International, has been put on recently.

The Strand Theater of Altoona, Pennsylvania, has set the pace in regard to publicity for a new theater. When the Strand was opened it had a ten-page section called "The Strand Theater Supplement," in the Altoona *Times*. The front page was taken up with a big line cut of the front of the theater. The other pages were filled with large space ads by the different firms connected with the Strand's construction. Silverman Brothers are proprietors of the new house, which will run Paramount and Triangle features. A Wurlitzer Hope-Jones Unit Orchestra will furnish the musical settings.

From *The Bioscope* comes information of a most ingenious advertising scheme used by J. Alexander, Trafalgar Cinema, Greenwich, London, whereby he induces his patrons to take care of the monthly card he issues by making it a free accident insurance coupon for £100. The card is a single folder—5 inches by 3 inches. The frontispiece is well displayed and advises the recipient to carry the card with him, as the "holder is entitled to free accident insurance." The two inside leaves are devoted to a list of exclusives for the month, with a few explanatory lines to each title, while the back page carries the insurance coupon. Now, as to the value of the card there cannot possibly be the slightest doubt, and its success is due to the fact that it institutes a mutual arrangement between recipient and advertiser.

L. J. Burkitt, manager of the Lyric Theater, Morrison, Illinois, sends us one of the first issues of his program with an apology at its lack of merit, stating that the printer had only seven hours to set it up, run it and put in the staples. There is positively no apology needed for it is a very good program about three by five and made up of eight pages and cover. Besides the regular weekly program it carries a generous supply of advertising. Some of the slogans on the front cover are worth repeating: "We make this our business—that is why we get the business"; and "It isn't the number of reels you try to see, it is the quality of the reels you see and the way they are projected."

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Good Material the Present Neea

BY THOMAS DIXON.

Author "The Birth of a Nation" and "The Fall of a Nation."

MATERIAL—that is the present need of the industry. The managers and producers of films must come to a realization of it, if they have not already done so, and it is only by obtaining authors of creative ability to supply the necessity that they can hope to survive. In the beginning men who made pictures were satisfied to take bits here and there, putting them together to make their screen stories. But that source is exhausted. Henceforth real writers must supply the material. The mechanical end of the business has outgrown the other tremendously. Photography, direction, acting, scenic effects—all these are superior. But the material is lacking.

In the effort to make up for the lack of material the companies have tried to make the big names of stars answer for the shortcomings in the matter of stories. But it won't do; as I said before, "the play's the thing."

I believe the cinema is the most wonderful medium that has ever been found by which to get thought across to the people, to convey an idea or propaganda. Today we have the censorship evil confronting us, and it is a great problem. It can be met in only one way. The people must be brought to realize that the screen is simply another form of publicity. It is as great an advance over Gutenberg as his printing process was over the quill pen. It is limitless. Things can be done with the cinema that the stage could never hope to do. Yet I believe that the dramatic principles involved are precisely the same as those of the spoken play.

The future of the business depends entirely upon the quality of the output—not the quantity. I believe there has been a large overproduction, because the ideas of many producers run to footage. Pictures are being ground out by the millions of feet, and too often the quality is sacrified. It must be so; where is the material coming from? The only successful plan will be to produce pictures on an author's royalty basis.

But, to my mind, the art of the cinema is just dawning. The greatest things are yet to come; no one probably has as yet begun to realize the full potentialities of the screen. A novel is cold; a spoken play is limited—but the screen can portray as nothing else could ever do the emotions of mankind, and in a manner that will get a grip upon the spectator beyond the power of any other form of dramatic presentation. It is, in short, so fascinating, so interesting, that one feels as if he never wished to stop working at it.

But let me repeat, as emphatically as I may, that good material is absolutely the secret of success, and the present crying need of the screen, and I believe that there is today an opportunity for authors such as has never before existed.

The Photoplay Writer

BY MAURICE TOURNEUR.

Vice-President, Paragon Studios.

THE photoplay writer is not only a very essential factor in the art of producing motion pictures, but, in many instances, is the most important. The film producers realize that without him it would be impossible for them to continue. And this importance, of necessity, has created the desire in countless thousands to fill the apparent gap.

The inevitable hope of every writer, when shattered by the return of his script, results in the very familiar cry of "stupidity" or "plagiarism." As a matter of fact, the producer is just as anxious to purchase the script that he feels will be acceptable to the exhibitor and the motion picture playgoer as the author is to sell.

The author should realize that the producer must keep in constant touch with the requirements of the market, for while the vampire and sex-problem photoplays may be ever so popular today, he has to use keen judgment in selecting such stories as will be most acceptable to the trade in his judgment when his current production will be released.

In many instances, therefore, if a careful analysis of the story that has been returned, marked "not suitable for our requirements" is made, the author will undoubtedly realize that the story contains situations that are either too foolish to be considered or impossible to be entertained, because of their exaggerations.

The fear of the inexperienced author that his story will be stolen unless copyrighted is totally unwarranted, for it is only the constant encouragement given by manufacturers to authors that has made the whole thing possible. It can be readily ascertained that the majority of authors devote their efforts to this very lucrative field of endeavor merely as a pastime.

Many of the large producing companies pay enormous salaries to their story writers—in one instance I understand that over twenty thousand dollars per year is paid to an author who has been engaged in this field for not more than two years. Writing for the screen is a legitimate and serious business, and its importance is recognized by the manufacturer.

In only a few instances are stories let out by contract to well-known writers; in the case of serials it takes the master mind of the experienced writer to conceive a story that will hold interest and continuity to such a degree that the audience will eagerly await the screening of the succeeding episodes.

I would take the liberty, therefore, of suggesting

to the author who is making honest efforts to succeed with his work that he apply himself particularly to the composition of five-reel photoplays, for which there is an enormous demand. Stories of the artistic type are generally desired. Avoid the gruesome as much as possible. The dramatic story that sparkles with a little touch of humor throughout is in great demand.

The success of the exhibition of motion pictures is primarily due to the lessons that have and can be taught on the screen, and you must always bear in mind that the patrons of the motion picture houses, in the majority, consist of the middle class, whose education in many instances has been scant. It is therefore up to those who have the education and ability to write to devote such time and thought to their endeavors so that those who see the screening of their work will benefit by it in mind and soul, and when this is done the compensation will undoubtedly be ample for both the teacher and the earner.

The Story Makes the Picture

By Cecil B. De Mille.

Director General, Jesse L. Lasky Feature Play Company.

THE length of the motion picture of the future is a much discussed question, but I do not think there is anyone who can really answer this question at the present time. The fact is, however, that all this question of length, footage, time of presentation, etc., is wholly dependent upon the very foundation of the dramatic side of motion pictures. That foundation rests simply and wholly in the one word—story. You can take the finest cast of actors that was ever assembled, spend money lavishly on an elaborate production, photograph the entire assemblage exquisitely, and unless the story you have to tell is a good one, you have a failure on your hands. On the other hand, you can take bad actors, bad production, bad photography and have a good story and wild horses can't lead your audience away until the picture is finished.

Our great trouble has been to find writers who can produce this kind of photoplays. The dramatist seems to rely too much upon the spoken title, which is the voice of the actor to him. He has a tendency to sacrifice the thrilling scenes for some well-termed phrase to flash on the screen. The novelist seems unable to narrow his actions down to the limitations of the camera. He gives his descriptions and his characters too large a field in which to work. He describes some thrilling incident in such a manner that if it were photographed as written it would mean merely a waving of arms to the photodramatic audience.

The new school of photodramtic writers seems to be coming from a younger generation. Newspaper men and women seem to be especially well qualified for this work. I cannot set my finger on the exact reason why, but such seems to be the case. Our two best photodramatic authors are still in their twenties and they are both graduates from the newspaper college. Their feet, of course, had to be placed in the proper path and their footsteps guided at first by a trained dramatist, but as soon as they grasped the dramatic construction they were able to go ahead and produce excellent results. The perfect photodrama has as yet not been written, for the same reason that as yet the great American drama has not appeared on the stage.

As I said in the start, photodramatic writing is a new field, and I feel confident that in the not distant future it will have its Pinero, Jones, Thomas and perhaps a Shakespeare.

Wants 1,000 Scenarios

In a special letter to Motography, Herbert Blache states:

I am willing to pay $1,000 apiece for good dramatic scenarios. In fact, I would rather pay $1,000 to good feature writers who will give me first choice of their work than a lesser sum. But I must have first choice and the work must be the writer's best. I have no objection to writers who sell $1,000 stories to me writing for as many other producers as they please, but they must first present all their dramatic themes to me if they want $1,000 right along for their plays. With that simple understanding, I am willing to give $1,000 for every dramatic theme I can use, and I accordingly hope to surround myself with the best staff of scenario contributors in the country.

Madame and Herbert Blache will shortly open their Greater Blache Studios adjoining the present Blache-Solax studio on Lemoine avenue, Fort Lee, New Jersey. The Greater Blache Studios will produce dramatic features for World and Pathe, in addition to the programs with whom they have present arrangements. It is due to this additional production work—which starts the moment the new studios are opened—that Mr. Blache needs so many good scenarios of the strictly feature order and is willing to pay $1,000 apiece for them. A spirited effort is being made to interest all the bigger writers of moving picture scenarios, but the figure will be as cheerfully paid to an unknown as if he can write "big" stuff.

Thomas A. Edison, Inc., 2826 Decatur avenue, Bedford Park, N. Y.—The motion picture division wishes exceptional material for five-reel features and two-reel comedies. For five-reel subjects big, human dramatic stories that are plausible and free from morbidity, desired; for comedies, stories preferably of the comedy drama type, with wholesome situations rather than incidents to furnish laughs.

Fox Film Corporation, 130 West Forty-sixth street, New York, N. Y.—We are always in the market for good, strong, five-reel, modern dramas, comedy dramas or good western stories, same to be submitted in a five or six-page synopsis form.

Gaumont Company, Congress avenue, Flushing, N. Y.—We are in the market for three-reel feature dramas. Strong subjects with an unusual twist are desired. Comedies, political stories, western stories, newspaper stories and college stories are *not* wanted.

Kalem Company, 235 West Twenty-third street, New York City.—Always pleased to consider scenarios from capable authors. Our requirements are constantly changing. At the present time our dramatic subjects are in the nature of series especially prepared. We are always pleased to consider one-reel comedies in line with our policies.

National Drama Corporation, Los Angeles, Cal.—We are producers of feature plays only on subjects which the public is interested in, which subjects, if properly treated, can demand standard theatrical prices, and for this reason are not entertaining the common scenarios which are usually produced for the ten-cent movie.

Pallas Pictures, New York, N. Y.—We are not in the market for any original photoplays, our productions being confined to the filmization of well-known books and plays.

Vitagraph Company of America, Fifteenth street and Chestnut avenue, Brooklyn, N. Y.—At the present time we are interested in dramas of three reels and upwards of a modern trend and one-reel comedies. We like the stories to be interesting and up-to-date, something to keep the audience from the time it is first put on the screen until the story ends. Be assured anything submitted to us, filling the above requirements, will be gladly considered, and I promise you quick decision. Kindly enclose stamped, addressed envelope for return of your manuscript in case it does not suit our requirements.

Mutual Program Dotted with Stars

AUDREY MUNSON, KOLB AND DILL AND OTHERS SOON TO APPEAR

ANNOUNCEMENT has been made by the Mutual Company that the title of the Mutual Masterpicture, "A Man's Soul," has been changed to "The Inner Struggle"; and the American Mutual release "Circumstantial Evidence," to "Convicted of Murder."

Mary Miles Minter's first appearance in her new connection will be in a picturization of "Youth's Endearing Charm," by Maybelle Heickes Justice. In this play the young star plays the role of a pathetic little orphan which is very well suited to her talent.

"Purity," the seven-act allegorical feature starring Audrey Munson, is now ready for the cutting room and the director and players at the American-Mutual studios have begun work on a number of features running from one to five reels in length.

Chief among the five-reel productions is "The Sign of the Spade," featuring Helene Rosson. Alan Forrest will make his initial appearance in this play, appearing opposite Miss Rosson in a juvenile role.

"A Million for Mary," is another five-reel subject, and is the first of the comedy-drama features starring Kolb and Dill, the noted character men of vaudeville. The story was prepared especially for the introduction of this pair of mirth-makers to Mutual followers.

William Russell essays a double role in "The Man Who Would Not Die," another five-reel feature. The story was written by Mabel Condon and is being directed by Mr. Russell, assisted by Jack Prescott. Charlotte Burton takes the chief supporting role.

Still another five-part production, "Dust," will present Winnifred Greenwood and Franklin Ritchie in the chief roles, supported by Harry Von Meter and Louise Lester.

Among the two-reel subjects are "Pastures Green," in which Alfred Vosburg, Vivian Rich and George Periolat are the principal players; "Sandy—Reformer," a Mustang contribution in which Art Acord and Nita Davis essay the leading roles; "Castles in Spain," featuring Edward Coxen, Lizette Thorne and George Field; "The Good for Nothing Kid," in which Frank Borzage appears as the kid; "Fear," presenting Frank Borzage, Anna Little and Jack Richardson; "Love's Bitter Strength" and "Like a Knight of Old," Edward Coxen, Lizette Thorne and George Field having the chief parts in the former and Art Acord and Nita Davis in the latter.

Starting June 19 the Mutual Film Corporation will release a series of six productions featuring Florence Turner which will be known as the Florence Turner series of Mutual star productions. The first of this series will be "Far from the Maddening Crowd," to be followed on July 20 by "Doorsteps;" "The Welsh Singer" to be released August 17; "The First Settler's Story," Stepmber 14; "Shop Girls," October 12; and "Redeemed," on November 9. In the supporting cast will be seen Henry Edwards, Campbell Gullan and Malcolm Cherry of the Royalty Theater, London.

Above are the noted German vaudeville comedians Kolb and Dill, who will be seen in a series of American Mutual comedies. The Grecian dancer is Iva Shepard, Gaumont-Mutual vampire.

Iva Shepard will appear in "The Criminal's Thumb," a three-part Gaumont feature for release June 22. Miss Shepard is very versatile, having appeared in many productions on the legitimate stage as well as many screen plays, is a classic dancer, and as clever at comedy as in the vampire roles which she has been depicting. Alexander Gaden is playing the other principal role.

Miss Shepard has isued a denial of the rumors that she is to desert the screen during June and July to dance in outdoor Shakesperian pageants, for although she is a beautiful classic and interpretative dancer, her contract with the Gaumont-Mutual company calls for her acting in photoplays released during the period when she has been invited to dance in these open air entertainments.

A variety of subjects are ready for release during the week of June 19. The two-part features are lead by the American production, "A Gentle Conspiracy," in which Vivian Rich and Alfred Vosburgh have the chief roles; Mustang contributes "A Modern Knight," with Art Acord and Nita Davis; and Centaur stars Margaret Gibson and William Clifford with the Bostock animals in "The Siren of the Jungle."

Comedy releases for the week comprise "Ruffhouse," with Rube Miller and "The Iron Mitt," with Ben Turpin from the Vogue studios; "The House on Hokum Hill," presenting Carol Halloway and John Sheehan, and "The Day's Work," starring Oral Humphrey, Beauty offerings; and Cub contributes "Jerry's Elopement" with George Ovey in the title role.

Mutual Weekly No. 77 and See America First will be released June 21, while Reel Life will go to the public on June 25.

Juanita Hansen, the star of "The Secret of the Submarine," owes her fame wholly to her own personality and her own work. She may well be proud of the celebrity that has come to her for she never sought it otherwise than by earnest, conscientious endeavor in her

profession. Miss Hansen is always in search of thrilling adventures. She is an enthusiastic motorist and delights in driving her car at breakneck speed, and also is very fond of dancing, riding and tennis.

Mary Miles Minter Feted

Mary Miles Minter, the American-Mutual child star, was given a most enthusiastic reception on her arrival in Los Angeles. Led by the mayor, a crowd of residents and motion picture people met her at the station, and after an address of welcome delivered by the mayor Miss Minter and her mother, Mrs. Charlotte Shelby, were taken to the bungalow which was built and furnished especially for them by the American company. A parade of 162 automobiles acted as escort.

Mary Miles Minter, New American Star.

A monster banquet was given in honor of the small star by the studio people, followed by a reception at which motion picture players from all around Los Angeles assembled to meet the new member of the American family. After the reception a tour of the studios was made, and as a token of comradeship her fellow players insisted that Miss Minter be delegated to open the new concrete dressing quarters at the plant. This the new star did, with a brief speech and the crash of a bottle of Mum's against the door of the chief entrance.

Miss Minter has already begun work on her first American-Mutual production which will be released shortly under the title of "Youth's Endearing Charm." This is a picturization of Maibelle Heickes Justice's story, and in it Miss Minter plays the role of a little orphan bound out to a cruel family of farmers.

Auto Accident in "Gloria's Romance"

When George Kleine's publicity department announced that the new motion picture novel "Gloria's Romance," in which Billie Burke is the featured star, was going to be free from sensationalism and "stunts," it must have been ignorant of the happenings in chapter five of the Rupert Hughes story, for that installment of the novel contains one of the most realistic and convincing automobile accidents that has ever been screened.

The supposed "accident" is so absolutely realistic that "oh's" and "ah's" of amazement are sure to go up from whatever audience beholds it. A new character in the story—one Gideon Trask—is seen running down the street in pursuit of the disappearing automobile, in which is seated Richard Freneau, the villain of the production.

Trask's eyes are fixed so intently on the car ahead that he fails entirely to note the big touring car which is rushing toward him from a side street. The big car swerves out into the avenue, the driver catches sight of Trask and seeks to avoid him, but the touring car is hitting up such a pace and Trask is rushing along at such headlong speed that neither can turn aside for the other. A moment later and we see Trask hurled forty feet away, to roll over limp on the pavement.

Director William P. S. Earle of the Vitagraph Company of America is working on "The Battle Cry of War," under the personal supervision of Commodore J. Stuart Blackton, who wrote the picture with Cyrus Townsend Brady. In the cast are such notable players as Harry T. Morey, Alice Joyce, Joseph Kilgour, James Morrison, Dorothy Kelly, Naomi Childers, Templer Saxe, Walter McGrail, Edward Elkas and Bobby Connelly.

MARY GARDEN IN PICTURES

William Fox Arranges for Her Appearance Next Spring in "Thais" Under Direction of Herbert Brenon

Mary Garden, the internationally famous prima donna, has at last surrendered to the lure of the screen, according to reports. A few days ago her manager, R. E. Johnston, took her to the William Fox offices to see Brenon's production, "The Daughter of the Gods," and so great was her admiration for the spectacle and the talent of the director that her capitulation was complete. Miss Garden stated that she had at last found a director who was an artist, and the man she would like to have direct her appearance on the screen.

Arrangements have practically been completed whereby the prima donna will start in February on the production of "Thais" in the Fox studios under the direction of Mr. Brenon.

Before sailing for France Miss Garden completed contracts to appear here next season in a series of from twelve to twenty concerts for which she will receive $2,500 a performance. In motion pictures it is said that she has been offered a sum more than twice as large as that received by any other artist of her class.

Photo copyright by George Kleine

The making of the Metropolitan Opera House scene in the George Kleine Billie Burke picture novel, "Gloria's Romance." Left to right, Jule Power, William Roselle, Henry Kolker, who plays opposite Miss Burke, W. B. Carlton and Walter Edwin, director.

V. L. S. E. Plans for Big Summer

CLEVER SCHEME OF CO-OPERATION OF NEWSPAPER AND EXHIBITOR

WALTER W. IRWIN, general manager of the V. L. S. E., claims that the old theory that business in the film industry must necessarily fall off in the summer is a fallacy, and says that the members of the Big Four force are going to prove this even more conclusively this summer than they did last.

In Mr. Irwin's opinion it would be foolish to try to discount the fact that hot weather does tend to keep people away from the theaters. But on the other hand it is equally apparent that strong attractions and intelligent service may be used to counterbalance the influence of such weather. This is best proved by the fact that the legitimate theaters during the summer months turn their houses into moving picture shows and secure the best possible attractions they can obtain.

It is working along this theory that the V. L. S. E. means to show that summer months can be made just as profitable as any others. With such attractions already on hand as "Sherlock Holmes," "The Ne'er-Do-Well," "The Suspect," "Salvation Joan," "God's Country and the Woman," "The Law Decides," "Love's Toll," "Dollars and the Woman," and such features almost completed as Rex Beach's stories, "The Barrier," "The Silver Horde," and "The Iron Trail," from the Lubin company; Winston Churchill's novel, "The Crisis," from the Selig company; Ralph Ince's super-picture, "The Combat," from the Vitagraph company, and William Gillette in his other success, "Secret Service," as well as other forthcoming productions, including Lillian Walker in a Vitagraph Blue Ribbon feature, "The Man Behind the Curtain"; Edith Storey and Antonio Moreno in "The Shop Girl," by C. N. and A. M. Williamson, another Vitagraph offering; Kathlyn Williams, Edith Johnson and Guy Oliver in a Selig Red Seal play, "The Valiants of Virginia"; Orrin Johnson in a Lubin play called "The Light at Dusk," and Lewis S. Stone and Marguerite Clayton in an Essanay production entitled "According to the Code," there is no reason why the contention should not be proven to the satisfaction of all.

As a result of their recent campaign in Chicago to expose exhibitors who show immoral pictures and force manufacturers to produce this class of plays, the Women's Political League reported that the Vitagraph-Lubin-Selig-Essanay, Inc., held first place in the list of producers working toward cleaner and better plays.

A. W. Goff, assistant general manager of the V. L. S. E., has just returned from a tour of the middle-western cities and declares his opinion that the public will ultimately select the photoplays. He says the patrons are the ones who pay to see the films and they should have the say as to what they shall see. He believes that that choice of the public will make itself felt upon the producer and he will be forced to stage the sort of plays the majority demands.

Big Four Invades Milwaukee

Frank Redfield headed an army of representatives of the Big Four who descended upon Milwaukee for a three days' invasion. The Strand Theater was taken over for a series of private showings of the newest and latest films and the Wisconsin hotel was made headquarters for the social functions. Besides paving the way for future business relations with the exhibitors the campaign was unusually successful from the point of view of the signed orders received. A special campaign was handled for "God's Country and the Woman" and the department stores will co-operate with window displays of the book while the film is running. Mr. Troupe, Mr. Gallas and Mr. Lawrence shared with Mr. Redfield the honors for the success of the invasion.

In the preparedness parade recently held in New Orleans the showing of the moving picture industry was most notable. Over 200 managers and their forces were in line and each exchange represented turned out a full complement of men and women.

A striking example of the co-operation of newspapers and moving picture exhibitors is shown in the plan now being carried out by the manager of the Grand Opera House of Cincinnati and the Cincinnati *Post*. This is called a Sherlock Holmes "Hunt," and a prize of $100 will be given to the person capturing the famous detective. For several days before the advent of "Sherlock Holmes" advertisements and news items announced the coming of the film and then a character representing the famous person was set at large. The prize will be awarded to the first person who positively identifies him, providing he has with him at the time an issue of the *Post*. Daily stories of the "Hunt" with stills are being run in the *Post* and pictures are nightly being displayed at the Grand Opera House.

New Helene Rosson Play

Helene Rosson, peeress of histrions, is again seen to splendid advantage on the motion picture screen through the medium of a five-part masterpicture entitled, "The Abandonment," with E. Forrest Taylor in the principal masculine role.

Always charming and refreshing, Helene has steadfastly maintained her pleasing screen presence in every scene of this photoplay, as will be proven when released by the Mutual on June 22.

Leah Baird and two Japs in "Would You Forgive Her?" Vitagraph three-part feature scheduled for June 24.

A Round-the-World Serial?

DOUGLAS FAIRBANKS TELLS ABOUT THE TRIANGLE PLAN

By Genevieve Harris.

"LOVE makes the world go round." Why not make love go round the world? Douglas Fairbanks wants to try it. If the Triangle plan to feature him in a serial is carried out, he wants it a serial which will encircle the globe. Nothing less! And in war time, too! A love story, or rather a series of love stories and adventures, of a young American throughout all countries, this, thinks Mr. Fairbanks, would be an undertaking sufficiently energetic to be interesting.

"You want the newest news?" said the popular comedian, when he stopped off in Chicago for a few hours, in the midst of a storm and the Republican convention, on his way from Los Angeles to New York. "Well, the latest about us is that we are going to produce a serial picture which will reach around the world. We are going to adventure straight through every country. This is the idea." With characteristic vigor and enthusiasm Mr. Fairbanks outlined the plot. "I'm to play the role of a young American who has a love affair in this country, gets 'turned down' and goes to Europe. First he goes to Holland. There he meets a girl who reminds him of the American girl (the same girl will play the parts, you see), and he falls in love with her. Then he goes to France and meets a French girl, also just like the American; and so on. That's the general idea. We haven't decided on the girl yet. We wanted Norma Talmadge, but the company had other plans for her. We may take Jewell Carmen, but this hasn't been decided. John Emerson and Alan Dwan will be the directors and they are already negotiating for studios abroad. And in each country the chap will have some adventures characteristic of the place. The whole thing will be in light comedy drama style."

Mr. Fairbanks did not seem worried about the effect of war time conditions on these plans. "We took a little trip into Mexico to finish up our last picture. We got a little taste of war there.

"How do I like work in pictures, generally? Say, it's great! Immense! I never found anything like it before," said the former Broadway idol who is now in the first rank of picture favorites. "I haven't been indoors for a year. Those western pictures are the finest to work in, the ones with a lot of hard riding and bucking bronchos and all that. I had played polo in the east, but it's not to be compared to the thrill of staying on a 'bad' broncho. We had lots of accidents taking the pictures, though the company took every precaution. When we found a horse with a bad reputation, we used to pick out a soft place to fall on, then try to ride the creature. We did this away from the studio. They don't like to have us take chances, you know. When they have us on a long contract, they rather hate to lose us," he explained.

In the five months which Douglas Fairbanks has been on the coast, he has played in five feature pictures. Finishing scenes for some of the later ones are to be made at the eastern studios. Mr. Fairbanks was accompanied on his trip by Mrs. Fairbanks and their young son. Director Alan Dwan has also gone to the eastern studio, where the Norma Talmadge company, under Director John Emerson, is working.

MOROSCO FAMILY ENLARGED

Courtney Foote and Elliot Dexter Added to Acting Forces—Dustin Farnum Begins Work on New Feature

To the large list of legitimate stars already appearing on the screen in the Oliver Morosco productions, have been added Courtney Foote and Elliot Dexter. Both of these players are well known to the moving picture public. Their first appearance under the Morosco brand will be made in "An International Marriage," now being produced with Rita Jolivet in the stellar role, which will be released early in July.

Vivian Martin, who but recently joined the Morosco force, has already started upon her first vehicle under this management to be released on the Paramount program. "Nell of Thunder Mountain" is the name of the play in which Miss Martin takes the title role. The company, under the direction of Frank Lloyd, is now in the San Bernardino mountains working on the outdoor scenes. The cast includes Edward Poil, William Jefferson, Jack Livingston, Louise A. Emmons, Alice Knowland, Herbert Standing and John McKinnon.

Edna Goodrich, Myrtle Stedman and Helen Jerome Eddy, Morosco-Paramount players, participated in the Actors' Fund Day at Ascot Speedway.

Dustin Farnum, after a short vacation, has commenced work on "The Parson of Panamint," an adaptation of the story by Peter B. Kyne. William D. Taylor is directing this play which is being produced in the Pallas Pictures studios. Winifred Kingston plays opposite Mr. Farnum and other principal parts are entrusted to Howard Davies, Herbert Standing, Colin Chase, Doc Cannon, Ogden Crane and Jane Keckley.

One of the outgrowths of the recent meeting of the delegates of the Federated Women's Clubs held in New York City, was the formation of the Photoplay League with an advisory committee of such prominent New Yorkers as Cornelius Vanderbilt, Adolph Lewisohn, Isaac N. Soligman, Mrs. J. Borden Harrison, Mr. and Mrs. Charles Dana Gibson and Mrs. James Speyer. At the first official meeting of this league the forthcoming Pallas release, "Davy Crockett," was shown as an example of the modern high grade pictures and received much favorable comment from Frank Lascolles, the lecturer of the evening.

Another Pallas picture shown to the women attending the convention was "David Garrick." A short address was given by Jane Stannard Johnson upon the subject of "Better, Cleaner Pictures," in connection with the showing of this film. In speaking of the play Miss Johnson said:

"The thing we look for first in a picture is the story, then the perfection of production. We have both in 'David Garrick' and we wish that all film subjects might so readily commend themselves to the consideration of women's clubs."

Looking Into July with Fox

NEW KALICH, BARA, FARNUM AND PEARSON PICTURES COMING

BERTHA KALICH, Virginia Pearson and June Caprice will be featured in three new William Fox releases for the month of July.

"Ambition" will be Bertha Kalich's vehicle for release on July 3. In this picture she will be supported by Kenneth Hunter, William H. Tooker and little Kittens Reichert.

"A Tortured Heart," to be released July 10, features Virginia Pearson, and in this film also will appear Stuart Holmes and Fuller Mellish.

"Caprice of the Mountains" will introduce the little new actress, June Caprice, with Harry Hilliard as her leading man. This will go to the public on July 17.

Other releases promised for the near future include Theda Bara, William Farnum, George Walsh and Anna Luther, carrying out the policy of this company to release one picture each month featuring these artists.

Valeska Suratt read recently in a Sunday newspaper that one of the ways of courting beauty was to always sing in your bath, and ever since she has practiced this beauty secret. While at the Savoy Hotel in London Miss Suratt occupied the suite next to an English peeress whose castle was noted for its leather-lunged ghosts. The noblewoman had confided that she rather missed her ghosts but the next morning when Miss Suratt started her bath and her usual song there was a great commotion in the next room the peeress had fainted, thinking her familiar ghosts had followed her to London.

"Fishin' time fellers!" It's safe to say Miss June Caprice, the Fox twinkler, will catch SOMETHING.

Bertha Kalich, the William Fox tragedienne, has had a course of training in a hard school and has fought her own way from the depths of poverty to affluence and reputation, and gives as the secret of her success the power to observe.

Noticing that the average actress looks her worst when she arrives at the end of a long journey, at which time she is often met by the populace and should be looking her best, Miss Kalich has tried to observe just why this condition exists. She believes she had discovered the fundamental reasons and gives a set of rules to be followed if one would always look beautiful. In these beauty hints she advocates a shampoo three days before starting on a journey, so that the hair is clean but manageable; wearing a hair net to keep in loose ends, which can be removed just before arriving at destination; having small squares of soft linen rags and a generous jar of cold cream to be used three times a day instead of soap and water for removing the grime; using powder in quantities as it is cooling and takes away the shiny, greasy look that is the most damaging blemish of all; having all toilet articles in one convenient receptacle so they will be easy to carry to the washroom; wearing dark colored silks made simply without high collars or much trimming instead of cloth suits; and making it a point to close your eyes for a part of the day even if it is impossible for you to sleep, as this relieves eye strain and prevents headaches.

Virginia Pearson will portray a character new to the screen in the dramatic picture on which she is now working—a western bandit-woman who is also a siren. In this part Miss Pearson has to be an expert dice thrower to give the impression of being an inveterate gambler. The correct manipulation of the dice has been a task for the star to accomplish and she practiced valiantly in her room with some beautiful little carved ivory dice which were brought her from Italy until she thought herself an adept. But woe awaited her in the studio where she went full of confidence in her dice-throwing ability, for the dice used in the scene were big yellowish lumps, not carved, dainty or anything they should have been and Miss Pearson's confidence was shattered; and she had to learn all over how to throw these clumsy cubes.

That Theda Bara can be as successful in other characters as in the vampire role was ably demonstrated when a delegation of the women attending the convention of women's clubs called at the Fox offices and asked if they might see Miss Bara. Expecting to see the vampirish vampire approach they could not believe their eyes when a gay little figure in the scarlet and gold costume of a vivandiere darted forward and presented herself as the renowned Theda. The actress instantly saw that the visitors were very much disappointed in her so she ran from the room and appeared shortly in the sable drapes of the screen siren. The club women could hardly be persuaded it was the same girl, but it was the one they had come to see. They were still further mystified when about fifteen minutes later a demure figure in the dove gray of a Quakeress came down the

Theda Bara in that old play whose appeal springs eternal, "East Lynne."

steps of the studio and proved to be Miss Bara as she appears when not in professional garb, for all of the actress' gowns this summer have a gray note.

One of the amusing experiences of June Caprice, the little Boston school girl whom William Fox is to make a noted photoplay star, is her recent fit of "blues." Observing the fad for hand painted hats in New York, she set about to hand paint her own pretty head decoration. All went well till she was caught in the rain and when she reached the studio the blue of the watercolor had descended in little wriggly trickles all over her face.

FILMING "WHO'S GUILTY?"

Octavia Handworth Creates New Adventuress Type—Director Howell Hansel Encounters Difficulties in Obtaining Western Atmosphere

Variety is always most welcome and one reason why Octavia Handworth has pleased the audience so greatly in Pathe's "Who's Guilty?" series has been through her original interpretation of an adventuress. The public has been satiated with the stereotyped adventuress—dark with solemn, sullen brooding eyes, a wicked woman of fixed and daring purpose. But Miss Handworth assumes none of these characteristics. She is a blond and gives rather the impression of subtle cunning and masterful design. So pleased has President Shallenberger of the Arrow Company been with Miss Handworth's characterization in "Sowing the Wind" that at the conclusion of the "Who's Guilty?" series he will present her in the stellar role of a feature drama now being written for her.

Many difficulties have to be surmounted in the production of every film and the director is called upon to exercise ingenuity in overcoming them. Howell Hansel and his company of Arrow players, led by Tom Moore and Anna Nilsson were recently in Ogdensburg, N. J., attempting to make some western scenes for "Sold Out," one of the "Who's Guilty?" photo-novels, but it rained all the time while they were trying to take exterior scenes around a typical mining shack. Despairing of ever having clear weather, and working on schedule time, Director Hansel was getting desperate. Then he solved his problem. He sought the owner of the shack and became owner himself, ordered the crew to take the hut apart, keep every piece, transport it to the studios at Yonkers and set it up in an empty lot nearby. Here the scenes were completed with the true "western" atmosphere. When interior scenes were required the shack was again knocked down and two walls assembled on the studio floor.

While taking scenes for this same picture Director Hansel had some very interesting experiences with the natives at Ogdensburg. They had never seen a moving picture in the making before and their work as "extras" was not very satisfactory. The general store proprietor kicked up the biggest row, however, when Eugene Cugnet, the French cameraman of the Arrow forces, went into the store to ask a favor. When the director demanded why the store keeper had raised such a riot he replied "Well, boss, what would you do if a French guy came into your store and asked whether he could take a moving picture of your cheese?"

In almost every one of the fourteen photo-novels in the Pathe series Tom Moore has had a real fight. Fighting comes easy to Mr. Moore but in "Sold Out," his opponent is Alan Hale who is about twice his size. After a hard tussle Hale got Moore down and lit in in earnest. Director Hansel interferred and expostulated that it was wrong to hit a man while he was down.

"Well, if you knew all the trouble I've been to to get him down," retorted Hale, "you wouldn't be talking like that. The next fight we have see that the script calls for him to lick me. It's a whole lot easier for both of us."

Floral Display in "Woman Who Dared"

The floral display which was awarded highest honors at the recent Marin County Flower Pageant held in California, has found its way into motion pictures.

This prize exhibit was arranged by Lohrmann, the San Rafael flower wizard from whom it was later secured by the California Motion Picture Corporation for use in the elaborate reception room set prepared for Beatriz Michelena in "The Woman Who Dared." These flowers are banked in the conservatory and are said to add decidedly to the lavished wealth of furnishings provided for the scene.

The set itself, according to advance reports, is one of the very largest and most pretentious ever built for the screen. After the other scenes had been finished for the picture, the stage was cleared and the full force of carpenters and helpers gave two whole weeks to this one set alone. It occupies every foot of the extensive stage room at the "California" plant.

The first of the Selig athletic series under the direction of J. H. Herman was shown in McVicker's Theater, Chicago, last week, and was continued as a headliner during the week. The Selig athletic series are released through V. L. S. E. and are something new. The series exploit the world's leading athletes in action.

Barney Bernard of "Potash and Perlmutter" fame is working on a five-part Blue Ribbon feature for the Vitagraph Company under the direction of Paul Scardon. Anita Stewart will be seen in the title role. Other prominent players in the cast are Marion Henry, James Morrison, Thomas R. Mills, Edward Elkas, Adele DeGarde and Mary Maurice.

International Releases News Pictorial

FOUR NEW STARS AND A CARTOONIST ADDED TO FORCE

ACTIVITIES are increasing every day at the International studios and the company is branching out in numerous ways. Four new stars have recently been added to the acting force. Mrs. Vernon Castle, the noted dancer, will soon begin work, and a cartoonist will hereafter create international animated cartoons.

Among the principal new branches is the Hearst's International News Pictorial, a new current events release, the first edition of which was released June 12, and which will be issued twice a week hereafter. The International will scour all parts of the world to gather the material for these current events. Representing the company with the Allies at Salonica is Aerial Varges; Nelson G. Edwards is now at Constantinople with the Turks and Germans and will contribute some unique battle engagments; Tracy Mathewson is with the United States punitive forces in Mexico, and is the only cameraman with General Pershing at present.

Mrs. Vernon Castle, undoubtedly America's most popular dancer, who is soon to appear in International productions.

Others who are helping to make this news release a success are E. B. Hatrick, who has personal charge of these films and has arranged for the automatic shipment of film from all parts of the world and has the new system so clearly defined that the releases will go out on time without a hitch; and J. K. Burger, manager of branch exchanges for the International, who will be enabled to infuse some radical and revolutionary ideas into the new pictorial with the assistance of the telegraph on account of affiliations and wire service with the various Hearst publications.

Director-General Paul Dickey is keeping everyone busy around the International studios; Harry Fox has been engaged to play comedies; and Betty Howe, popular star, formerly with the Vitagraph, will help him put the fun into the films.

Howard Estabrook, as the psychic detective in "The Mysteries of Myra," is doing his part to add to the growing popularity of this serial; and Jean Sothern, in the title role, is showing herself to be an accomplished actress in a difficult part.

Irene Castle is all ready to act for the International and is keeping Directory Dickey and his assistants working eighteen hours a day getting ready for her new picture.

Two other new faces soon to be seen in this program are Nigel Brown of "You're Here and I'm Here," fame; and Olive Thomas, who will soon appear in a drama.

J. K. Burger, manager of branch exchanges, has just returned from an extended western business trip and reports that "The Mysteries of Myra" is showing to an unprecedented business. Mr. Burger left immediately for Philadelphia, Washington and Atlanta, to compare the eastern business with the western.

The New York solicitors of the International Film Service, Inc., were recently entertained at luncheon at Rectors, by J. K. Burger. The luncheon was in honor of the inauguration of the new Hearst International News Pictorial. Fifteen film salesmen sat at the table.

Howard Estabrook can do other things besides act. A few of these accomplishments are playing golf, driving an automobile, sailing a boat, setting a broken arm, writing a story, playing a ukulele and staging a musical comedy. At a recent play at Cornell University Mr. Estabrook rewrote and staged an entire production and also played the leading part.

Another notable name to be added to the International list is Walter C. Hoban, cartoonist, and originator of the "Jerry on the Job" series seen on the funny page of the New York *Journal*, who will furnish animated cartoons for the International films. After Mr. Hoban finished his education he accepted a position on the Philadelphia *North American* where, as he expresses it, he "made borders for photographs of the 'murdered man' and chairs for the Wanamaker ad." After a while he was made sporting cartoonist and in 1913 joined the staff of the Hearst paper where he has been until his very recent engagement with the International.

Hereward Carrington, author of "The Mysteries of Myra," feature series, has had a most unusual and eventful life. To his father, an Anglo-Englishman, who served many years among the Yogi in India, he credits his leaning toward things psychic. At any rate at a very early age Mr. Carrington manifested a profound interest in mental philosophy and when only nineteen became a member of the Society for Psychical Research. At the age of twenty he went through a two-year course of study and training, during which time he spoke to no one and did not see five people, so that he might concentrate upon his studies and not allow his thoughts to wander. During another period of three years he lived entirely on fruits and nuts, reading in this time a thousand books a year on the subject of psychics, etc. Mr. Carrington has attended seances in almost every country and has also conferred with the most eminent psychics of the United States, France, Italy and England. He owns one of the most unique libraries in existence. It contains four thousand volumes of psychic lore.

Chicago's Selig studio will soon resume operations with the production of "The Prince Chap," under the direction of Marshall Neilan.

Fox's "A Daughter of the Gods," the Annette Kellerman spectacle filmed by Herbert Brenon in Jamaica.

"Fall of a Nation" Premier Praised

A great deal of interest has been manifested in the premier of "The Fall of a Nation," at the Liberty theater, New York City, and many surmises as to the success of combining an operatic score with a moving picture production. The first showing of this feature thoroughly convinced the audience of the greatness of the spectacle, the merit of the work, and the success of the pretentious musical score. The consensus of opinion was that the sequel was quite as wonderful as the twin, "The Birth of a Nation," and Victor Herbert's score was not only admirably adapted to the play but also a master composition in itself.

The picture is an example of the highest in photographic art, direction and acting, and contains many novel features which brought forth spontaneous applause from the audience. To Bartley Cushing belongs much of the honor for the superb directing but Thomas Dixon, himself, had a hand in many of the scenes and the touch of the master-mind is evident.

Although Mr. Dixon sought no stars, saying that he wanted to choose people who looked the parts to play them, still the acting is excellent, and the ensemble scenes were some of the most striking ever seen in a film drama.

The criticism was made by S. Stanwood Menken that the picture is manifestly anti-German. But Mr. Dixon repudiates this remark and says that no such idea was in his mind and the large number of German faces seen in the hosts of the invading army was due to the fact that five hundred Germans who were out of work applied to him for a job and he used them in the picture as they represented fairly well the varying types on Northern Europe which he imagined attacking America.

Coming World Productions

William A. Brady of the World Film Corporation has formed a happy blending of players of stellar magnitude, noted artists and casting of more than one star to each production, so that the casts balance in every instance.

Beginning with the first June release of the World Film, Ethel Clayton and Carlyle Blackwell characterize the program in "His Brother's Wife."

This is followed on June 12 by another two-star production, "The Perils of Divorce," with Frank Sheridan and Edna Wallace Hopper playing opposite each other.

June 19 will be an extreme event on the World program when "La Boheme," with Alice Brady as "Mimi," will be released as the regular unit.

June 26 another two-star production, "What Happened at 22," will be the regular release, featuring Frances Nelson, last seen in "Human Driftwood."

Following the June 26 release will come Kitty Gordon in her third World Film production and by far the most vital one, entitled "The Crucial Test," and this feature will be followed by Clara Kimball Young on July 10 in an unusual dramatic document, "The Story of Susan," in which the beautiful Miss Young finds herself admirably fitted and capably surrounded by a production of special splendor.

Another unique event in the career of World Film will occur on July 17, when Robert Warwick, the illustrious stage and screen player, will make his next appearance and by far the most important, in "Friday the 13th," after which will come Holbrook Blinn in another novel visualization of a powerful story, "The Weakness of Man," and then another two-star feature with House Peters and Gail Kane in "The Velvet Paw," a Tourneur picture.

Sir Herbert Speaks at Rialto

At the close of the first act of the premier presentation of "Macbeth" at the Rialto theater, New York City, the big audience spied Sir Herbert Tree with his leading lady, Constance Collier, and Daniel Frohman in a loge and at once started a demonstration. After bowing acknowledgement to the ovation without being able to quell the clamor, Sir Herbert accompanied Managing Director Rothapfel to the concert platform and in a brief speech thanked his admirers and spoke of the educational value behind the attempt to depict the classics in the motion picture. He said in part:

"Much has been said in a slighting way of Shakespeare on the screen but did not Charles Lamb write his 'Tales of Shakespeare'? and, I may add, not without purpose.

"If we, too, may through this medium contribute our small mite to the great cause of education we shall not have labored without purpose. In viewing a picture such as this the children, and perchance others, get the underlying idea of the work and go to the study of it with greater understanding and a greater incentive to acquire its intellectual riches. This is primarily an undertaking of education and I regard it as wonderful that we have at our command a medium through which we may teach through pleasure instead of through distasteful cramming. I deem it a wonderful privilege to be able to contribute, even in a limited way, to this modern marvel, teaching through pleasure."

Crane Wilbur is the author of as well as the star of "The Wasted Years," Horsley-Mutual Masterpicture, De Luxe edition, in which he essays a dual role.

Director Eugene V. Mullin of the Vitagraph Company is hard at work upon a three-reel melodrama with Evart Overton, Deaton Vane, Miss Mayfield, Logan Paul and Adele Kelly in the cast. This production will be released under the Broadway Star trade mark.

Greater Vitagraph's Aspirations

AN ARRAY OF NOTABLES START WORK

A GREATER VITAGRAPH COMPANY is the slogan recently adopted at this studio and Albert E. Smith and J. Stuart Blackton are doing all in their power to accomplish this aspired result.

The first step toward this greater company will be shown in the noted actors and actresses who have recently been added to the cast. Heading this list of new players is E. H. Sothern, famous on the legitimate stage, who has at last beeen persuaded to lend his art to the screen. Mr. Sothern has already begun work and is fortunate in having for his director Fred "Bing" Thomson, who has long been a friend of Mr. Sothern.

Peggy Hyland is the most important feminine addition. Although Miss Hyland is new to American audiences she is very well known in England where she worked with Cyril Maude and the late George Edwardes, and has also been seen on the screen. Her work with the Vitagraph Company will be as leading lady for Mr. Sothern.

Alice Joyce needs no introduction to American audiences, who already hold her in high favor both for her work on the screen and the stage. She is now working in "The Battle Cry of War" a sequel to "The Battle Cry of Peace."

Another new player is Barney Bernard, a comedian who impersonates Jewish characters. Mr. Bernard's first screen appearance will be made in a character similar to Potash in "Potash and Perlmutter," in which the humour and pathos of the Jewish race is exemplified.

Virginia Hammond, who has been leading lady for Sothern, Sir Henry Irving and William Courtenay, is the latest legitimate star to become a member of the Vitagraph family. Miss Hammond's first appearance on this program will be in a feature written especially for her by Cecile B. Pettersen. Miss Hammond will be directed by Thomas Mills who has risen from the ranks of stock player to the position of director, to which he has just been appointed. Mr. Mills joined the Vitagraph Company two years ago and has appeared in characters covering every conceivable kind of impersonation.

Two comedies and a drama will be released to the public on June 19. The three-part drama "Would You Forgive Her?" is featuring Leah Baird. Van Dyke Brooke, Arthur Cozine and Jack Ellis are also seen in this picture. "Stung," a one-reel comedy written by Stanley Dark, who also takes the leading part. Lillian Burns and Templer Saxe assist Mr. Dark. In another thousand foot comedy "The Curfew at Simpton Center," Otto Lederer, George Kunkel, Webster Campbell, Jack Mower and Florence Vidor are seen.

A five part feature scheduled for this same date is "The Man Behind the Curtain," featuring Lillian Walker with Evart Overton and William Dunn.

Frank Daniels' latest addition to the Kernell Nutt series is "Kernel Nutt Flirts with Wifie," in which Alice Washburn assists in making the laughs.

E. H. Sothern says that while he has retired from the legitimate stage for good he feels that his new work on the screen will serve as a connecting link between his efforts of the past thirty odd years and his final retirement from public view. In speaking of his new work before the camera Mr. Sothern says he is as apprehensive of his first entrance "back of the nine foot line" as he was during his lyceum stock days, "when a new play was rushed to production with the popularity hanging in the balance and the scales to our minds, having a tendency to weigh heaviest on the negative side." But nevertheless he is quoted as saying "I am entering the new field with the determination to give to the screen the best at my command, and I am as optimistic of the results as it is possible for a person to be who has been behind the footlights all his working life."

The members of the Vitagraph company no longer will be harrassed trying to find the time and opportunity to slip away and be beautified as it has been decided to have a beauty emporium established in their own studios. A building inside the enclosure is being converted into this new department and will contain a ladies' hair dressing and manicuring parlor, barber shop, boot black stand, tailoring establishment and first aid department, for the exclusive use of the company.

Earle Williams has received hundreds of letters asking why he has not appeared in any of the late Vitagraph productions. The reason is not because Mr. Williams has been idle for he has been working in a serial

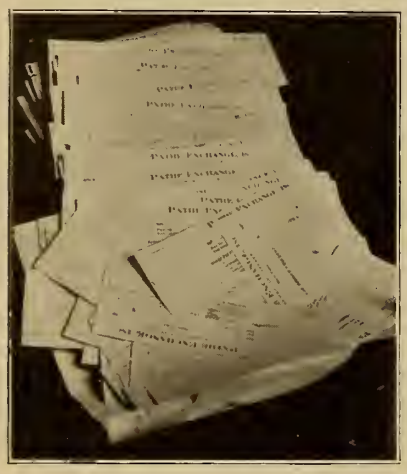
A few Vitagraph masculine notables. They are, from the left, Evart Overton, Denton Vane, the celebrated E. H. Sothern, Barney Barnard, late star of "Potash and Perlmutter," and William Duncan, in his character of a criminal detective.

which was originally intended for release during the latter part of May, but the weather conditions interferred with the production so radically that it will now be about September before the serial will be ready for release. But it is one of the most pretentious productions ever undertaken by the Vitagraph company and is well worth waiting for.

PATHE DISTRIBUTES BONUS

Seventy-two Checks Sent out on Profit-Sharing Plan—Ruth Roland in "A Matrimonial Martyr" Pathe Colored

If you want to see some happy and gratified people just look into the Pathe Exchanges. And well that may be, for on June 1, J. A. Berst, vice-president and general manager of the company, signed seventy-two bonus checks drawn to the order of that number of hustlers in the Pathe Branch offices who earned this money over and above their salary. These were the first checks to be sent out under Mr. Berst's new profit-sharing plan. Members of the staffs of thirty offices will receive these checks. This bonus system has kept everyone digging early and late in the Pathe offices "A Matrimonial Martyr," the five-part Pathecolored comedy-drama, will be released on the Pathe Gold Rooster Program June 19. Ruth Roland and Andrew Arbuckle have the leading roles in this film, which is an adaptation of the stage success, "A Message from Reno." There are many outdoor scenes in the play taken in California in the full bloom of summer and with the Pathecolor the effect is very beautiful.



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Pathe bonus checks representing extra money paid to hustling Pathe employes.

An original scene has been secured by General Director Gasnier for the new Pathe series being produced by the Astra Film Corporation. The script calls for a fire at sea and a number of blazing figures leaping into the ocean. The director had asbestos suits made, facsimiles of the clothes worn by the actors. Gasoline was poured on the suits and the actors set afire. The clothes were rather warm but by running swiftly the blaze was kept going until the water was reached.

George Brackett Seitz, author of the "Iron Claw," has a new position. He is a graduate earthquake engineer. In the fourth episode of this series there is a tremendous earthquake. A careful miniature was built of a northwestern Canadian town and the ground was made to quake by the manipulation of a number of levers underneath. Mr. Sietz undertook to work the earthquake himself and got under the toy to create the desired effect. The earth quaked all right but the bottom of a river directly over the young author gave way. Item—one new suit to the tailor's and an unnecessary bath.

R. L. Goldberg's cartoons, the "Boob Weekly," are drawing large audiences all over the country and Mr. Goldberg is receiving many congratulatory letters. One man describing his experience at the theater told how he had tried twice to get in but was turned away, but finally succeed. He wrote:

"I wish you would have heard the laughs and the comments. As a pauper to a prince I want to tell you that it pleased me as much as it could you."

Chicago Firm Signs Big Contract

Lewis J. Selznick has signed with Jones, Linick and Schaefer of Chicago a five-year franchise for all Clara Kimball Young productions embracing Illinois, Indiana, Southern Wisconsin, and Western Kentucky. This gives Jones, Linick and Schaefer exclusive control of all Clara Kimball Young features in that territory. One million dollars is said to be the sum involvel. Jones, Linick and Schaefer have always been our biggest theater owners and most important motion picture exhibitors but this deal places them in the first rank of distributors.

"I am extremely pleased with every one concerned in this deal," said Mr. Selznick. "The Clara Kimball Young pictures will strike a new gait which will be difficult for others to follow. It might also be added that Miss Young will appear in person at the exposition to be held in Chicago in July."

PICTOGRAPH DEPICTIONS

Oscar A. Morgan Gives Hints to Exhibitors, First Aid Demonstrated, and Kid Casey Makes His Bow

Oscar A. Morgan, publicity manager of the Paramount's Philadelphia exchange, in an article published in *Paramount Progress,* entitled "Magic Words in the House Organ," gives the exhibitor some original ideas to be used in advertising different Paramount pictures. In these hints he calls attention to the fact that an original idea will always attract attention but the manager must be careful to make the name of the theater, the address, time of performance and prices stand out clearly. Mr. Morgan adds that he does not believe in giving away the story of the photoplay but thinks that some little striking thing in the play should be brought out. Another good idea is to run interesting matter on the back page of the program, not simply catchy stories about the players but items about the theater itself and features that are to come.

In the latest release of the Paramount Pictographs first aid to the injured has been picturized most interestingly and instructively. The pictures were posed by a boy and a nurse and they show what emergency aids are and how they may be applied in various cases.

"Kid Casey, the Champion," will make his debut on the screen on June 15. He is not a real live star, but the brain child of Fred Moser, and will appear only in animated cartoons. His initial adventure will take the place of "Colonel Heeza Liar and the Bandits," the release date of which has been advanced one week. Subsequent animated cartoons already announced, will appear in their original order but with the release dates advanced one week in each case.

In a recent issue of *Paramount Progress* appears a letter from John A. McNear, Jr., manager of the Mystic Theater, Petaluma, California, in which he advocates

An immeasurable amount of invaluable "First Aid" information is disseminated by the last Paramount Pictograph release.

the use of a program only large enough to be accommodated in every man's and woman's pocket or pocketbook. He has been trying this out for about sixteen months and finds the small-sized program most satisfactory.

The Fenway Theater, Boston, Mass., has been using a most effective bit of poster advertising for Paramount pictures. The management is getting out a quarter-sheet poster in two colors bearing an eight-inch Paramount trademark which at once arrests the attention.

$1,000,000 FILM THRILLS

Annette Kellermann Performs Almost Superhuman Feats, Braves Alligators, Fire and Water to Make Picture Realistic and Unusual

Literally scores of thrills are found in the Annette Kellermann film, "A Daughter of the Gods," directed by Herbert Brenon. In this spectacle the star undergoes some hardships almost beyond human endurance.

In one scene with arms bound and absolutely helpless she is beaten against a ragged coral headland, pulled away from the rock by the undertow and hurled back again until her back from shoulders to waist was cut as if she had been beaten by a cat-o-nine-tails. In another scene she swims almost with the speed of a train ahead of a shark whose fin races along the surface not ten feet behind her. She is tossed into a pool filled with savage alligators—and yet she escapes. In another instance she leaps from a tower to the sea, a distance of 103 feet, and not even stopped momentarily by her impact with the water, outswims a hundred pursuing Jamaica negroes.

In one of the Gnome City scenes she is rescued from the water and while almost unclad is stoned and beaten with sticks by several hundred dwarfs who imagine her their enemy.

Mounted on horseback and clad in a coat of mail Miss Kellermann fights a sword battle with the leader of the opposing army on the sea wall and topples over into the sea. With the horse struggling near her and weighted by the heavy mail death seems imminent, she leaves the world of mortals and divesting herself of the armor swims away as a mermaid.

In the harem scene with her clothes almost entirely torn off she rushes through the house while fire, lava and sparks fall around her.

The most thrilling episode of all is where the flood gates are opened, and with arms bound the heroine is swept into a roaring rapid down which she plunges for two and a half miles to the edge of a precipitous waterfall and over which she goes on a fifty-foot drop into a Niagara-like whirlpool at the bottom.

W. K. One Armed Paper Hanger Filmed

C. Lang Cobb, Jr., manager, sales and publicity of the Reserve Photo-Plays Company, producers of Ray Comedies, has just returned from the Cleveland studio and reports big prospects for the future. In conjunction with the single-reel comedy releases beginning June 21 The Reserve Photo-Plays Company will release through Mr. Cobb a series of comedy cartoons by the noted cartoonist, "Ahearn," head of the Newspaper Enterprise Association which controls over 900 papers in the middle west.

Mr. Cobb has so arranged the future releases, commencing June 21, as to allow for a serial of six episodes of Johnny Ray in "Jerry, the Janitor," which will be followed by the "One Armed Paperhanger with the Hives," a one-reel subject.

George Melford, Lasky director, is starting a five-reel feature with Cleo Ridgeley and Wallace Reid as his stars. He is putting on "The House of the Golden Windows."

Two inadequate glimpses into the impressive scenes of "A Daughter of the Gods," the Fox "million dollar" film.

Current Releases Reviewed

"The Secret of the Submarine"

Chapters Six and Seven of the American "Flying A" Serial. Reviewed by Genevieve Harris

THESE two chapters contain a well presented series of thrills and much "water stuff." The photography throughout is very good and there are a number of beautiful sea views.

Chapter six shows another race between the various contestants for the precious books. In chapter five, the books which

The books do not reveal the secret.

Mrs. Del Mar has purchased were taken from Cleo by someone whom she did not recognize. The beginning of chapter six reveals that this mysterious hand which seized the books belonged to her friend, "Hook" Barnacle. But alas, these books do not contain the secret.

The next purchaser is Fitzmaurice, a lighthouse keeper. Cleo and Lieutenant Hope charter a launch and set out for the lighthouse. The conspirators, Olga, Morton and Sextus, follow them. "Hook" Barnacle hides in the launch of the conspirators. This launch strikes a floating mine in the channel and is blown up, but Olga, Morton and "Hook" escape death. Sextus is drowned. Cleo and Hope reach the lighthouse safely to find that the keeper has gone to another island. They set out by boat to this island, guided by the light from the tower. But when they have gone some distance, the light is shut off. Satsuma and Mahlin, the Japanese agents, had also reached the lighthouse anl learning of their rivals' journey, overpowered the guard and shut off the light.

Chapter seven shows that Cleo and Hope reach the island safely. But Olga, Morton and "Hook" after the wreck, have also reached this island. And a little later the Japanese agents arrive. Hope and Cleo reach the cabin of Fitzmaurice, but the Japanese agents dynamite the house, throwing it from the cliff into the sea, a very spectacular scene.

The cast of characters, with Thomas Chatterton and Juanita Hansen in the leading roles, is the same as in previous chapters. George Sargent is directing the serial.

"Bath Tub Perils"

Triangle-Keystone Comedy Has Stirring Finish. Reviewed by Thomas C. Kennedy

WELL toward the end of the film "Bathtub Perils" presents the spectator with its novel features. Previous to the flood caused by a broken pipe in the hotel there is plenty of strenuous knockabout comedy, most of it amusing, but none of it new. But the closing scenes are among the funniest ever seen in a Keystone comedy.

The sight of a bathtub with its pretty occupant being borne along at a swift pace on a torrent of water flowing down staircases, through the streets and so on down to the river where it continues to sail along, is every bit as laughable as it is unusual, and one must confess to being highly diverted by it. Really the ending of "Bathtub Perils" is well worth seeing. It more than compensates for the sometimes dull portions of the picture which precede it.

One wonders at the craft of the producer who can secure such effects. The water rushing down the entrance steps of a hotel is accomplished as only such things can be accomplished at the Keystone studios. From a standpoint of production it is quite remarkable. The story told by the picture does not amount to much as far as its being a story is concerned. The flirtatious hotel proprietor by mistake walks into the room of a newly married young woman. He is discovered there by the husband, and then there is a lot of chasing around with pistols, until the water pipe bursts. Fred Mace, Claire Anderson, Dale Fuller and Hugh Fay are included in the cast, and they all do well. E. A. Frazee directed the production.

"The Redemption of Dave Darcey"

Blue Ribbon Feature Released June 12 on V. L. S. E. Program. Reviewed by Thomas C. Kennedy

JAMES MORRISON gives a commendable characterization of a crook whose reformation follows fast on the heels of his first real opportunity to give freedom to the instinct of true manhood within him. Morrison's performance wins sympathy for the role; also it earns the player admiration and praise. The play centers about this character and Mr. Morrison realizes its best possibilities.

The scenario is by Charles T. Dazey. It is a story containing many very human touches and a picture which, considered in general, will prove popular, has been made of it. The story, contenting itself with situations and characters not uncommon to the photoplay, would have been trite melodrama when it reached the screen had the responsibility of producing it been placed in hands of a director lacking the good judgment and skill of Paul Scardon. As it stands "The Redemption of Dave Darcey" is agreeable melodrama enhanced by a realistic production and good acting.

The picture begins by showing Dave Darcey returning from a job and carrying with him a goodly loot. Out of the collection of silver and other articles he stole, Dave keeps a loving cup. This he offers as a prize to the best dancers at a party given by the club of which he is the head. The leader of a rival gang declares war on the Darcey clique. In self-defense Darcey shoots Burns and he escapes via the well known sky-light, over the roofs of adjoining buildings to the home of Phillip Benton. Benton hears and is moved by Dave's promises to be good hereafter, and he shields the boy from the police.

Benton is engaged to a girl named Grace Herrington. She takes a great interest in Darcey and she urges Benton to

The interrupted game, in "The Redemption of Dave Darcey."

give him a position. From this point on the story tells of Dave's devotion to both Grace, who helps him with his studies of arithmetic, and Benton. The latter becomes infatuated with an adventuress. Baroness von Ehrenstein is

a member of some secret society which is determined to blow up Benton's factory. Dave presents this and at first suspicion falls on him, but in the end his innocence is proven and to make things still brighter for Dave it becomes known that Burns did not die as a result of the shooting.

Belle Bruce is a pretty and a pleasant Grace and Emanuel A. Turner a good Phillip Benton. The adventuress is a very mean and not admirable woman as presented by the story, but when such a character is seen in the person of one so striking and attractive as is Billie Billings there is little to do but feel sorry when the police take the Baroness into charge. Mary Maurice, Robert Gaillard, Gerald Gordon, John Costello, Logan Paul and Dan Hayes are included in the cast. There is still another member of the cast to be mentioned. Charles J. Giegerich, Jr., is seen as Dave when a child.

"The Wild Girl of the Sierras"

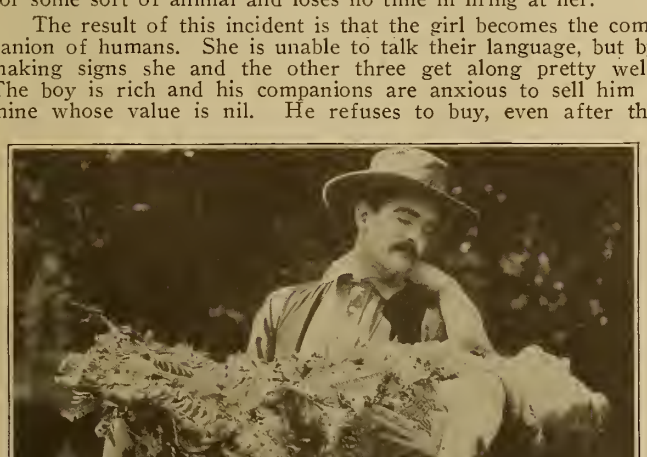
Triangle-Fine Arts Romance Gives Mae Marsh Novel Role. Reviewed by Thomas C. Kennedy

A LEGEND of the Sierras, according to which there was once discovered in the mountains a girl who, as far as she could remember, had never come in contact with other humans, is the basis for this offering from the Fine Arts studio. "The Wild Girl of the Sierras" is by F. M. Pierson and Anita Loos. Beginning in the mountains and ending there, the story cannot be considered notable on any of its own merits. With a plot that could be adequately treated in much less than five reels and no character development to speak of, the story, one feels, claims no share of the praise due a picture that pleases but does not impress.

Paul Powell, the director, has given his subject many rarely beautiful scenes. Numbers of charming pictures there are. These lend charm to the characterizations of Mae Marsh, whose skin is singularly fair for one who has been living out of doors for a period of fifteen years, Robert Herron and Wilfred Lucas. These three players form a cast of remarkable ability, and if they are hampered by a story that is wholly agreeable but quite thin, they are aided by an artistic production, whose pretty atmosphere is enhanced by exceptional photography.

In the beginning we see the girl, playing about with wild animals and delighting in her friendship with the bears, the rabbits and the birds. She wears a tunic made of feathers and takes her afternoon nap gracefully stretched on the limb of a tree. Into this fairyland of the girl there comes one day a stranger. The stranger loves to shoot, and he mistakes the girl for some sort of animal and loses no time in firing at her.

The result of this incident is that the girl becomes the companion of humans. She is unable to talk their language, but by making signs she and the other three get along pretty well. The boy is rich and his companions are anxious to sell him a mine whose value is nil. He refuses to buy, even after the



Mae Marsh in her unique character in "The Wild Girl of the Sierras."

woman who loves the gambler makes love to him. The girl, one learns, is the daughter of this gambler, but he never becomes aware of the fact. The visualized memories which come to her make this known to the spectator. The boy's money belt is saved by the girl and in the closing scene the boy and the girl walk off toward the distant town, presumably, for each has a deep affection for the other.

Mae Marsh does some excellent acting as the girl. When she first sees the strange beings who take her captive, she is for all the world like a frightened bird. Her performane throughout is noteworthy for the finish of her expression. Robert Harron is good as the boy and the same may be said of Wilfred Lucas as the gambler. Olga Grey is also pleasingly prominent in the picture.

"Gloria's Romance"

"Hidden Fires," Chapter Six of the Kleine Serial. Reviewed by Genevieve Harris

WE left Gloria seriously ill with pneumonia, at the close of chapter five. At the beginning of chapter six, there is a prologue in which Billie Burke herself, in fancy costume, introduces the characters and explains their relation to the story.

Photo copyright, George Kleine.

Gloria recovers from her illness.

This is amusing and is a clever way of interesting those in the audience who may not have seen the former chapters. But, just at this time, before a chapter whose first scene proper shows Gloria still in danger of death, as the subtitles state, it is disconcerting and spoils the realism.

The whole installment is light in tone, however, and contains a number of comedy touches. The two reels are very enjoyable. The story is not advanced very much, but the events presented are sufficiently entertaining that one does not feel that the narrative lags. There is one especially pretty episode. Gloria's dream of her marriage to Freneau, in which a number of good effects have been obtained by means of double exposure.

As for the story, Gloria convalesces in quite the same playful, mischievous manner in which she does everything else. David, her brother, receives an anonymous letter warning him of his wife's fondness for Freneau and decides to test her. Freneau, afraid to break with Lois, David's wife, sets out to deceive Gloria, and in a novel manner. The installment leaves one with a curiosity to see where these various threads of plot will lead. Freneau, it is apparent, is playing a dangerous game and in the near future will probably be detected. And Gloria, although still infatuated with Freneau, is beginning to notice the apparent unhappiness of the young Dr. Royce.

The acting, settings and photography of this installment are up to the standard of previous releases. The leading characters supporting Miss Burke as Gloria are played by Henry Kolker, Jule Power, David Powell, William Roselle, and William T. Carleton.

"Willie's Wobbly Way"

Two-Reel Triangle-Kay Bee Comedy With William Collier. Reviewed by Thomas C. Kennedy

WILLIAM COLLIER in "Willie's Wobbly Way," a two-part Kay Bee comedy, shows to about as good advantage as he did in "The No-Good Guy," which is to say that this picture is plentifully amusing. In fact, the picture might be named the Further Adventures of Jimmy Coghlan (the no-good guy), for

Collier continues to be wild and very intemperate when it comes to quenching his chronic thirst.

"Willie's Wobbly Way" has a lot of slapstick in its two reels—good slapstick comedy. A battered flivver which Willie calls Henry figures in much of the strenuous action. There is one incident in this picture which really takes one's breath away, at least we found it that way. This is where the street car appropriated by Willie rushes toward a similar vehicle traveling to a point apparently near the starting place of Willie's. The spectator for the moment is one of Willie's passengers and the ride is surely thrilling while it lasts. The two cars come within a few inches of each other, then the scene changes to a point from which one sees them do a leapfrog stunt. This incident will thrill and bring a laugh from each of its audiences.

"Willie's Wobbly Way" is the account of a "morning after" and an evening such as Willie delights in. It would be a difficult matter to write a synopsis of what happens. Things move quickly and the picture from the beginning will interest and amuse.

"Silks and Satins"

Famous Players-Paramount Offering With Marguerite Clark. Reviewed by Thomas C. Kennedy

IT IS some time since we have seen Marguerite Clark to such good advantage as she appears in the latest Famous Players offering, "Silks and Satins." In all her screen impersonations

Marguerite Clark amidst a bevy of beauty in "Silks and Satins."

she is a true delight and in this picture she has the support of a story that is both suitable and satisfactory. A romance laid in France, "Silks and Satins" is a well-constructed and colorful story. It contains a pretty love tale to which the gallantry and swashbuckling glory of a bygone day lend an air of fascination.

Miss Clark portrays two characters, for "Silks and Satins" presents a play of the story-within-a-story type. The modern portion has the dainty star as an American girl whose approaching marriage with a man of her father's choice promises her little happiness since she is not really in love with him, and the story with the French locale is the visualization of her thoughts and the lines she reads in a curious diary which was written by an ancestress. The words she reads influence the modern Felicite and in the end the spectator has a feeling of certainty that she makes no mistake when she elopes with the younger man, the one she prefers.

With a role that is ideally suited to her, the support of a play which holds the interest consistently and a uniformly effective cast, it goes without saying that Marguerite Clark in her latest picture will fill screen patrons with profound delight.

Briefly, the story tells of a girl who on the eve of her marriage reads the events written by one whose love affairs resemble her own strikingly. The Felicite of some generations back was betrothed to a wealthy Frenchman. A distant relative of hers desired to marry her and upon the death of her father she was taken to the home of an uncle with whom Henri lived. Her fiance engages the services of a brilliant swordsman, a soldier of fortune, to rescue her. This Desmond is the one man she really loved, though having met him only once. He carried her safely from her prison and with him she escaped to the colonies where her life with Desmond, according to the last words of the diary, was one of absolute happiness. Upon finishing the tale, the Felicite of today slips from the house and leaves on the five-thirty train with her young suitor.

J. Searle Dawley has given the story an effective and artistic treatment. The settings, both interior and exterior, are charming. It is an elaborate production. Vernon Steel plays opposite Miss Clark. He is an excellent Jacques Desmond. Thomas Holding is a haughty and convincing Felix Breton and W. A. Williams is good as Henri. Annette, Felicite's maid, is in capable hands. Fayette Perry makes the part quite prominent and Clarence Handysides leaves nothing to be desired as the Marquis. The players have well-drawn characters to interpret, and each of those mentioned above makes an impression. The photography is of an unusually good brand and a credit to Cameraman H. Lyman Broening.

"The Fall of a Nation"

Thomas Dixon's Preparedness Film Is Thrilling. Reviewed by Thomas C. Kennedy

IN THE skillful blending of thrills, laughter and some touches of pathos, though the latter element is small in proportion to the other two, "The Fall of a Nation" manifests the ingenuity of its author and producer, Thomas Dixon. Thursday night at the Liberty Theater was not the opening night of this spectacle photoplay, yet did the audience respond remarkably to the picture's varying moods—or should we say spirit of the picture?

"The Fall of a Nation" shows us America invaded by a vast and efficient foreign army. Its propaganda is preparedness and its great mission, we believe, is to entertain, to thrill. If he deserves praise for nothing else, and surely he does, the author and producer of "The Fall of a Nation" should be highly commended for giving us a film of the propaganda type that is entertaining. "The Fall of a Nation" holds one's attention all the time.

Judging by the amount of preparedness talk—the poor old weather has received an awful jolt as first aid for drooping conversation since preparedness came into its own—heard in the lobby and smoking room at the theater last Thursday, "The Fall of a Nation" is entirely worthy of being classed with the greatest contributions of all classes to preparedness program. This it does by showing just what we of the United States could expect were these shores invaded when the military affairs of the country are in their present condition.

The mother whose son and husband are killed by the mighty and brutal enemy finds small consolation in the high-minded utterances from the peace-at-any-price advocate and so, too, do all the characters in the story who oppose preparedness before the play comes to an end. But of much more strength than the story is the production. That is if the story is to be considered in all its serious phases. If at times one senses a lack of sincerity that fact cannot detract from the power of the thrilling moments and the humorous ones. In relieving the tension the battle scenes create with these humorous incidents Mr. Dixon used expert judgment.

Mr. Dixon knows how to play up to the emotions of his audience. "The Fall of a Nation" takes hold of the spectator's

One of the many great battle scenes in "The Fall of a Nation."

interest and not once in the course of its prologue showing the beginning of the Nation, and its two acts of the fall and rescue respectively, does the picture relax its grip.

The story is built about a girl who disagrees with a certain congressman who urges preparedness; a treacherous banker who while professing to be a citizen of the United States plans the invasion and works to defeat the congressman's bill, and an Italian family. When the enemy lands in New York the congressman assumes command of a division of the small army, the banker is appointed governor by the emperor and the Italian enlists and dies serving the Stars and Stripes. The girl is the real head of an organization of American women. It is the women who rise to the occasion and make the reclamation of the Nation possible. While pretending friendship for the invaders and their emperor they secure the enemy's guns and ammunition and deliver them into the hands of the army formed in the far West.

The battle scenes, in fact all the big scenes are excellently produced, and there are many big scenes. The acting is good. Percy Standing, Lorraine Huling, Arthur Shirley, Paul Willis, Flora MacDonald, Leila Frost and Phillip Gastrock have the important parts and they acquit themselves well. In addition to those mentioned there are many players who appear throughout the picture. The Daughters of Jael, the pretty girls who wear white uniforms and whose charms turn the heads of the foreign soldiers, are several and well drilled. The extra people all show careful drilling, in fact.

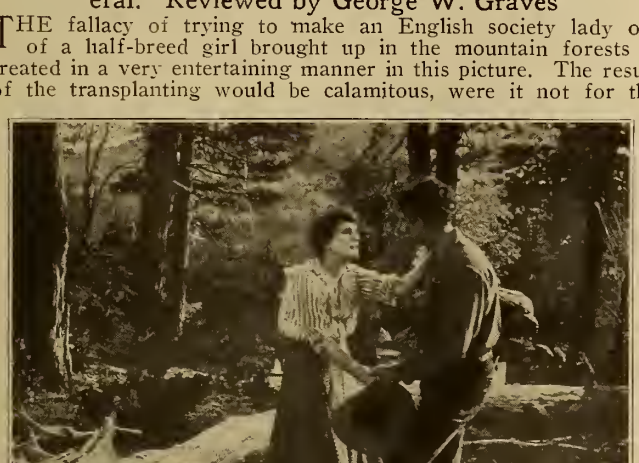
The action of the play is laid in New York and Long Island. On Long Island all the battle scenes are enacted. "The Fall of a Nation" depicts destruction and rapine impressively and realistically. It thrills when the Nation is falling and thrills again when the brave men and determined women of a devastated America fight a victorious battle with the enemy in possession of New York and Long Island. Chicago, Philadelphia and Boston are heard from by means of the telegraph. The American traitor reads telegrams telling how Chicago was taken by a "gang of Amazons in breeches," the Philadelphia garrison went down before a "band of hell-cats" and Boston suffered the same fate at the hands of some equally terrible females. As to Long Island, the men fought that battle but they fought with guns taken from the enemy by the local branch of the Daughters of Jael.

Victor Herbert's musical score is good. It has a national air about it. Frequently introducing strains of the various National anthems, the music comes to a clash when the battle scenes are reached and into pretty melodies for the romantic scenes. Upon occasions, too, one is reminded that the score is by the composer of "Natoma," particularly the "Dagger Dance" from that American opera.

"The Ancient Blood"

Knickerbocker Star Feature Released Through General. Reviewed by George W. Graves

THE fallacy of trying to make an English society lady out of a half-breed girl brought up in the mountain forests is treated in a very entertaining manner in this picture. The result of the transplanting would be calamitous, were it not for the



The locations in "The Ancient Blood" are of unusual interest.

relief offered by a divorce court, thus righting the effects of an error in judgment by releasing the wife and leaving the English Lord free to marry a girl well versed in the narrow conventionalism of society.

The scenery, both mountain and that of the English estate sets, is of exceptional photographic beauty. Virginia Norden is endowed with just the qualities she needs for a convincing portrayal of her role—that of a dauntless, resolute mountain girl, who makes her views as much respected as those of any of her masculine neighbors. Neil Hardin is also an excellent type for the character of Cedric Ralston. Other names to be found on the cast are Myrtle Reeves, Philo McCollough and Robyn Adair. The picture was produced by H. M. and E. D. Horkheimer and directed by Charles Bartlett.

Margaret Williamson, daughter of a noble, but apparently poor family, is persuaded by her mother that there is more advantage in marrying Lord Ralston than his younger brother, Cedric, to whom she is engaged. Thereupon, Lucy breaks her engagement with Cedric. The latter leaves the home of his fathers and comes to the Canadian Northwest. Here he meets a girl the like of whom was never produced on quiet English soil, and he is attracted by her bravery and wild mountain charm. The girl, too, becomes deeply interested in him, and forgets her lover, Jacques.

Some time later, gratitude magnifies the loving regard Cedric already has for the half-breed, Nor, and they become married. News arrives of his brother's death and Cedric takes his wife to England. Against whatever preconceived notions Cedric may have had, his wife makes a very inelegant Lady Ralston and she is most miserable. Her boorishness cools Cedric's affections. One night Nor discovers her husband renewing his love to Lucy. Instead of being heart-broken, the poor girl, taken out of her native element, agrees to allow Lord Ralston to divorce her, saying that she will return to Jacques, whom she loves. The picture closes with the reunion of Nor and her faithful lover, Jacques, under the great trees of a mountain forest.

"A Matrimonial Martyr"

Pathe Gold Rooster Play in Color Features Ruth Roland. Reviewed by Thomas C. Kennedy

WITH all its pretty settings enhanced by the Pathecolor process, the latest Gold Rooster Play presents two Ruths, one differing from the other in disposition and even in appearance, yet both are attractive. Ruth Roland, the star of many notable offerings on the Pathe Program, is given a double role to enact in "A Matrimonial Martyr," a comedy produced by Balboa. She is both Erma Desmond, a young girl filled with the enthusiasm of youth and wholesome desires, and Mrs. Hugo Stanley, not so young as Erma, nor is she fond of such simple and wholesome pleasures, though goodness knows she has plenty of energy.

"A Matrimonial Martyr" is a comedy of situations. The complications arising from a discontented wife's determination to leave for Reno and the divorce courts and her newly engaged companion's ability to masquerade as the wife because she is her exact double, are in some instances good, but in most cases they are not; that is to say, they fail to produce a really good comedy effect. If anything, the story is over-plotted, and in this respect it reminds one of the play the high-school graduating class performs at the commencement exercises. But if there is an air of amateurishness about the story, there certainly is not anything like that to be found in the acting or production.

One of the screen's advantages over the speaking stage lies in the ability of the players and the producer to make a play that is a bit lacking into a picture that is all of good, also entertaining. Here is an example of where an actress of talent and personality gives a listless play some vitality. Of course, Miss Roland is not alone responsible for the appeal of "A Matrimonial Martyr." The supporting company, which includes Andrew Arbuckle, Marguerite Nichols, Daniel Gilfether and R. Henry Gray, and the excellent production supplied by Balboa contribute a great deal. And players, production and story are all wonderfully aided by the beauty and novelty which the natural colors lend. It surely was no mistake to send this film all the way to Paris to be colored.

To give a synopsis of "A Matrimonial Martyr" is somewhat of a task. Erma, who decided to elope but changed her mind at the last minute, is told by her uncle to go through with her plans. She visits a friend in the city and after a time is employed as companion by Mrs. Stanley, to whom she bears a striking resemblance.

Mr. Stanley is in Europe, not being able to stand his pretty wife's fits of temper any longer and Bertie Stanley, the daughter, is away at boarding school. Mrs. Stanley develops an affection for a youthful society chap and she leaves for Reno. For some reason of her own, Mrs. Stanley urges Erma to masquerade as the mistress of the luxurious home in her absence. The return of the husband and his daughter as well as a legacy from her aunt make all sorts of trouble for Erma. In the end, however,

she marries Mr. Stanley, her friend marries the chap Erma was going to elope with and Bertie Stanley marries the young man of her choice.

"La Vie de Boheme"

World-Paragon Five-Reel Feature. Reviewed by Hugh Hoffman

IT IS fortunate that this production was directed by a Frenchman, Albert Capellani. No one but a Frenchman could ever give a production of "La Boheme" the subtleties and little touches of nature characteristic of the Latin Quarter in Paris. No matter how long an American or other foreigner lives in Paris it is impossible for him to get the real French flavor in any picture he may do, whether he is a painter on canvas or a maker of pictures on celluloid.

The distinctive charm of this entire production is its genuine French flavor. Nothing more truly French in its atmosphere has ever been done in an American studio. There may have been others just as good, but none better. Considerable expense was gone to in the building of typical and picturesque street scenes and studio scenes representing the Latin Quarter. They were extremely life-like, and the same applies to the cafes where Bohemians resort. The period of the story is of course considerably before the time of modern improvements and before the Latin Quarter became a show place for sight-seeing tours as it recently has been.

The charm of Bohemia in Paris in those days was really an allurement that had power over riches. Once its spell was fairly fastened upon its devotees it became a habit quite as strong as the habit of the poppy. It is not generally known in America that the cabaret, which is more or less of a novelty in this country, has been a French institution for many, many years. The touches of cabaret life in this picture are genuine. It is customary in French cafes for the diners to spend the evening there after the dinner is over, playing their games of backgammon and vociferously applauding the entertainers.

These and many other touches of French life make the picture a very charming thing as a whole. Then added to that is the lovable personality of Alice Brady who appears as Mimi, the grisette. The play is more of a faithful adaptation from Henri Murgur's book than it is from the opera. In many respects, however, it adheres to the operatic version and with the music of La Boheme running through the exhibition this picture ought to be a signal and lasting success. Having the advantage of being a classic it will be largely welcomed by all of the various elements that make up the cosmopolitan population of America. It is a picture that will be just as welcome in a Bowery theater as it will be in a Broadway house.

That Miss Brady is a delightful grisette would almost go without saying. Paul Capellani, a remarkably fine interpreter of Latin roles, is of course strictly in his element in the part of Rudolph, and his acting is superb. The actor who really carried away the honors in the picture was Leslie Stowe as the uncle of Rudolph. It would be difficult to imagine anything more convincing than his portrayal of the part of Durandin.

The story is almost too well known to bear relating. It concerns a poor grisette who sacrifices her love and life in order not to interfere with the prospects of her well born lover.

Photographically the picture is excellent, and its continuity is entirely smooth and interesting. There is no terrific punch in the picture, but there is enough art in it and in the music of La Boheme to make it more than desirable on any program.

"The Iron Claw"

"The Unmasking of Davy," Sixteenth Chapter of Pathe Serial. Reviewed by Thomas C. Kennedy

ANOTHER railroad thrill is presented in the sixteenth episode of Pathe's "The Iron Claw." A locomotive running at full speed is plunged over a bank and takes with it the henchman of Legar and his bag of stolen securities. "The Unmasking of Davy" is the title of the chapter and in it there is evidence that will further shatter the blasted deductions of those who considered the riddle of the Laughing Mask's identity solved up to the opening of the last chapter. Just as the detectives are about to arrest Davy as the Laughing Mask a voice from another room is heard and the astonished detectives turn to look into the eyes of the Mask itself.

"The Unmasking of Davy" further tells of the efforts of Legar to secure some of his ill-gotten gains which have been carefully buried near a cliff. The Laughing Mask secures the paper containing the instructions and in the fight for it also receives a bullet wound in his left hand. When Davy walks into the room with a wounded left hand, of couse there is nothing for the detectives to think but that he is the "mysterious righter of wrongs."

When Davy denies that he is the Mask, Margery reproaches

Unique setting used in the seventeenth episode of "The Iron Claw."

him, for it seems that Davy had only a few days before told her that he was the Laughing Mask. Margery immediately treats him coolly, for she is sure, so she says, that she loves the Mask only.

The two detectives, Margery and Mr. Golden set out for the hiding place of Legar's pilfered goods. They arrive there in time to capture the man sent to recover the bag by the Iron Claw, and the latter villainous person arrives in time to start a boulder rolling which threatens to kill all the others. Then Davy comes to the rescue. He takes it all in in a glance and gets down the hill faster than the rock.

"Macbeth"

Reliance Film Corporation's Production of Shakespeare Tragedy. Reviewed by Thomas C. Kennedy

THE measure of success which meets the first real attempt to transfer Shakespeare to the screen is flattering not only to John Emerson, who prepared the scenario and directed the production of "Macbeth," but to the screen itself. This film from the Reliance Film Corporation's studios is really Shakespeare as the Bard is seen in one of his greatest works. Consequently one more road is closed to those individuals whose prejudice to the photoplay has found solace in the thought that Shakespeare could never be successfully done before the camera.

"Macbeth" is not only one of this season's most important film productions, but it is, in fact, one of the most important contributions since the screen's inception. What should be of greatest moment to the exhibitor is that the picture has an appeal of great breadth. Not only the student of Shakespeare, whose sensibilities on the subject are appallingly sensitive, will be interested and not in the least offended, but those whose interest in the plays of Shakespeare is but superficial and those not even in possession of a passing acquaintance with his works, may for certain be counted on to unite in praise for a picture so unusually dramatic and pictorially beautiful. The film creates a real illusion, and "Macbeth" here, is, first, and most important of all, interesting from the beginning to its tragic end.

Sir Herbert Tree gives an excellent performance as Macbeth, and so, too, is Constance Collier excellent as Lady Macbeth. Tree's mastery of the actor's make-up, like his own ideas on Shakespeare and the theater, stood him in good stead while acting before the camera. His "Macbeth" has nothing of the stage star's want of effect when appearing for the first time in the films. He conveys the emotions of his character with acting that registers on the screen and at no time does he seem to hang effect on diction, which, of course, is of no avail in the pictures.

Miss Collier emphasizes the cold and calculating in the Scottish Lady who proves the evil genius of the husband whose ambitions utterly and completely master him. In the death scene Miss Collier touches a powerfully tragic note,

thereby completing a performance of marked impressiveness. Wilfred Lucas as MacDuff, and Ralph Lewis, the Banquo, do much to further the high quality of the acting, which is in every particular splendid.

Mr. Emerson lost no opportunity to make the picture impressive from a standpoint of pageantry. The coronation scene, views of the encamped soldiers and the interior settings are certain of the points in which Shakespeare gains in coming to the films. The opening scene of the witches has beauty and besides it has a strangely ominous note. The entire play contains this suggestion of tragedy. The powerful tone of horror which has won the admiration of all of the critics of "Macbeth" has been instilled into this picture which, with realistic production and the addition of scenes not possible on the stage, compensates for what effect is lost in the absence of the wonderful diction.

Shakespeare's lines are used for the subtitles with but few exceptions. Great skill was shown in the placement of the inserts. As a matter of fact, there is no part or portion of the picture deserving of anything but praise. In reality this film represents Shakespeare for the million, so to speak, which is a fine, even a noble thing.

"The Gentle Conspiracy"

Two-Reel "Flying A" Drama Released June 19. Reviewed by Genevieve Harris

THIS little story holds the interest, and while not very plausible, is entertaining. Carl M. Le Viness has directed the play, from a scenario by Charles M. Peck, and a capable cast of players, led by Vivian Rich, Alfred Vosburgh, George E. Periolat and Louise Lester, enact the roles. The photography is good and the settings interesting, especially those showing Molly's life in the slums. Miss Rich has a dual role, and during the two reels of the play, appears as a dancer, a girl of the slums, a spoiled daughter, and a thief disguised in boy's attire.

Louise Lester appears as Mrs. Ridgley, Jessie's blind mother, and George Periolat is John Ridgley, her father. Jessie (Vivian Rich) is of a roving disposition. She dreams of being a great dancer and longs to go away to the city. The devotion of Bob Fillmore (Alfred Vosburgh) does not satisfy her, and she rebels against the restraints her father places on her. Her mother is worried about her especially, because she resembles her aunt, who disappeared after a runaway marriage.

In the meantime, Molly, the motherless daughter of "Society Red," a thief, is growing up in the slums. The only training she receives is in her father's profession. Disguised as a boy, she aids the gang in their burglaries. One night, with her father and his confederates, she enters the Ridgley home. It is just after Jessie has run away from home and been killed in an automobile accident. As yet the news has been kept from the blind mother, lest the shock prove fatal. On the night of the robbery, the thieves are all captured except Mollie, who is in hiding and is discovered by Ridgley. He is startled by her resemblance to his dead daughter, and instead of arresting her, installs her in Jessie's place, never telling the mother of the real Jessie's death. Later, through the confession of "Society Red," he learns that the thief was the husband of his sister, who disappeared, and that Mollie is the niece of the Ridgley's, which explained her resemblance to Jessie.

Mollie, daughter of a thief, grows up in the slums.

"A Woman's Honor"

William Fox Five-Reel Drama Featuring Jose Collins. Reviewed by Genevieve Harris

THIS tragedy is unusually well presented, even for a William Fox production. The beauty of the settings, especially interior pictures, the artistic photography, the skillful building up of the play by means of the well selected, well arranged scenes entitle this play to high rank as a work of art. For this Roland West, the director, is to be credited.

But the main appeal in a photoplay to the majority of spectators lies in the featured player, and Jose Collins as Helena, the heroine of this drama, is easily capable of dominating all situations. The magnetism of her personality is felt from the first scene to the last. One follows her career with close attention, because she is always interesting.

An excellent point in the story is its simplicity of outline. There is no overloading of tragedy. The one terrible tragedy of Helena's life and her method of getting revenge forms the theme. There is no comedy relief in this picture, but the story is arranged climactically; the opening scenes showing Helena's life in the country near Naples are delightful, and at the end of the play, the love story between Maria, Helena's sister, and the young soldier relieves the tragic atmosphere. And in the gruesome scenes which form part of the play, the spirit with which Miss Collins plays Helena lifts the situations above a morbid plane. The "big scene" of the play, in which Helena poisons the wine in the glass of Tochetti, her enemy, is very dramatically presented, and the acting of Miss Collins and of Arthur Donaldson, as Tochetti, is most effective. This scene is excellently done.

The story, in brief, is that of Helena, an Italian peasant girl whose lover leaves for America. Later she follows him, but in Naples falls a victim to Tochetti and his confederate, La Terribula. They hold her a prisoner for a long time, then, tiring of her, send her on to America. Soon after her arrival, her lover, who has been injured in the steel mills, dies, and Helena is left with one desire in life, that of revenge for the injury she has suffered. Later, as an artist's model, she meets a young Italian lawyer who wishes to marry her. They leave for Naples in order to gain the permission of the young man's uncle. There Helena discovers that the uncle is Tochetti.

The man does not remember Helena, but when she is ready for revenge, she reveals her identity. She places poison in the wine he is to drink. Tochetti sees her do this, but does not see her shift the glasses. He forces her to drink the wine he believes to be poisoned, but in reality drinks the poison himself. After his death, Helena settles scores with La Terribula and in doing so saves her sister, Maria, from a fate like hers. Maria's soldier lover, arriving on the scene of the murder of Tochetti, by a quick witted act, saves Helena from suspicion. Maria and her lover are married. What becomes of Helena is not clear, though one may guess that she marries the lawyer.

The supporting cast of players includes Devore Palmer, Ruby Hoffman, Mrs. Cecil Raleigh, Bradley Barker, Anna Reedor and Armand Cortez.

"The Reprisal"

Selig Three-Reel Drama Released June 19. Reviewed by Genevieve Harris

FRITZI BRUNETTE has an opportunity for presenting varied emotions in this drama, which, while containing a number of improbabilities, still gets away from conventional outlines and succeeds in being interesting. William Robert Daly directed the production, from a story by Elizabeth R. Carpenter. Jack Pickford and Guy Oliver have the other important roles, of Jack and Louis Rodney, brothers.

Jack Rodney, a young son of wealthy parents, becomes a consumptive and is taken to a sanitarium. Later he goes into the country to live with the Thornes, a mother and daughter in very moderate circumstances. He and Alma Thorne (Miss Brunette) fall in love, but their marriage is stopped by the elder brother, Louis. Jack dies soon after, and a little later, Mrs. Thorne dies, leaving Alma alone. She marries a friend of her mother's, a man much her senior, Col. Ashton (Frank Clark). She never forgives Louis Rodney, and determines some day to have revenge.

Five years later, after her husband has died, Alma again meets Louis. She has changed from a ragged country girl to a charming woman of the world, and he does not recognize her. She sees her chance for revenge and sets out to win his love. She is successful, and the two are married. After the ceremony, Alma reveals her identity, declares that she

won his love for revenge and intends to leave him at once. Louis goes away and a few moments later Alma hears the report of a revolver. Believing that he has committed suicide, Alma is terror stricken. She rushes into the room and is overjoyed to find that the discharge of the gun was accidental and that her husband is unharmed. Then she realizes that she has really fallen in love with the man she thought she hated.

Miss Brunette's acting is very good, both in the early scenes, as the grief-stricken, ragged country girl, and in the latter scenes as the frivolous coquette. Guy Oliver is also good and makes Louis a very definite character. In fact, the acting of these two is the best feature of the drama.

"That Sort"

Essanay Five-Reel V. L. S. E. Release of June 12. Reviewed by Genevieve Harris

WARDA HOWARD'S presentation of Diana Laska, "that sort" of a woman, in this drama is its most appealing feature. The play, which begins "in the midst of things," captures the interest at once and does not let it go until the last scene is flashed. This is not because of anything unusual in the plot of the story. The theme, the longing of a mother for her child, even when the mother has overstepped the bounds of conventional virtue, has been used many times. And the final situation, in which a former lover of the mother becomes an accepted suitor of the daughter, is not at all new. This is not adverse criticism, for more credit is due the players and the director who can make old material live.

The first scene of the play occurs after Diana Laska has made an unsuccessful attempt at suicide. To the doctor who revives her she tells the story of her life and her reason for wishing to end it. She tells of her childhood, spent behind the scenes of a theater, of her early career as a dancer, of her unhappy marriage, the birth of her daughter, and her separation from her husband. After leaving her husband, who had tired of her, she was befriended by Philip Goodier (John Lorenz). After breaking with him, she went to Europe, where she became notorious for her dances and her personal life. But after a time, her longing to see her little daughter brought her back home, where she found that her former husband had married again. He refused to allow her to see her daughter, and for this reason she had tried to kill herself.

Through the recital, we get a very vivid picture of Diana, illogical, impulsive, unhappy. It is a portrayal which holds the sympathy. The story catches up with itself when Diana tells the name of her husband, John Heppell, who proves to be a good friend of the doctor. The doctor promises to aid Diana to see her daughter, and Heppell is finally forced to agree to their plans. Diana is permitted to be with her daughter, who does not know her identity, and she soon learns of the girl's engagement. When she finds that Philip Goodier is the future husband, she reveals her former relations with him to Heppell, and to Goodier the fact that she is the girl's mother. Goodier, as his price for keeping her secret and giving the girl up, demands her promise also to give up her daughter, a promise which she gives. The end of the play promises future happiness for Diana, however, with the doctor, who has admired her sacrifices.

The acting of the entire cast of players is good. Ernest Maupin shows his usual skill as the doctor. Duncan McRae appears as John Heppell. Betty Brown is especially good as the daughter. Marion Skinner and Peggy Sweeney complete the cast. Charles J. Brabin directed the play, written by Basil McDonald Hastings.

"A Modern Knight"

Two-Reel Mustang Drama Released June 23. Reviewed by Genevieve Harris

FOR its setting, this story in which Art Acord is featured combines many features of the western "Happy Family" and the "Buck Parvin and the Movies" stories. The events are new, however, and the play in general has the good qualities which made the releases mentioned so entertaining. Art Acord again has a bashful role, that of "Pink," a cowboy who rescues a fair lady from a villain and unexpectedly finds that he has figured in a motion picture scene. When the impromptu scene is successful, the manager offers "Pink" a position with the company.

"Pink" is a member of the "Happy Family," the cowboys at the "Flying U" ranch. He proves to be a good motion picture player for the western dramas the company is filming. He falls in love with the leading lady, who encourages him because his affection for her leads him to play the love scenes in the picture more realistically. Soon she really falls in love with

Picture making is shown in "A Modern Knight."

him, but cannot marry him because she is already married and has left her husband because of his cruelty.

One day the picture company makes arrangements with a stage coach for the filming of a hold-up scene. A couple of real bandits anticipate the players and rob the occupants of the coach, who make no resistance. When the hold-up is found to be real, the bandits are pursued and one of them is killed. He proves to be the missing husband of the leading lady, who is now free to marry "Pink."

As a western play, with the requisite rough riding and ranch life scenes, this is unusually good. The story has a touch of novelty, is clear and interesting. The roles are well acted. The photography and settings are beautiful.

The supporting cast includes Nita Davis, Ashton Dearholt, Clarence Burton, Al W. Fordyce, Bessie Banks, George Gebhardt, Harry McCabe and Carl Morrison.

"The Promise Land"

Three-Reel Essanay Drama Released June 17. Reviewed by Genevieve Harris

ANOTHER small town romance is presented in this drama, which is one of the best of the recent Essanay three-reelers. In its careful, finished production, this picture can compare very favorably with many longer and more pretentious offerings. It contains a number of praiseworthy features, not the least being the brief prologue and epilogue which enclose the story itself. Someone with an eye for pictorial composition selected the background of these two effective little scenes. A well worded subtitle at the beginning sums up the theme of the play, that the "promise land" of happiness is to be discovered near at hand, not at the far-off end of the rainbow.

The small town atmosphere is pleasingly maintained in most of the scenes. The story deals with the love affair of Margaret Jamison and David Hunter, the latter a clerk in a drug store, but with an ambition to be a surgeon. Bryant Washburn and Marguerite Clayton have these leading roles, and as Margaret, Miss Clayton does a sincere piece of acting throughout. Margaret and David go to parties together and the course of their love runs smoothly until a traveling salesman from the city, Charles Griswold (Edmund F. Cobb) enters the story. Margaret is influenced by his tales of romantic city life, and elopes with him. But city life proves more enjoyable seen from afar than in real life, and Margaret is very unhappy. Then her husband deserts her, and she is cast on her own resources. When she nurses a neighbor's child through a dangerous illness, the doctor urges her to become a trained nurse. This she does and at the hospital meets David, now a surgeon. She realizes that she loves him, but she is still bound to her husband. Then in a wreck her husband is injured. But just at this point, Margaret awakes, to discover that the elopement was a dream and that she

is safe at home. And the next day the stranger goes away and Margaret promises to marry David.

There is danger of a dream ending proving an anticlimax, but in this case it does not give that effect. Instead, it brightens a play which would not be strong enough to sustain a more emotional finish.

In this play Marguerite Clayton gets paid for sipping a soda.

The photography of the play is good, the dissolve effects being handled in an unusually skillful manner. The scenes of city streets, cut in to illustrate the salesman's story, are particularly good. The play in general will prove pleasing to any audience.

NATIONAL BOARD MEETS

Problems of Local Censorship Discussed—Reports on Work with Children's Programs—One Hundred Fifty Members Present

One hundred and fifty members of the review, general and executive committees of the board were present at the annual meeting of the National Board of Review of Motion Pictures held in New York June 5.

John M. Casey, mayor's license clerk of Boston, discussed the co-operation between the Board of Review and the local authorities in Boston. Mr. Casey, in explaining his work, said that he was in receipt of the weekly bulletins of the National Board and that on order of Mayor Curley no pictures could be shown except those which were approved by the National Board. In his opinion, this method of local control of motion pictures was best, and far superior to any official censorship body which makes a practice of viewing films.

Mrs. Dexter Thurber of Providence interestingly described her work in arranging for and carrying out children's programs in that city. Mrs. Thurber said that she had formed a committee which represented public officials and various organizations and stood sponsor for the first performance which was given at the expense of the Strand Theater. At the performances, programs selected by the committee were shown and in a very short time the venture became financially profitable. The Providence committee found that the children cared less for purely educational pictures than for comedies or the shorter dramas. Following the experience in Providence Mrs. Thurber and her committee arranged for children's performances in a nearby mill town and success was obtained there as well. A slightly different program was used for this purpose, some western pictures being included. Mrs. Thurber has prepared a special pamphlet with reference to her work, and she emphasized the desirability of co-operating with the National Board of Review in its children's work.

Mrs. C. W. Cartwright of Minneapolis, chairman of the education committee of the National Federation of Women's Clubs, described the work of the local committee which receives the bulletins of the National Board, basing its activities upon it rather than attempting independent action except where some peculiar situation warrants it. The committee is unofficial and reports its conclusions to the mayor. Plans were outlined for furthering the children's performances throughout the country and emphasizing the "Better Films" movement as an answer to censorship agitation. The members of the general committee of the National Board, many of whom were present, are:

Mrs. Frederick Lee Ackerman, Elbridge Adams, Mr. Cranston Brenton, Dr. Edmund Burton, William P. Capes, Miss Martha Draper, Ralph Folks, Mrs. Howard Gans, Edwin Trowbridge Hall, James Shelley Hamilton, Lee F. Hanmer, P. F. Jerome, Raymond P. Kaighn, Dr. Orlando Lewis, Dr. Charles S. Macfarland, E. A. Moree, William J. Morris, Dr. Henry S. Oppenheimer, J. K. Paulding, T. N. Pfeiffer, W. Frank Persons, R. S. Pigott, Mrs. Miriam Sutro Price, Jonathan Rawson, Louis Rouillion, Lester F. Scott, Dr. Albert Shiels, Clarence A. Perry and E. A. Jenkins.

ESSANAY'S SUMMER CAMPS

Five Short Reel Features Ready for July. Antionette Walker to Make Her Debut in Support of Walthall

In accordance with the system inaugurated last year by George K. Spoor, president of the Essanay Company, three summer camps have been established where outdoor scenes will be taken.

The camp at Chattanooga, Tennessee, was utilized by Director E. H. Calvert for the scenes in "According to the Code," a five-act feature to be released in July through the V. L. S. E.

At Starved Rock, Illinois, Director Fred E. Wright took many of the scenes for the three-act photoplay "Power."

The third camp is at Camp Logan, the artillery and rifle range of the Illinois National Guard, and here Director J. Charles Hayden with Henry Walthall and a supporting cast, are taking scenes in "The Little Musketeer."

These camps and the additional floor space afforded by the new studio has greatly facilitated the production of the Essanay company and now practically all the photoplays for the month of August are completed, and work is going on for still further advanced dates.

President Spoor is a firm believer in the one, two and three-reel features, and this is demonstrated in the three-act releases for July which will include "The Regeneration of Margaret," in which Warda Howard, Ernest Naupain and John Junior take the leading roles; "Power," featuring Sydney Ainsworth and Nell Craig; "The Secret of the Night," played by Lillian Drew, Sydney Ainsworth and John Lorenz; "The Grouch," with Harry Beaumont and Harry Dunkinson; and "Repentance," in which John Lorenz and Ann Leigh are starred.

Antionette Walker, well known to theatergoers everywhere, and especially remembered because of her performance with David Warfield in "The Music Master," will make her picture debut in support of Henry B. Walthall in "The Little Musketeer."

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

"The Eternal Question" Released

Madame Petrova Featured in Powerful Metro Production—Lockwood Allison in Thousand Islands

MME. PETROVA will present the starring role in "The Eternal Question," a five-part Metro wonderplay, produced by the Popular Plays and Players, ready for release July 3.

Some very unusual settings have been used in this production and Mme. Petrova as an organ grinder will be seen playing before some of the most exclusive clubs on Fifth Avenue, and the homes of millionares. The interior club scenes were photographed in the National Democratic Club and the superb Green Banquet room in the Hotel McAlpin was used in making the interior court scenes.

Edward Brennan, Metro.

Harry Revier is supervising and Burton King directing the play. The supporting cast includes Arthur Hoops, Mahlon Hamilton, Edward Martindel, Warren Cland, Henry Leone, Howard Messimer and Evelyn Dumo.

The cold rainy weather has turned the working holiday of the Metro-Yorke company at the Thousand Islands into more than holiday. Harold Lockwood and May Allison head the company which is busy producing "A One-Cylinder Courtship," an adaptation of E. J. Rath's novel "Sam." The company includes Lester Cuneo, Bert Busby, Lee Walker, Philip Masi, Dan Hanlon, Lillian Halpern and Mrs. Matilde Brundage.

Viola Dana showed her endurance recently when Director John H. Collins put the company which she heads through a 36-hour session in the production of "The Flower of No Man's Land."

Leander de Cordova, who is assisting John W. Noble, in the Bushman and Bayne production of "Romeo and Juliet," was the first to use wireless telegraphy on the stage, this was in "Wireless," a sketch by Alice Leal Pollock.

Perry N. Vekroff has been engaged by the Popular Plays and Players as the third member of the trio to look after the Petrova productions. Mr. Verkroff will be director, Harry Revier will continue as supervising director and Aaron Hoffman will furnish suitable scenarios.

The first of the series of films showing athletes in action has been released by the Selig company.

Ivan to Increase Output

Having released one feature production regularly each month for the last half year, the Ivan Film Productions has decided to increase their feature productions to two each month. "Human Clay" will be the first of the two-a-month Ivans and will be completed about the middle of July when it will be released through the Ivan Exchanges.

Celebration at Horsley Studios

Fifty Cub Comedies Completed—"The Wasted Years" and Other Promising Features Announced—Four New Players

THE CUB COMEDY COMPANY held a big clebration at the David Horsley studios, Los Angeles, in honor of the "fiftieth anniversary"—the completion of half a hundred pictures in as many weeks. Director Milton H. Fahrney was the guest of honor, and shared the glory of the occasion with five members of the company who made up the cast of the first picture a year ago. This honor fell to George Ovey, star of the company; Louis FitzRoy, assistant to Mr. Fahrney; Janet Sully, Jefferson Osborne and Ross Fisher, the cameraman, who turned the crank throughout the entire five thousand scenes or more used in making the fifty productions.

In the absence of David Horsley, Mrs. Horsley acted as hostess of the evening, which was spent in dancing and a program made up of talent from the company.

A play within a play is the novelty in the production of "The Wasted Years," written by Crane Wilbur and enacted by him. This is a five-reel subject and will be released June 24.

"Jerry's Elopement," a one-reel Cub Comedy starring George Ovey in the character of Jerry, will be the second Horsley-Mutual release of the week.

The third release for the same week is a Centaur feature "A Siren of the Jungle," starring Margaret Gibson and William Clifford, and showing the Bostock animals.

Four new members have recently been added to the acting force of the David Horsley studios. Myra Davis Dowling, an actress of the legitimate stage, will be a member of the company supporting the co-stars Margaret Gibson and William Clifford. Marguerite Foss has also been added to this company.

Lloyd Holton will be a member of the cast supporting Crane Wilbur, and Corine Bradford, known as "The girl on the cover," will make her debut as a motion picture actress in a forthcoming Centaur feature, also in the Crane Wilbur company.

A unique romantic comedy drama, in which a motion picture star portrays the part of a motion picture star, is among the Horsley-Mutual offerings for the week of July 1, the novel characterization falling to Crane Wilbur in the two-reel Centaur feature "The King O' Make Believe." The play was also written by Mr. Wilbur.

The jolly Cub celebration at the Horsley studios.

Looking in at the Emerald Studios

Well Equipped Chicago Company Completing Tom and Jerry Comedies to Be Distributed Under American Standard

By B. F. Barrett

Frederick J. Ireland.

CLEAN comedy and nothing but the best, is the slogan of the Emerald Motion Picture Company. The aspirations of the heads of the company for only the highest standard of work and productions are echoed by the members of the all star stock company. The impression on going into the studio is of one great family with high ideals all working for a common cause—and the expression is always *"we* want to accomplish big things," not *"I* want to become famous." This very spirit of working, not for personal aggrandizement but for the accomplishments of the company as well as the actors, is going to be a decided factor in the success of this organization which is now completing its first series of pictures.

The major general around whom the activities revolve is Frederick J. Ireland, president, director general and author. Having been "born on the stage," as he expresses it, he has spent his whole life as an actor, producer and stage director and is qualified to handle all phases of the business. Mr. Ireland is also a musician, having composed many songs and musical selections, and is the author of a number of dramatic plays and musical comedies. He not only can tell the actors what he wants done but if they do not readily catch the idea can enact the part and show them how it should be done. As a director he is possessed of unlimited patience and is tireless in his efforts for just the right effect as his intention is to produce nothing but the best. He is assisted by Mr. M. Edmonds, who is also very versatile.

Although the Emerald is a young company and its studios are small, consideration has been given to every detail which will result in perfect pictures. Special attention has been paid to the lighting effect, overhead, side and the new floor lights being used, so that all ground shadows are eliminated.

The work of the company has been devoted entirely to the production of the Tom and Jerry comedies. Mr. Ireland is the author of these plays and is directing the work. There will be a series of ten comedies with all except one in two reels. These will be released one each week starting June 26. Six of the films are now completed and work on the seventh is progressing. Each one of the series is complete in itself although the same characters run through all, and they are full of life and humorous action—with no padding allowed.

Director Ireland believes the way to make a successful picture is to engage nothing but the best dramatic stars, and the Tom and Jerry series is put on with an all star cast, with special attention paid to suiting the character to the player. The title roles are enacted by Charles E. Huntington as Jerry Simpson and Tom Keesey as Tom Bradford. While both of these men are clever comedians they are of an entirely different type. Mr. Huntington, who plays the bald headed character comedian, is also well known as a comedian on the legitimate stage. Mr. Keesey, contrastingly tall and slim, takes the part of the young funny man; it really isn't a case of "taking a part" for by simply acting natural he will bring a laugh every time.

Dolores Cassinelli appears in the leading feminine role, and needs no introduction to the motion picture public. Of charming personality and very accomplished, is this star, and mighty good to look at, being a perfect type of Italian beauty. As soon as the present series is completed the Emerald Company will start on a number of five reel features in which Miss Cassinelli will be the sole star.

Byrdine Zuber, for a number of years in musical comedy, and whose first screen work was with the original Lasky Company, takes the adventurous parts.

Rhea Catto Laughlin gained her experience on the vaudeville stage, and is seen in a "clinging, weepy" role in these comedies; while Lillian de Turk appears as a soubrette.

Patrick Miles, an actor all his life, who also bears the distinction of being the father of Director Ireland, and Tony West and John Cavaleir, who depict character roles most ably, round out the cast.

The Emerald releases through the American Standard Motion Picture Company. Samuel Quinn, the president, and M. G. Watkins, the general manager, are handling their output in an original and unique manner. They started out to perfect their market before releasing and created the demand for the productions before they were started; so that now before the Tom and Jerry comedies are ready for release they have thousands of dollars of bookings. They have established 31 branches in the United States and Canada and have arranged for showings in Australia. They were quick to grasp the significance of the demand for clean comedies and to meet that market with their series.

The American Standard also distributes for other companies and was organized originally with the idea of giving the smaller producer a medium through which his films could be distributed.

Victor B. Johnson with Vitagraph

After an absence of over a year and a half, Victor B. Johnson has returned to the motion picture field, this time allying himself with the Vitagraph Company, where he occupies a desk in the news service department. Mr. Johnson's first motion picture connection was with the original Warner's Features Company. He remained in charge of their advertising and publicity through their reorganization, after which the concern was known as Warner's Features, Inc., with P. A. Powers as president.

He terminated his two-year-old connection with Warner's to enter the advertising department of the New York Morning Telegraph. Ditmar's pictures next claimed his attention. He assisted in the cutting and assembling of Curator Ditmar's six-reel animal feature, got over considerable newspaper publicity on it, and sent a number of companies out on the road, making arrangements for them to exhibit in big houses.

A good opportunity to enter the national advertising field presented itself, and Mr. Johnson was soon a member of the Street Railways Advertising Company's organization. Here he remained

A few Emerald lights. From left to right, John Cavaleri, Byrdine Zuber, Patrick Miles, Charles E. Huntington and Tom Keesey as the funful Tom and Jerry, Tony West, Rhea Catto Laughlin, and Lillian De Turk.

for seventeen months, which in experience is the equivalent of years in an ordinary advertising man's chair, for at the Street Railways Company the men are in the copy trenches all the time. He left here to go with the Medley Scovil Advertising Company. Then he joined the New Service Department of the Vitagraph Company, where he finds himself in a thoroughly familiar atmosphere, having had the best of training in its two lines of endeavor, advertising and publicity.

Morey in Massive New Production

Harry T. Morey, one of Vitagraph's well-known artists, has had a wide and varied experience in the theatrical profession. Before his entrance into the field of motion pictures, Morey played in vaudeville, musical comedy and drama. He has appeared with many prominent stars of the legitimate stage, including Anna Held, in "The Little Duchess," Weber and Fields, and with Louise Gunning in "Marcella." With Cohan and Harris he played in "The Honeymooners," and with Montgomery and Stone in "The Wizard of Oz."

Seven years ago he became interested in the photoplays and joined the Vitagraph Stock Company. Since that time he has appeared in hundreds of screen productions and has made an enviable record, playing all kinds of parts, from the village "boob" to the prominent statesman.

Some of the most popular of Morey's efforts include "For a Woman's Fair Name," "The Law Decides," "A Price for Folly," and "Salvation Joan," the special Blue Ribbon feature in which he played opposite Edna May.

Morey at present is working in "The Battle Cry of War," a sequel to "The Battle Cry of Peace," now in course of production by William P. S. Earle, under the personal supervision of Commodore J. Stuart Blackton. Commodore Blackton collaborated with Cyrus Townsend Brady in the writing of the story, which, when completed, will be in ten parts.

Ilean Hume, charming Metro ingenue.

The impression on going into the Emerald studio is of one great family with high ideals all working for a common cause, and the expression is always "we want to accomplish big things," not "I want to become famous." The scene above is from one of the Tom and Jerry series of comedies, one of which is to be released each week beginning June 26. At the right is Dolores Cassinelli, the accomplished star in Emerald productions. (See story on preceding page.)

Ilean Hume to Play Classic

Ilean Hume, the Metro ingenue, is very much delighted over the important part that has been assigned to her in the Metro-Quality production of Romeo and Juliet, in which Francis Bushman and Beverly Bayne are starring. Miss Hume has long been an enthusiastic admirer of the great poet and at the Wadleigh High School, from which she graduated with the degree of Bachelor of Arts, she appeared in several Shakespearian productions. Miss Hume has had some experience on the legitimate stage prior to her appearance on the screen. Her first engagement in motion pictures was under the direction of D. W. Griffiths. The young actress has become popular through her beauty and clever delineation of ingenue roles. On the Metro program she has been seen in "The Kiss of Hate," with Ethel Barrymore and "The Turmoil" and "Her Debt of Honor," with Valli Valli in the stellar role.

Geraldine Farrar Returns to Lasky

There will be no vacation around the Lasky studios this summer, as many plays are planned for production. Elaborate features in which Victor Moore, Cleo Ridgely, Wallace Reid and Blanche Sweet will appear as stars, will be presented during the summer months.

Victor Moore's production is entitled "The Clown"; Miss Ridgely and Mr. Reid are co-stars in "The Selfish Woman," and Blanche Sweet will star in "The Dupe."

Geraldine Farrar and Lou-Tellegen have started on their long deferred honeymoon, which they will spend at Hollywood, California, at the studios of the Jesse L. Lasky Feature Play Company. Miss Farrar was reticent concerning her plans for the summer but said that several things were being contemplated, any one of which she promised would be interesting. A magnificent country estate with a mansion completely furnished after her own taste is awaiting Miss Farrar at Hollywood.

There is a note of real sentiment in Mr. and Mrs. Lou-Tellegen passing their honeymon at the Lasky studios for it was there they met for the first time last summer when they were both appearing in motion pictures.

Edmondson Secures Blue Bird

Congenial "Dick" Edmondson has captured the Blue Bird program for the United Kingdom. This brand is meeting with favor in the trade across the pond, and with his unexcelled generalship will shortly rank with the best in the field.

Edmondson began his career in California as an exhibitor.

The Woman's City Club of Chicago issued invitations to a private review of their Child Welfare Film, "Uncle Sam's Babies," to be held at the Strand Theater, June 12. The play was written and produced by George L. Cox and photographed by George Barker. C. E. Divine, president of the Strand Company, gave the use of his full orchestra and soloist to add to the program. The film will be run all next week as a part of the regular Strand program, and a certain percent of the proceeds will be donated to the Welfare League to assist in their work of helping the babies.

Sifted from the Studios

ATLANTIC COAST NOTES

"Plastiques," animated sculptory, which bears the same relation to the animated cartoon that sculpture does to the pen and ink drawing, is the latest novelty to be introduced into the Paramount Pictographs. **Ashley Miller** is the originator.

Ralph Herz, the former stage comedian now in Metro pictures, was married recently to **Miss Frances M. Logan,** the daughter of the late **Major William Richard Logan,** of Washington, D. C.

Robert W. Frazer, whose last dramatic engagement was replacing **Douglas Fairbanks** in the leading role in "The Show Shop," has been engaged by the Lubin Company for an important part in "The Light at Dusk," which **Edgar Lewis** is directing.

Alan Hale, now with the Metro players, was formerly on the editorial staff of the *Washington Post* and the *Philadelphia Bulletin.* He began his stage career with the Orpheum stock company in Philadelphia, and later appeared in "The Poor Little Rich Girl," with **Viola Dana.**

Virginia Hammond, for the past few years leading lady with **E. H. Sothern,** has joined the Vitagraph forces and is working in an unnamed picture under the direction of **Thomas Mills.**

Clay M. Greene has resigned from the Lubin Company, with whom he has been scenario editor for the past three years, and has left Philadelphia for New York.

Kate Price, the famous character woman formerly with Vitagraph, is now working on a big picture with **Arbuckle.**

Mrs. J. Stuart Blackton has been prominent at the Allied Bazaar during the past week. The novel idea for obtaining money which she originated consists of raffling 500 feet of film. The lucky winner of the raffle will have his picture taken on this film to hand down to posterity.

Fontaine Fox, J. R. Bray and **Clare S. Briggs,** famous cartoonists, are shown at work in their studios in a recent number of the Paramount Pictographs.

Arthur Hoops, playing leading parts in support of **Mme. Petrova,** has purchased a summer home on Long Island Sound, near Bayside. It is located near the gates leadng to Fort Garrison, and directly opposite the country home of **Maurice Costello.**

Mme. Petrova has written more than one hundred verses, which will appear in book form some time during the summer. **Mme. Petrova** will distribute a limited number of these volumes and will autograph each copy.

"One Cylinder Sam" is the title of the first Metro picture in which **Henry Otto** is directing **May Allison** and **Harold Lockwood.** Scenes are being taken in picturesque localities around the Thousand Islands, where there is plenty of water.

Before the elaborate screen production of "Romeo and Juliet" was begun, **Beverly Bayne,** who will be starred in this big feature with **Francis X. Bushman,** spent four weeks with a costumer, having eight costly costumes made which she will wear in the production.

Lionel Barrymore is the co-author of "The Criminal's Thumb," a three-reel Gaumont-Mutual detective drama, in which **Iva Shepard** and **Alexander Gaden** are starred. **John Reinhard, Henry W. Pemberton, Lucille Taft** and several other members of the regular Gaumont-Mutual stock company appear in support of the co-stars.

John Reinhard of the Gaumont-Mutual company is to spend two weeks with the "preparedness rookies" at the Plattsburg camp.

Gypsy O'Brien, who won success on the speaking stage in "The Devil's Garden," has joined the Vitagraph Company and is working in "The Scarlet Runner," under the direction of **Wally Van.**

The Frohman Amusement Corporation has made arrangements to produce on the screen the **William J. Locke** novel, "Jaffary." **Aubrey Smith,** the British actor, who appeared with **Marie Doro** in "The Morals of Marcus," another Locke novel, will play the title role. Others in the cast are **Eleanor Woodruff, Eric Blind, Florence Deshon, Doris Sawyer, Paul Doucet** and **Stanley Dark.**

Ernest L. Diee was killed and **George Goodrich** seriously burned by the explosion of a gasoline torch at the Jacksonville Kalem studios recently.

Two stories written by **Ouida Bergere** will appear shortly on the Pathe "Gold Rooster" program. The first, "Arms and The Woman," features **Mary Nash;** the second, "A Romantic Journey," features **William Courtney. George Fitzmaurice** directed both.

His fourteen month contract with the Vitagraph Company having expired, **John T. Kelly** has left the studios and is taking a vacation in the country.

Ivy Corse has joined the Kalem Company.

Grace Vail, who has been with the publicity department of the Gaumont studio in Jacksonville, has gone north for the summer.

Correct methods of breathing, sitting, standing and walking are being taught in the Paramount Pictographs.

In the title role of "Susie Snowflake," **Ann Pennington** appears as a musical comedy star who scandalizes the people in the little home town when she brings her New York manner to the rural community.

To get some outdoor scenes for the new **Theda Bara** picture, **Director J. Gordon Edwards** had to build an Algerian city in the grounds behind the William Fox studios at Fort Lee, N. J. It

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	85	94
Biograph Company	..	33
Famous Players Film Co...	60	100
General Film Corp., Pref...	..	40
Lone Star Corp., Com.....	22	33
Mutual Film Corp., Pref....	41	46
Mutual Film Corp., Com....	41	46
No. Am. Film Corp., Pref...	100	108
No. Am. Film Corp., Com...	40	50
New York M. P. Corp.....	37	43
Thanhouser Film Corp.....	2⅞	3½*
Triangle Film Corp.....	2⅛	3¼*
Universal Film Mfg. Co....	190	..

*Par $5.00.

States Film Company: This corporation is the producer of "The Girl and the Game." It is current gossip on LaSalle street today that 50% of the preferred stock will be retired at 110 and dividends July 1st, the balance September 1st. Fifty dollars per share is now bid for the common stock.

Mutual Film Corporation: Revenue has been reported at record figures during the past three weeks, a considerable amount of this probably due to the extraordinary receipts from the Charlie Chaplin series. The original intention was to only put out 200 of these prints; this was increased to 226 and they now have over 240. In a number of theaters where they expected to receive on the basis of $50 per print for one night, they have, in a number of instances, billed these theaters for five consecutive nights.

New York Motion Picture Corporation: Sold during the past week at a range of from 42 to 38.

Vogue Films, Incorporated: Good news comes from the Coast to the effect that the original plan, including the purchase of studio grounds in California and possibly a factory site in Chicago, will be carried through. The demand for the Vogue product is increasing each week, due largely to Ben Turpin, who is now conceded in the trade to be one of the best slapstick comedians in the U. S. Two-reel comedies are now being tried out and the demand has been instantaneous.

Thanhouser Film Corporation: We have just been advised, unofficially, of an event of some importance in connection with two companies. It is reliably stated that Thanhouser has withdrawn from the Mutual organization. The cause for this is probably due to the new percentage plan based on actual earning capacity of releases, which the Mutual is applying to all of its subsidiary manufacturing companies. It probably takes some courage to put into execution a radical move of this kind, but, if the product of this particular company is not earning according to requirements, the Mutual management is to be commended upon its action. There has been no particular change in the markets of either Mutual or Thanhouser.

extended about five blocks down a narrow street, and had mountains towering above, in the background.

Jule Power, who appears as Mrs. David Stafford in "Gloria's Romance," made her New York debut on the speaking stage in support of **Wilton Lackaye** and was later engaged by **William A. Brady** to appear with **Grace George** in "Divorcons."

"The Masked Rider," just completed, is the second Metro play featuring **Harold Lockwood** and **May Allison.** It is laid in the mountains of North Carolina.

Peggy Hyland, the popular English actress who recently came to this country, has been signed by the Vitagraph Company to appear as leading lady with **E. H. Sothern.** They are at work in a drama by **Paul West.**

Edith Storey and **Antonio Moreno** have the leading roles of "The Shop Girl," a Vitagraph Blue Ribbon feature for June 26. This is a picturization of the novel by the same name by **C. N.** and **A. M. Williamson** and was directed by **George D. Baker.**

Pauline Frederick appears as a dancer in a western mining camp in the Famous Players' adaptation of **E. Phillips Oppenheim's** story, "The World's Great Snare."

"Character Building in Children" is a late chapter in the campaign for "Better Babies" being waged in the Paramount Pictographs. In these pictures, mothers are shown how to aid the child properly in its mental and moral growth.

Alex K. Shannon of the William Fox forces in Fort Lee, N. J., has been elected president of the Fort Lee Screen Club, a newly-organized social association. In four weeks, this club has grown to a membership of 225 men.

Marcus Morarity, who plays the role of the butler in the Metro-Columbia production, "The Flower of No Man's Land," was a bugler in Sherman's army in the Civil war. Mr. Morarity is 72 years old and has been a motion picture actor for eight years.

Many of the big out-door scenes in the new William Fox picture in which **Madame Bertha Kalich** is appearing were made on the estate of **E. Drexel Godfrey, of** Redbank, N. J. Mr. Godfrey has a projecting outfit in his house and entertained the actors often with pictures in his own moving-picture show.

Little **Gretchen Hartman,** who appeared in "Mary Jane's Pa" and other plays on the speaking stage, has a grown-up part in the Metro-Rolfe production, "The Purple Lady."

Duncan McRae, who plays the male lead in "The Flower of No Man's Land," is a successful writer of plays. The Gamut Club produced his sketch, "The Woman Across the Way" recently, with **Mr. McRae** and **Minnie Dupree** in the leading roles.

Henry Kolker, leading man in the Billie Burke serial, will not remain in pictures but will return to the speaking stage this winter.

Ed Wortham, technical director of the William Fox company, which is now working at Cliffside, N. J., has achieved a record in erecting scenes. He placed seventeen sets in one day.

Guido Colucci, who plays the proprietor of the Purple Lightning Cafe in "The Purple Lady," is a native of Alexandria, Egypt.

Henry Leone, well known as a comic opera bandit of the speaking and singing stage, plays an Italian organ-grinder in **Mme. Petrova's** play, "The Eternal Question."

A fascinating little Bo-Peep view of Edna Goodrich, the Morosco star.

Mabel Taliaferro, now in Metro pictures, is a writer of distinction. She has contributed often to *The Smart Set, The Black Cat,* and other periodicals.

Elizabeth Le Roy, who appears in "Notorious Gallagher," played with **Viola Allen** in the stage production of "The White Sister."

Marguerite Skirvin has the role of a western girl in the Metro-Rolfe play, "The Quitter," starring **Lionel Barrymore. Miss Skirvin's** home is in Oklahoma and she learned to ride wild horses there.

Clifford Bruce, who played the reporter hero in "The Fourth Estate," is again with the Fox players and will be featured in other productions.

Charles C. O'Hara has finished the first of ten comedies for the Huntington Film Company. Other players in the cast are **Billy Bowers, F. A. Wade, Harry Robinson, Tommy Mulius** and **Edgar Scudder.**

Alexander Pantages, the western vaudeville magnate, is soon to begin the production of film comedies. These comedies, whose leading player has not been announced, will be released on the Pantages Vaudeville circuit.

Donald Brian will soon be seen on the screen in a Famous Players production.

Henrietta Goodwyn, who closed her stock at the Elsmere, Bronx, will be featured in motion pictures.

Harris Gordon, who recently left the Thanhouser Company, is back in New York after a trip to Florida.

Max Karger, general manager of Metro productions, is a violinist and was a member of the Metropolitan Opera House orchestra for several years.

Courtney Foote and **Elliott Dexter** have signed contracts to appear on the screen for one year under the Morosco banner.

Charmine Mayfield and **Garry McGarry** are two of the latest additions to Vitagraph's staff of players.

Maurice Tourneur is making preparations for filming an all-star World feature under the supervision of **William A. Brady.**

Barney Bernard and **Jennie Moskowitz,** late of "Potash and Perlmutter in Society" are to appear in several pictures for Vitagraph.

"Tess of The Storm Country," the Famous Players' success, featuring **Mary Pickford,** is being shown at the Strand theater, New York, instead of "The Evil Thereof," first booked.

E. W. Sweigert, exchange manager of the International Film Service, Inc., at Philadelphia, was married on June 7 to **Miss Marjorie E. Hall,** also of Philadelphia.

Director Marshall Neilan and a company of Selig players have arrived in New York City, where they will film special scenes for "The Prince Chap." **Bessie Eyton,** who heads the company, is making her first trip to New York.

"The Girl Phillipa," **Robert W. Chambers'** latest story, is to be filmed by the Vitagraph Company with **Anita Stewart** in the title role. **S. Rankin Drew** is directing.

"Where Love Is," an adaptation of the **William J. Locke** novel, has been begun at the Edison studio, with **Ann Murdock** and **Henry Stanford** in the leading roles. **Leonie Flugarth, Mabel Trunnelle** and **Bigelow Cooper** are in the supporting cast.

Alice Lindahl, principal feminine support of **Margaret Anglin** in "A Woman of No Importance," is to head a motion picture of her own, to be known as the Alice Lindahl Photoplays Company.

Owen Moore and **Hazel Dawn** are to be co-starred soon in a Famous Players production of a screen version of a famous stage success, the title as yet not announced.

Frank Shaw, who has been looking after the details of the advertising and publicity of the news service department of the Vitagraph, has been officially appointed to the position of manager of the reorganized department.

PACIFIC COAST NOTES

George Elwell, the boy actor of the Ince forces, who played the office boy in "The Raiders," appears as a negro jockey in the current Triangle play in which **Frank Keenan** is being starred under the direction of **Reginald Barker.**

Wilfred Lucas' next Fine Arts-Triangle play, written especially for him by **Mary O'Connor,** deals with the lumbering region of the west.

Mae Marsh is said to have given an unusually good performance as the little Irish peasant girl in a forthcoming Triangle release.

"Purity," the six-reel American allegorical picture, featuring **Audrey Munson,** is to be released July 17. **Miss Munson** is now working in her second picture, "The Gem of the Western Seas," written by **William Pigott.**

Lillian Gish is completing her star part in the symbolic Fine Arts drama, which **Director William Christy Cabanne** is staging. **W. E. Lawrence** and **Olga Grey** play prominent parts in her supporting cast.

Jessie Arnold, with the Western Universal company, is devoting her spare time to writing short stories for an eastern publishing company.

Thomas Chatterton, hero of "The Secret of a Submarine," is being "done in oils" by **Montefiore Mordecai,** an artist in Washington, D. C.

Rollin S. Sturgeon, director-general of the western Vitagraph, has gathered together 20 expert divers and swimmers to take part in the realistic ship-wreck scenes he is incorporating into his six-reel feature, "Through the Wall," the detective play by **Cleveland Moffett.**

The "Social Pirates" series having been completed, **Ollie Kirky** has left the Glendale studios and is playing comedy leads in pictures at the Kalem Hollywood studios.

"A Million for Mary," written by **Aaron Hoffman,** will be the comedy in which **Kolb** and **Dill,** the famous stage comedians, make their debut in Mutual pictures. **May Cloy** plays the leading feminine role.

Eugenie Forde plays the role of a siren in the six-reel American picture featuring **Audrey Munson.**

Tom Chatterton, hero of "The Secret of the Submarine," for a recent episode of the serial crossed hand over hand along a cable stretched over a chasm two hundred feet wide. After that, he was buried to his neck in quicksands and then pulled out.

Crane Wilbur, the David Horsley star, is appearing at present only in two-reel pictures, released on the Mutual program.

H. O. David, vice-president and general manager of the Universal Film Company, has returned to Universal City after spending the past ten weeks in New York on business.

Dorothy Phillips is writing a five-reel Bluebird feature entitled "Conscience," in which she will star.

Jack Kerrigan has returned to Universal City after spending two weeks in Colterville, Cal., where he worked in "The Beckoning Trail," a five-reel Bluebird feature written by **F. McGrew Willis.**

Carol Halloway of the Beauty-Mutual studios, was formerly in musical comedy with **Mitzi Hajos.**

Corinne Griffith has as yet never seen herself on the screen outside of projection room "runs." She declares she is afraid to venture into a theater where her pictures are shown lest someone in the audience recognize her.

George Melford, the Lasky director, is back at the studio after his vacation.

Alan Forrest, who has been playing leads with the Lubin Company, is now with American at Santa Barbara.

"Somewhere in France," **Richard Harding Davis'** last story, is to be made into a picture play by **Thomas H. Ince.** The story was first published in *The Metropolitan Magazine.*

Lois Weber has returned to Universal City after a month's vacation, part of which she spent in New York. While on her trip, she began work upon the scenario of a multiple reel production soon to be filmed at Universal City.

Eugene B. Lewis, who recently came to the Pacific Coast from New York to write feature scenarios, has been made head of the Universal City scenario department.

Miss Elsie M. Callaghan, daughter of the late Port Warden of New York City, and sister of the well-known Secret Service Agent **Thomas J. Callaghan,** has been added to the executive staff at the Horsley-Mutual studios as private secretary.

For use in scenes of the Fine Arts picturization of **Bret Harte's** "In the Carquinez Woods," **Director Allan Dwan** s cured from a valuable collection a copy of *The California Chronicle,* published in 1856. This paper is valued at $50.00 by the owner.

The title of the Fine Arts play first called "The Dope Fiend" has been changed to "Drugged Hopes." **Tully Marshall** and **Norma Talmadge** are featured, **Marshall** as an artist who becomes a dope fiend, **Miss Talmadge** as his model, who eventually saves him.

In the **Mae Marsh-Robert Harron** Triangle play, which is laid in Ireland, **Director Paul Powell** introduces a beautiful and fantastic fairy scene when the story is told of a troublesome fairy who comes out on fine evenings at sunset and bathes in the afterglow.

George Stone, the five-year-old Fine Arts player, has been borrowed by the Ince Santa Monica studio to appear prominently in a Kay Bee-Triangle play with **W. S. Hart.**

A forest fire that is pictorially beautiful and very realistic, was staged last week by **Allan Dwan** for scenes in **Bret Harte's** "In the Carquinez Woods."

Clara Turner, formerly on the speaking stage, is in motion pictures in Universal City.

William S. Hart recently acted as host to a party of players from the Fine Arts studio, at his home in Hollywood. The affair, an informal dinner, gave rise to several exhibitions of talent. **Hart** rendered a dramatic reading, and his sister, **Miss Mary Hart,** an authoress of note, contributed a number of delightful humorous recitations.

A mammoth church "set"—occupying virtually the entire floor space on one of the stages at Ince's Culver City studios, is being used this week for scenes in the current Triangle play, by **C. Gardner Sullivan,** in which **Frank Keenan** is appearing under the direction of **Reginald Barker.**

Vivian Martin, now in Pallas-Morosco pictures, made her debut on the speaking stage when a child in the title role of "Peter Pan," under **Charles Frohman's** management. Later she appeared in "Officer 666," "The Marriage Game," and "The High Cost of Loving."

A vivid scene in "The Siren of the Jungle," a two-act Centaur-Mutual drama starring **Margaret Gibson** and **William Clifford,** shows a lion attacking a child. The scene was taken by a special double-exposure camera. Twelve lions, six leopards and a number of elephants appear in the scenes of the play.

Helen Holmes and her company of Signal-Mutual players, now touring Hawaii in search for locations for scenes in "The Diamond Runners," a forthcoming five-act Mutual Star production, in which she is the featured player, when last heard from were within a few miles of Mauna Lea, Honolulu's famous volcano.

Director Heffron staged a real and exciting fox hunt for one of the scenes in "The Valiants of Virginia," the coming Selig V. L. S. E. release. In it **Kathlyn Williams** has an opportunity to show her skill in horsemanship.

Al W. Filson has renewed his contract with the Selig Polyscope Company for another year.

George Foster Platt, the Lasky scenario editor, has recovered from the injuries received in the automobile accident in which **Clifford H. Stagg** and **Malcolm Strong** were killed, and will soon resume his duties at the studio.

In his latest picture, "The King O' Make Believe," a two-reel Centaur feature, **Crane Wilbur,** star and author, plays the role of motion picture star. When the story was completed, Mr. Wilbur stated that it was the most difficult part he had ever shouldered.

CHICAGO GOSSIP

R. R. Nehls, general manager of the American Film Company, spent the past two weeks in New York, in consultation with the officials of the Mutual Film Corporation. He was accompanied by **Mrs. Nehls.**

In "The Little Musketeer," **Henry B.** Walthall has a dual role, that of two brothers. Each brother thinks the other guilty of a crime and tries to shield him.

Harris Dickson, author of the "Ole Reliable" stories and others, entertained **Director Colin Campbell** and his Selig players in Vicksburg for scenes in "The Crisis," at a real Southern dinner.

Members of the Selig players in the cast of "The Crisis" who returned to the Chicago studio are **Eugenie Besserer, Cecil Holland, Matthew Snyder, Leo Pierson** and **George Fawcett.**

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-12	The Spirit Awakened	Biograph	1,000
D	6-12	Social Pirates, No. 12	Kalem	2,000
C	6-12	Otto, the Cobbler	Lubin	1,000
T	6-12	The Selig-Tribune, No. 47	Selig	1,000
D	6-12	The Two Orphans	Selig	3,000
C	6-12	Her Loving Relations	Vitagraph	1,000

Tuesday.

D	6-13	The Man in the Street	Edison	3,000
C	6-13	Putting It Over	Essanay	2,000
C	6-13	The Bachelors' Alliance	Kalem	1,000
D	6-13	The Avenger	Lubin	2,000

Wednesday.

D	6-14	The Charge of the Light Brigade	Edison	1,000
C	6-14	Canimated Nooz Pictorial No. 11; Scenic	Essanay	1,000
C		The Alaskan Mouse Hound	Kalem	1,000
C	6-14	Liberty Belles	Biograph	3,000

Thursday.

D	6-15	Sons of the Sea	Lubin	3,000
T	6-15	The Selig-Tribune, No. 48	Selig	1,000
C	6-15	Hungry Hearts	Vim	1,000

Friday.

C	6-16	The Stenographer's Strategy	Kalem	1,000
D	6-16	An Old Man's Folly	Knickerbocker	3,000
C	6-16	The Raid	Vim	1,000
C	6-16	Harold and the Nurse Girl	Vitagraph	1,000

Saturday.

D	6-17	The Promise Land	Essanay	3,000
D	6-17	A Race Through the Land	Kalem	1,000
C	6-17	Hubby Puts One Over	Lubin	1,000
D	6-17	The Cowpuncher's Peril	Selig	1,000
D	6-17	Ashes	Vitagraph	3,000

Monday.

D	6-19	A Misunderstood Boy	Biograph	1,000
D	6-19	Social Pirates, No. 13	Kalem	2,000
C	6-19	Otto's Legacy	Lubin	1,000
T	6-19	The Selig-Tribune, No. 49	Selig	1,000
D	6-19	The Reprisal	Selig	3,000
C	6-19	Stung	Vitagraph	1,000

Tuesday.

D	6-20	The Reformers	Biograph	1,000
D	6-20	Out of the Ruins	Edison	3,000
D	6-20	The Girl at the Curtain	Essanay	2,000
C	6-20	Title Not Reported	Kalem	

Wednesday.

D	6-21	The Pied Piper of Hamelin	Edison	1,000
C	6-21	The Fable of "The Undecided Brunette"	Essanay	1,000
C	6-21	Title Not Reported	Kalem	

Thursday.

D	6-22	Love Is Law	Lubin	1,000
T	6-22	The Selig-Tribune, No. 50	Selig	1,000

Friday.

C	6-23	Her Great Invention	Kalem	1,000
D	6-23	The Ancient Blood	Knickerbocker	3,000
C	6-23	For Better or Worse	Vim	1,000
C	6-23	Curfew at Pokey Center	Vitagraph	1,000

Saturday.

D	6-24	A Little Volunteer	Essanay	3,000
D	6-24	Title Not Reported	Kalem	
C	6-24	Persistency	Lubin	
D	6-24	Taking a Chance	Selig	1,000
D	6-24	Underneath the Low Down	Vitagraph	3,000

V. L. S. E. Program

	6-8	Hearst-Vitagraph No. 46	Vitagraph	1,000
	6-12	The Redemption of Dave Darcey	Vitagraph	5,000
	6-12	That Sort	Essanay	5,000
	6-12	Kernel Nutt in Mexico	Vitagraph	1,000
	6-13	Hearst-Vitagraph, No. 47	Vitagraph	1,000
	6-16	Hearst-Vitagraph, No. 48	Vitagraph	1,000
	6-19	The Man Behind the Curtain	Vitagraph	5,000
	6-20	Hearst-Vitagraph, No. 49	Vitagraph	1,000
	6-23	Hearst-Vitagraph, No. 50	Vitagraph	1,000

Mutual Program

Monday.

D	6-12	Convicted for Murder	American	2,000
C	6-12	Real Estaters	Falstaff	1,000
D	6-12	The Secret of the Submarine, No. 6	American	2,000

Tuesday.

D	6-13	Brothers Equal	Thanhouser	2,000
C	6-13	Love, Burglars and a Bull Dog	Vogue	1,000

Wednesday.

T	6-14	Mutual Weekly, No. 76	Mutual	1,000
C	6-14	Billy Van Deusen's Eggs-Spensive Adventure	Beauty	1,000
S	6-14	See America First, No. 40	Gaumont	700
T	6-14	Kartoon Komics, No. 40	Gaumont	300

Thursday.

D	6-15	The Widow of Dreams	Thanhouser	3,000

Friday.

D	6-16	The Sheriff of Plumas	Mustang	2,000
C	6-16	Jerry and the Moonshiners	Cub	1,000

Saturday.

D	6-17	The Star of India	Centaur	2,000
C	6-17	Doughnuts	Falstaff	1,000

Sunday.

C	6-18	Pedigrees, Pups and Pussies	Beauty	1,000
C	6-18	Delinquent Bridegrooms	Vogue	1,000
T	6-18	Reel Life	Gaumont	1,000

Monday.

D	6-19	The Gentle Conspiracy	American	2,000
D	6-19	The Secret of the Submarine, No. 7	American	2,000

Tuesday.

C	6-20	Ruffhouse	Vogue	1,000

Wednesday.

T	6-21	Mutual Weekly, No. 77	Mutual	1,000
C	6-21	The House on Hokum Hill	Beauty	1,000
S	6-21	See America First, No. 41	Gaumont	700
T	6-21	Kartoon Komics, No. 41	Gaumont	300

Thursday.

D	6-22	The Criminal Thumb	Gaumont	3,000

Friday.

D	6-23	A Modern Knight	Mustang	2,000
C	6-23	Jerry's Elopement	Cub	1,000

Saturday.

D	6-24	A Siren of the Jungle	Centaur	2,000

Sunday.

C	6-25	The Day's Work	Beauty	1,000
C	6-25	The Iron Mit	Vogue	1,000
T	6-25	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	6-12	Their Awful Predicament	Nestor	1,000
D	6-12	Peg o' the Ring, No. 7	Universal	2,000

Tuesday.

D	6-13	The Melody of Love	Gold Seal	3,000
	6-13	No Release This Week	Rex	
D	6-13	Her Wonderful Secret	Imp	1,000

Wednesday.

D	6-14	When the Wolf Howls	Rex	1,000
C	6-14	How Stars Are Made	L-Ko	2,000
T	6-14	Animated Weekly, No. 24	Universal	1,000

Thursday.

D	6-15	Her Soul's Song	Laemmle	2,000
C	6-15	Betty's Hobo	Big U	1,000
C	6-15	Professor Wiseguy's Trip to the Moon	Powers	500
E	6-15	Little Journeys in Scenic Japan	Powers	500

Friday.

D	6-16	The Devil's Image....Imp	2,000
C	6-16	The Golden Boots....Victor	1,000
C	6-16	Almost a Widow....Nestor	1,000

Saturday.

D	6-17	A Railroad Bandit....Bison	2,000
	6-17	No Release This Week....Powers	
C	6-17	Love Quarantined....Joker	1,000

Sunday.

D	6-18	The Finer Metal....Rex	2,000
C	6-18	Romance at Random....Laemmle	1,000
C	6-18	A College Boomerang....Imp	1,000

Monday.

C	6-19	"Wanted, A Husband"....Nestor	1,000
D	6-19	Peg o' the Ring, No. 8....Universal	2,000

Tuesday.

D	6-20	The False Part....Gold Seal	2,000
D	6-20	The Grip of Crime....Big U	1,000
C	6-20	His Picture....Imp	1,000

Wednesday.

D	6-21	The Scarlet Mark....Victor	2,000
C	6-21	The Jailbird's Last Flight....L-Ko	1,000
T	6-21	Animated Weekly, No. 25....Universal	1,000

Thursday.

D	6-22	Behind the Secret Panel....Imp	3,000
C	6-22	The Young Sleuths....Powers	1,000

Friday.

C	6-23	The Heart Recker....Imp	1,000
D	6-23	The Rosary....Rex	1,000
D	6-23	What Could the Poor Girl Do?....Nestor	2,000

Saturday.

D	6-24	The Ghost of the Jungle....Bison	2,000
C	6-24	The Fall of Deacon Stillwaters....Joker	1,000

Sunday.

D	6-25	The Fool....Rex	2,000
C	6-25	Dirty Work in a Beanery....L-Ko	1,000
D	6-25	The Rogue With a Heart....Laemmle	1,000

Miscellaneous Features

The City of Illusion....Ivan Film		5,000
The Battles of a Nation....American Cor. Film		6,000
The Woman Who Dared....California M. P.		7,000
The Awakening of Bess Morton....Jos. W. Farnham		5,000
Marvelous Maciste....Hanover Films		6,000
Should a Baby Die....Hanover Films		5,000
Prohibition....Prohibition Film		5,000
My Country First....Terriss Film		6,000
The Pursuing Vengeance....Unity Picture Corporation		5,000
Her Husband's Wife....Ivan Film		5,000
Charlie Chaplin's Burlesque on Carmen....Juvenile Film		2,000
Casey's Dream....Reserve Photoplays		1,000
The World War in Kidland....Juvenile Film		1,000
A Chip Off the Old Block....Juvenile Film		1,000
Chip's Elopement....Juvenile Film		1,000
Chip's Backyard Barnstormer....Juvenile Film		2,000
Chip's Rivals....Juvenile Film		1,000
For Sale—a Daddy....Juvenile Film		1,000
How Britain Prepared....Patriot Film		5,000

Bluebird Photo-Plays, Inc.

5-1	Crippled Hand	5,000
5-8	The Gilded Spider	5,000
5-15	Elusive Isabel	5,000
5-22	A Son of the Immortals	5,000
5-29	Naked Hearts....Bluebird	5,000
6-5	The Eye of God....Bluebird	5,000
4-16	The Great Problem	5,000
6-19	The Three Godfathers....Bluebird	5,000

Fox Film Corporation

Released Week of

Apr. 24	The Man of Sorrow	5,000
Mar. 27	A Wife's Sacrifice	5,000
Apr. 3	Blue Blood and Red	5,000
Apr. 10	Slander	5,000
4-17	A Modern Thelma	5,000
4-24	A Man of Sorrow	5,000
5-1	Blazing Love	5,000
5-8	The Eternal Sapho	5,000
5-15	Sins of Men	5,000
5-22	Battle of Hearts	5,000
5-29	The Spider and the Fly....Fox	5,000
6-5	Hypocrisy....Fox	5,000
6-12	Where Love Leads....Fox	5,000
6-17	East Lynne....Fox	1,000

International Film Service, Inc.

5-22	The Mysteries of Myra, No. 5	2,000
5-29	The Mysteries of Myra No. 6	2,000
6-5	The Mysteries of Myra No. 7	2,000
6-12	The Mysteries of Myra, No. 8	2,000
6-19	The Mysteries of Myra, No. 9	2,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain....Kleine	5,000
Feb. 9	When Love Is King....Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong....Edison	5,000
Feb. 16	The Scarlet Road....Kleine	5,000
Feb. 23	At the Rainbow's End....Edison	5,000
Mar. 1	The Mishaps of Musty Suffer....Kleine	10,000
5-22	Gloria's Romance....Kleine	40,000

Metro Features.

Released week of

5-8	Sweet Charity....Metro-Drew	1,000
5-15	Symphony in Coal....Metro-Drew	1,000
5-22	One On Henry....Metro-Drew	1,000
5-22	Notorious Gallagher....Metro	5,000
5-29	The Jones' Auto....Metro-Drew	1,000
5-29	The Scarlet Woman....Metro	5,000
6-5	Dorian's Divorce....Metro	5,000
6-12	The Masked Rider....Metro	1,000
6-19	The Flower of No Man's Land....Metro	5,000

Mutual Master-Pictures.

Released week of

4-20	Master Shakespeare, Strolling Player....Thanhouser	5,000
4-24	The Conscience of John David....Centaur	5,000
4-27	The Stain in the Blood....Signal	5,000
5-4	Lying Lips....American	5,000
5-1	The Quality of Faith....Gaumont	5,000
5-8	The Overcost....American	5,000
5-8	Her Father's Gold....Thanhouser	5,000
5-15	The Isle of Love....Gaumont	5,000
5-18	The Courtesan....American	5,000
5-22	Nancy's Birthright....Signal	5,000
5-26	The Reclamation....American	5,000
5-29	The Man From Manhattan....American	5,000
6-1	Other People's Money....Thanhouser	5,000
6-5	Whispering Smith....Signal	5,000
6-8	Soul Mates....American	5,000
6-12	The Inner Struggle....American	5,000
6-15	Abandonment....American	5,000
6-19	The Wasted Years....Centaur	5,000

Paramount Features.

Released week of

5-29	The Murderous Moros of Minudanao....Paramount-Burton Holmes	1,000
5-29	Paramount-Pictographs Weekly Magazine....Paramount	1,000
6-1	The Gutter Magdalene....Lasky	5,000
6-5	The Evil Thereof	5,000
6-5	Paramount-Pictographs Weekly Magazine....Paramount	120
6-5	Visiting the Sultan of Sulu....Paramount-Burton Holmes	1,000
6-8	The Making of Maddalena....Morosco	5,000
6-12	The Penal Colony of Palawan....Paramount-Burton Holmes	1,000
6-12	Paramount Pictographs Weekly Magazine....Paramount	1,000
6-12	Silks and Satins....Famous Players	5,000
6-15	Destiny's Toy....Famous Players	5,000
6-19	The Clown....Lasky	5,000
6-19	Paramount-Pictographs Weekly Magazine....Paramount	1,000
6-22	Colonel Heeza Liar and the Bandits....Paramount-Bray	1,000
6-22	Susie Snowflake....Famous Players	1,000

Pathe.

Released Week of

6-19	The Iron Claw, No. 17....Pathe	2,000
6-19	Who's Guilty, No. 7....Pathe	2,000
6-19	Luke's Fatal Flivver....Pathe	1,000
6-19	From Kitchen Mechanic to Movie Star....Pathe	500
6-19	Japan's Ancient Capital—Nara—Colored....Pathe	500
6-19	A Matrimonial Martyr—Colored....Pathe	5,000
6-19	Pathe News, No. 50....Pathe	1,000
6-19	Pathe News, No. 51....Pathe	1,000

Red Feather Productions.

Released Week of

5-8	A Huntress of Men	5,000
5-15	A Youth of Fortune	5,000
5-22	Half a Rogue	5,000
5-29	The Iron Hand....Red Feather	5,000
6-5	The Madcap....Red Feather	5,000
6-12	What Love Can Do....Red Feather	5,000
6-19	The Man From Nowhere....Red Feather	5,000

Triangle Film Corporation.

Released week of

4-30	The Beggar of Cawnpore....Kay-Bee-Triangle	6,000
5-7	The Good Bad Man....Fine Arts-Triangle	5,000
5-7	The No-Good Guy....Kay-Bee-Triangle	5,000
5-28	Mr. Goode, the Samaritan....Fine Arts-Triangle	5,000
5-28	The Market of Vain Desire....Kay-Bee-Triangle	5,000
6-11	Sorrows of Love....Kay-Bee-Triangle	5,000
6-11	Reggie Mixes In....Fine Arts-Triangle	5,000
6-18	An Innocent Magdalene....Fine Arts-Triangle	5,000
6-18	The Dividend....Kay-Bee-Triangle	5,000
6 25	A Wild Girl of the Sierras....Fine Arts-Triangle	5,000
6-25	The Apostle of Vengeance....Kay-Bee-Triangle	5,000

World Features.

Released week of

5-1	The Feast of Life....Paragon	5,000
5-1	The Twin Triangle....Equitable-Balboa	5,000
5-8	Her Maternal Right....World	5,000
5-15	Sudden Riches....World	5,000
5-22	Tangled Fates....World	5,000
5-29	The Other Sister....World	5,000
6-5	The Woman of It....World	5,000
6-12	The Crucial Test....World	5,000
5-29	Fate's Boomerang....World	5,000
6-5	His Brother's Wife....World	5,000
6 12	Perils of Divorce....World	5,000
6-19	La Boheme....World	5,000

Brief Stories of the Week's Film Releases

General Program

Pay Dirt—(Five Reels)—Knickerbocker—June 18.—Featuring Henry King. The Easterner, a young miner, digs for gold by the day and gambles by night. Moll, a woman of the camp, takes an interest in him and tries to break him of the habit of his ruin. She finally gets his promise to quit gambling. Kate Gardner, a girl of the west, is loved by Bill Turner, a miner, loves him and later saves his life when he is about to be lynched by a mob at the command of the jealous Turner. The Easterner learns that Moll is his mother and because he refuses to disown his mother, Doris Wendell, daughter of a wealthy landowner, breaks her engagement with him. His passion to gambling proves too strong and he bets his claim. As he loses Oby, a half-wit who haunts the camp, snatches away the table, jumbling the cards. Gardner strikes him down and his memory returns and he recognizes Gardner as the man who robbed him years before and he shoots him. Dying, Gardner admits that Kate is Oby's daughter and, reunited with her father, Kate marries the Easterner.

A Misunderstood Boy—Biograph Reissue—June 19.—Featuring Lillian Gish, Robert Harron, Lionel Barrymore and Kate Bruse. Everything he did seemed to be misconstrued, except by the little lady he loved. The town roisterers made fun of her and his love. That made trouble and the chief vigilante believed him the cause of it all. So he was "in wrong" all around. The girl's father also sided with the opinion of the world and sent both the boy and girl away. Mother was on a visit at the time, and therein the need of such a one at home was proved, for once back she sent the father out to bring them home again. The boy in the gold hills had been misunderstood again. Marauding merchants had left their victim on the mountain pass and the boy, coming on the scene, was again accused, but the lie in the end destroyed itself.

Otto's Legacy—Lubin—June 19.—Featuring Davy Don. Otto Finnegan, a bricklayer, receives a legacy of gold coins and as the bank is closed he conceals the gold in a hollowed brick, which he buries in a vacant lot. Two sons of a policeman dig up the brick and hold Otto at bay while they make their getaway. A mason loading bricks from a pile in the same yard throws the gold brick in with the rest and before Finnegan can have the boys arrested the brick is built into the walls of a chicken house. He hires an automobile and drives it through the wall of the chicken house and the owner, enraged, knocks him out with one of the bricks. He is taken home and when seized with a chill his wife warms his feet with a hot brick, which happens to be the gold one, and when he awakens and finds it he clasps his wife to his breast and tells her for the first time of his sudden riches.

The Reprisal—(Three Reels)—Selig—June 19.—Featuring Fritzi and Jack Pickford. A review appears elsewhere in this issue.

The Reformers—(Two Reels)—Biograph Reissue—June 20.—Featuring Mae Marsh and Robert Harron. Behold in this film the uplifter, a peculiarity of the human species, quite convinced that all that is, is wrong. Forth to the uplift he minds everybody's business but his own, until that business is as clean, pure and spotless as himself. Verily in these later days is there no school of art named "minding one's business?"

The Girl at the Curtain—(Two Reel)—Essanay Reissue—June 20.—Featuring Francis X. Bushman and Beverly Bayne. To Warren Bradley, a young attorney, half of an immense fortune is left, provided he marry a distant relative, a girl he has never seen. He is content, but, it seems, the girl is not. Mary Burns, a pretty country school teacher, refuses even to see him. Reverses, however, make her agree. She insists that they be married with a curtain between them, so that neither shall see the other. They separate immediately. Later she decides to get first hand experience as a business woman and goes to work as a stenographer for Warren Bradley under an assumed name. After a few months Bradley deplores his marriage, having fallen in love with his stenographer.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

She returns the affection but thinks he is in love with a society woman. When he dictates a letter to Mary Burns asking her to divorce him, she can stand it no longer and reveals her identity. Warren tells her the real reason for wanting a divorce and both are happy.

The Fable of the Undecided Brunette—Essanay—June 21.—A dark-eyed maiden was being rushed by two candidates, one a cheap man, the other a provider. The cheap man was trench broke and could be kept busy changing the records on the phonograph. The provider was a financial featherweight. The brunette was up a stump when it came to making a choice. She could not bring herself to lean against a stingy old thing who never unbuckled. If she married the provider he would giver her everything he owned, but what he owned you could put in a steamer trunk. Auntie's advice was for girlie to center her affections on some tractable person who was neither a prospective pauper nor a close-fisted clam. Brunette falls desperately in love with a general manager of set habits and calm untheatrical generosity, who put things on a business basis.

MORAL—It is necessary to make a few purchases both before and after marriage.

Love's Law—(Three Reels)—Lubin—June 22.—Featuring Adda Gleason and C. E. Van Auker. According to the custom of the Pueblo Indians, the tribunal oath is taken never to marry outside of the tribe. Wi-ni-ne-ma, daughter of a Pueblo chief, meets the son of the Hopi chief and they become interested in each other, but Ni-a-wa-ca, who is in love with the girl, drives Set-ta-wa off the reservation and takes Wi-ni-ne-ma home. Shortly after the chief's son takes the tribunal oath and is sent off to college. At the same time Ni-a-wa-ca and Wa-ni-ne-ma take their tribunal oath and also leave for college. In the year of their graduation Wa-ni-ne-ma and Set-te-wa have fallen in love, but Ni-a-wa-ca informs her father of the affair and he takes her from college. However, after much hardship the lovers make their getaway and are married.

The Ancient Blood—(Three Reels)—Knickerbocker Star Feature—June 23.—Featuring Virginia Norden and Neal Hardin. This story deals with the unforeseen consequences arising from the marriage of an Englishman of noble birth to a halfbreed mountain girl. Reviewed elsewhere in this issue.

A Traitor to Art—(Three Reels)—Essanay—June 24.—Featuring Ann Kirk, Edward Arnold, Hugh Thompson and Marion Lydston. Brenda Adams and Arthur Synott, small town sweethearts, become engaged. She goes to the city, however, to pursue her art studies. Some years pass and she makes but little progress. Blount, an eccentric artist with whom she works, persuades her to pose as Cleopatra. Pancha, who loves him, is enraged. Synott, now a minister, seeks Brenda, as he has received an excellent call and requires a wife at the city church. They marry and she gives up the Bohemian life. Pancha has seen the painting and is sure Blount is in love with its original. She slashes it to shreds. Brenda, in great fear because her minister husband has decided to visit the exhibition, goes to his studio to destroy the painting. Blount discovers her and the ruined work. He threatens arrest—but offers a way out. She leaves to think it over and Pancha sees her depart. In a jealous fury she kills both Blount and herself.

Persistency—Lubin—June 24—Featuring Octavia Handworth, Thurston Hall and Florence Williams. John Hallett, a well-to-do man about town, meets Dorothy McLean and immediately makes violent love to her, but she, knowing of his convivial habits, repulses him, but he continues his unwelcome attentions. In despair Dorothy goes to the seashore with her aunt, but she is closely followed by John, where his assaults upon her heart become more persistent and her refusals more emphatic. Dorothy and her aunt return to the city and he follows. Then it occurs to him that perhaps the better way to win the young lady's affections would be to call at her home and present his card. This he does that evening dressed in his best, and he seems so different from the "fresh" individual she has known before that Dorothy capitulates and permits the inevitable embrace and kiss.

Taking a Chance—Selig—June 24.—Featuring Tom Mix and Victoria Forde. Tom Manton, a cowboy on the ranch of William Saunders, is in love with Flo, Saunders' daughter, who is not in favor of the match. Henry Weir, a crook, tries to sell Saunders an automobile, and Weir takes Flo out for a ride. Tom learns that Weir is wanted by the authorities. Meantime Weir endeavors to make love to Flo, who escapes, meets Tom and tells him of Weir's actions. Tom chases Weir in his auto; rides alongside and jumps to the top of the automobile where he is taken into town by Weir. When at the railroad station Weir jumps from the car and tries to escape, he is confronted by the cowboy. Saunders has so much admiration for Tom that he gives his consent to the marriage of Tom and Flo.

Selig-Tribune No. 45—June 5.—German and Irish societies join in huge parade and bazaar in an effort to raise $100,000 for war sufferers, San Francisco, Cal.; fifty girls narrowly escape death when large motion picture film exchange is destroyed by fire, Detroit, Mich.; thousands of Sinn Feiners parade through Sackville street prior to the rebellion, Dublin, Ireland; Boy Scouts give practical demonstration of what they can do in bridge building, Rivergrove, Ill.; members of Cabinet and Congress will inspect this gigantic

Looking ahead at new Vitagraph dramas. At the left, "The Man Behind the Curtain"; center, "Ashes"; at right, "The Redemption of Dave Darcey."

machine which flew with two passengers from New York to Washington, 225 miles in 187 minutes, Washington, D. C.; General and Mrs. Leonard Wood entertain society folks at annual garden party for the benefit of the Army Relief Society, Governor's Island, N. Y.; Dario Resta wins the sixth International Sweepstake at Indianapolis, Ind.

Selig-Tribune No. 46—JUNE 8.—Pupils of the Sargent school of Cambridge enjoy a day's outing on Baker's Island, Mass.; for the benefit of the G. A. R. veterans in the Memorial Day parade a military field hospital is established for the first time within the city limits, Grant Park, Chicago, Ill.; President Wilson speaks to the crowds gathered to honor the memory of the dead soldiers at Arlington National Cemetery, Arlington, Va.; eclipsing anything of its kind ever seen in the world, at any time, Chicago, Ill., puts into its streets 200,000 enthusiasts who march for Preparedness; enormous crowd witnesses a solemn procession in commemoration of the sinking of the Lusitania, London, England; models pose in attractive gowns and bathing suits at the Fashion Show at Madison Square Garden, New York, N. Y.

Hungry Hearts—VIM—JUNE 15.—Featuring Plump and Runt. Plump and Runt, artists, find that the combined results of their efforts in colors do not pay even for the hire of their pretty model. However, an angel appears in the person of an old connoisseur, who offers them a large sum of money for a finished picture of the model. The old chap's too evident admiration of the girl's shape arouses Plump's jealousy and in a rage he slashes the canvas to bits, thus ruining their opportunity of getting the greenbacks. Attracted by their door sign, a wealthy widow commissions Plump to paint her portrait. Plump tries, but her attempts at lovemaking disgust him and he leaves the work for Runt to finish. Runt, with an eye to the widow's wealth, makes hay while the sun shines and wins her hand, leaving the poor but pretty model for Plump. The tables are turned when it is discovered that the little girl is an heiress and her fat hero is happy, possessing both wealth and beauty, while poor Runt finds that he has tied himself to a muchly over-rated piece of second hand femininity.

The Raid—VIM—JUNE 16.—Featuring Pokes and Jabbs. Pokes loses his suit in a poker game and clad only in his undershirt and pants he is forced to seek refuge in flight. He steals a policeman's coat and hat and wends his way back to the clubroom. When he bursts into the clubroom in the policeman's uniform his fellow members dive pell mell through the window, leaving all the money on the table. Pokes cannot find his clothes, so takes the money in payment for his lost attire and starts for home. On his way he passes a saloon where Jabbs is engaged in an altercation. In the fight Jabbs loses his hat and Pokes wears it away in glee. He puts the money in the hatband and when he arrives home he puts the hat on a burning gas bracket. His wife throws it out the window and Jabbs, who is passing, recognizes his hat and takes it home. The next morning when Pokes discovers the hat is gone he has a hot time in trying to recover it.

An Old Man's Folly—(THREE REELS)—KNICKERBOCKER—JUNE 16.—Featuring Daniel Gilfeather. Mrs. Judson misses her diamond necklace and engages a private detective, who discovers that Judson has given the jewels to an adventuress. The detective visits the woman and is held up by her companion, a crook, who suggests that they get money from Judson. Accordingly Stella, the banker's daughter is kidnaped. Her sweetheart mistrusts the detective and acts independently. He discovers the plot, learns where Stella is, and, with the aid of the police, rescues her. Just as her father is signing a check for $10,000 blackmail Stella and her sweetheart enter and the young man gives the detective the beating he deserves.

Mutual Pictures

The Gentle Conspiracy—(TWO REELS)—AMERICAN—JUNE 19.—Featuring Vivian Rich and Alfred Vosburgh. A review appears elsewhere in this issue.

Ruffhouse—VOGUE—JUNE 20.—Featuring Alice Niece, Madge Kirby, Arthur Travars and Rube Miller. One day when Rube is taking his constitutional, a policeman talking to a nurse girl tries to kiss her and pushes the baby buggy. The buggy rolls down the street and hits Rube. Then he goes to the hospital. He starts to leave the hospital but stops when he sees Madge, who is attending to Art, the star patient. Rube in trying to get the attention of Madge, angers Art, and this starts a fight which takes the whole hospital force to quiet. In the meanwhile the porter of the hospital gives one of the patients a drink of an antiseptic wash, then laughs at him spitting it out. The patient attacks him, and when he is rescued by the doctors, to protect himself, he blames the whole thing on an innocent party. This causes the innocent party to be ordered out of the hospital. He, smarting under the injustice of it, returns with a bomb. Rube takes it away from him and puts it under Art's bed. Art sees it and throws it back at Rube. The bomb is finally forgotten by Art and Rube when they start to fight. Bomb explodes and blows up the ward.

Coming American Mutual dramas. From the top, "The Gentle Conspiracy," next, "The Secret of the Submarine," and at the bottom, "A Modern Knight."

The House on Hokum Hill—BEAUTY—JUNE 21.—Featuring John Sheehan, John Steppling, Dick Rosson and Carol Halloway. A. Archemis Edgar Por, an author, receives a letter from Alley & Street, publishers, stating that unless his stuff assumed more originality and came more promptly they would have to cancel his contract. At his wits end he finally gets an idea and as he writes his mind visualizes the action for the mechanics of the story: The House of Hokum Hill was a mysterious affair and when the hero and heroine were caught in a trap and about to have their life crushed out he is stuck for an ending. He cannot devise a means to save his heroine and hero and he rushes to his idea-machine, but it fails him. He goes out of his mind and raves and resolves to save themself, but he is taken in charge by two guardians of the law, who realize that the poor thing is out of its mind and lead him away.

Jerry's Elopement—CENTAUR—JUNE 23.—Featuring George Ovey. It does not appear that Jerry's chances against his rival, the Count, are very great, for the latter is able to bring a much-coveted social position to Father. The Count, however, is a little too impatient, resorting to abduction. Then it is that Jerry saves the girl, captures the Count and his henchmen and wins the gratitude of Father, who at last realizes that the Count is of no account.

A Modern Knight—(TWO REELS)—MUSTANG—JUNE 23.—Featuring Art Acord and Nita Davis. A review appears elsewhere in this issue.

The Ghost of the Jungle—(TWO REELS)—BISON—JUNE 24.—With Rex de Rosselli and Edythe Sterling. Egbert induces the daughter of a South African miner to rob her father and elope with him. After the elopement Anna is taken with fever and Egbert leaves her alone to die. Years later justice overtakes the unmanly deserter when Anna's spirit form leads him to his death.

A Siren of the Jungle—(TWO PARTS)—CENTAUR—JUNE 24.—Featuring Margaret Gibson and William Clifford. This story has to do with a heartless flirt of a Boer mining community. After turning down several of her victims she at last meets Cameron, a trapper, upon whom in his turn she exerts her wiles. He warns her at the risk of her life not to trifle with him and Vida realizes he is in earnest. While Cameron is on a hunt, however, Vida actually falls in love with Jim Langdon, moves to other parts and marries him. Cameron swears revenge. Three years later he saves Vida's child from a lion and later recognizes Vida as its mother. A timely circumstance serves to arouse a good sentiment in Cameron and he leaves without accomplishing his vow of vengeance.

The Day's Work—BEAUTY—JUNE 25.—Featuring Orral Humphrey and Lucille Ward. Willoughby Hubbard, an author, as the story opens, is carrying a package of proofs to his table and shuffles them out of order. Before he can get them rearranged in order he hunts for a match, notices that the clock has stopped and starts to hunt for the key. While so engaged he upsets a plaster bust, the gift of his wife's aunt Mildred, breaking it. Just here a messenger arrives with a telegram informing them that Aunt Mildred is on the road, coming to spend the afternoon. The maid brings the glue to mend the bust, and hurly burly immedately begins to place the house in readiness for the aunt's visit. Poor Willoughby spills the glue on his proof sheets, notices about the same time that the hat rack is leaning and needs repairs, starts to fix that, remembers the cast, goes back to it, goes away to wash his hands, forgets to do it, and starts struggling again with the hat rack. The entire reel is full of just such incidents, one closely following another, rendering the house a perfect bedlam of excitement and disorder by the time Aunt Mildred arrives.

The Iron Mitt—VOGUE—JUNE 25.—Featuring Paddy McQuire. Bloggie and Bill get into a fight and when the landlord appears he turns them out of the house and Bloggie swears he will revenge himself. While Moon, a detective, is chasing Iron Saw, a crook, Bloggie finds a bottle of fluid which he thinks is whiskey and drinks it. This fluid is what has caused the Iron Saw to change his hand into so deadly a weapon and taking like effect on Bloggie he resolves to use his transformed hand in wreaking vengeance on Jones, the landlord. Bill gets a position in the Jones' household and then it is that things begin to happen. Bill is locked in a safe and it has to be dynamited to release him, and while preparing to do this they place Bloggie on top of it that he might experience the rising sensation of being dynamited. Last seen of Bill and Bloggie they were speeding away in the distance, running at the speed of a limited train coasting down grade.

Secret of the Submarine No. 6—(TWO REELS)—AMERICAN—JUNE 12.—Featuring Tom Chatterton and Juanita Hansen. A review appears elsewhere in this issue.

Universal Program

Wanted—A Husband—Nestor—June 19.—With Neal Burns, Betty Compson and Ethel Lynn. Many embarrassing situations arise in this comedy as the result of a wife's desire to acquire her uncle's fortune. The uncle, before he wills his fortune to the couple, insists that he meet the husband, but as the latter is not accessible the desperate wife engages a young lawyer to pose as her husband. The trouble that is occasioned does not quiet down until the righteous wrath of the lawyer's sweetheart and the young husband, hurriedly summoned, is appeased by explanation.

The Grip of Crime—Big U—June 20.—Featuring Thomas Jefferson and Lena Baskette. This story concerns the fortunes of an old Italian who is forced by threat to perform certain acts dictated by a gang of blackmailers. Through the weight that the testimony of the Italian's little daughter has upon a detective her father is set free as a state's witness, while the members of the "Mafia" are imprisoned.

The False Part—(Two Reels)—Gold Seal—June 20.—Featuring Herbert Rawlinson and Agnes Vernon. A mother who is worried over her daughter's infatuation for a handsome "movie" actor, sends for the latter to come and disillusion the girl. Herbert is surprised to find the girl to be the same person whom he has previously admired, but he is bound by promise, and before he leaves the house he succeeds in disgusting her. However, later both the mother and Herbert regret the results of their plan and a meeting between the young people is arranged.

His Picture—Imp—June 20.—Featuring William Garwood and Violet Mersereau. In this picture a wife's suspicion of her husband's actions leads to many funny situations. Her effort to spy on him only leads to her own discovery, and the fact that the husband's meetings with a foreign-looking woman are only for the purpose of having a miniature of himself painted.

The Jailbird's Last Flight—L-Ko—June 21.—With Bill Armstrong and Gene Rogers. This comedy concerns the troubles which two flirts have as the result of the existence in the town of a pretty girl cop. Gene has his rival jailed, but he himself follows shortly after, landing in the same cell with Bill. In the ensuing battle the jail walls collapse and then the real trouble starts in good earnest.

The Scarlet Mark—(Two Reels)—Victor—June 21.—Featuring Mary Fuller. Playing for high stakes, two crooks kidnap Alison, the daughter of a rich society lady, and place in her stead Wanda, their accomplice, who is the double of Alison. The crooks' plan is successful for a while, for neither the mother, nor Tom, the girl's lover, discover anything amiss. But finally, through an odd twist of fate, Tom is led to his sweetheart's place of confinement, where he learns the truth. Then each one of the crooks is rounded up by the police before they have a chance to further execute their plan of robbery.

Behind the Secret Panel—(Three Reels)—Imp—June 22.—With Paul Panzer, William Welsh and Sonia Marcel. Lazar, chief of the Russian Secret Service, and Count Sevanoff both covet the possession of Sonia, the wife of Marask. By an underhand scheme Lazar incites the latter to murder Sevanoff and then has Marask imprisoned, thus bringing Sonia into his own power. In order to gain her husband's release Sonia determines to sacrifice her honor. She secures the release but completely outwits Lazar, blinding him with acid. Marask and his wife manage to get out of the country despite a hot chase by the police, and in America they determine to enter upon a new and free life.

The Young Sleuths—Powers—June 22.—Frank and Irma, two children, are fond of reading dime novels. They at last have a chance to put into practice the methods of "Old Sleuth," their hero, after they have witnessed a bank robbery. The children do what the officer of the law fails to do, for they succeed in securing the goods, while the officer gets only the thief. The next day the bank officials send an appreciation to the mother for the services rendered by her children.

The Heart Wrecker—Imp—June 23.—Featuring Edith Roberts and Harry Benham. The nobility of character of a true lover is shown in this picture when a young farmer completely forgives his sweetheart after she has ignorantly allowed another man to play with her affections. The latter, however, refusing to do the right thing by the girl, is arrested in his desertion by an accident which spells his death.

What Could the Poor Girl Do?—(Two Reels)—Nestor—June 23.—With Eddie Lyons, Billie Rhodes and Lee Moran. Jed, a farmer's son, saves Clarice, a girl safe-cracker who wishes to reform, from being dragged back to her old occupation by the gang and at last successfully rounds up the latter. Then he takes Clarice back to the farm.

The Rosary—Rex—June 23.—With Phillip Smalley. This drama follows the fortunes of a young soldier who goes forth to battle and is wounded. His sweetheart receives news that he is killed and enters a convent. Then, when the man returns well and happy he finds that the girl is beyond his reach, having taken irrevocable religious vows.

The Fall of Deacon Stillwaters—Joker—June 24.—Deacon Stillwaters, president of the Anti-Sin league, tries to reform some prizefighters, with the result that he gets in the ring himself. The deacon also become contaminated at a cabaret show, and the film ends with the Anti-Sin league minus a president and the marriage of Elsie, a cabaret girl, to the deacon.

The Rogue with a Heart—(Laemmle)—June 25.—Featuring Hobart Henley and Sydell Dowling. In this drama, a thief is shielded from justice by a girl who recognizes his true character. She has her drunken brother temporarily arrested for the crime in order to give the other man a chance to escape. The latter finally reforms completely and his reunion with the girl is silhouetted on the screen as the picture fades out.

Dirty Work in a Beanery—L-Ko—June 25.—With Gertrude Selby and Reggie Morris. The head waiter and chef are active rivals for the hand of the pretty cashier. The boss interferes in the midst of a fight between his two amorous employes and receives the brunt of the fray. As a result the chef receives a good drubbing. Smoldering for revenge the latter poisons a steak which is to be used by the boss. But, when it is discovered that the steak has been sent to the pretty cashier, it is up to the head waiter to save the maiden from a horrible death.

The Fool—(Two Reels)—Rex—June 25.—With Ben Wilson and Edna Hunter. Lola, the dissatisfied wife of Hardy, a workman, deserts him and her child to lead a fast life with another man. The latter at last tires of her and Lola takes her life. Ruth, a social worker, has come to mean more and more to Hardy and he finally asks her to marry him, intending to sell a machine which he has been perfecting. But when the capitalists tell him that the invention will save the labor of fifty men and are unable to say what will become of the fifty men and their families, Hardy destroys the machine with one blow. Then he and his sweetheart, who have like ideals, return home in happiness.

Universal Animated Weekly No. 24—Universal—June 14.—Thousands march in Preparedness parades which are sweeping the country, St. Louis, Mo.; cold water don't daunt girl as city opens new public pier, Chicago, Ill.; Brown University's women students play Shakespearean roles, Providence, R. I.; Major General Wood reviews 1,100 students in new regiment, Harvard stadium, Mass.; flowers on river honor men who died at sea for country, Detroit, Mich.; American Liberty Day draws throngs of German and Austrians, Sheepshead Bay, N. Y.; last public view of Britain's war hero, Lord Kitchener, lost at sea, London, England; 30 hurt, 1 killed when flimsy wooden cars trap victims, New York City, N. Y.; mono-rail car that makes 100-mile speed, may realize inventor's dream, San Francisco, Cal.; Imperial palace, where Yuan-Shih-Kai died, Middle Lakes, China, and General Li-Yuan-Lung, new ruler; cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Three Godfathers—(Five Reels)—Bluebird—June 19.—Featuring Harry Carey and Stella Razeto. Three bandits, while running away from the pursuing sheriff and his posse, take refuge in the desert. A storm arises on the desert and later they come upon a prairie wagon in which is a woman who has just given birth to a child. She tells them her husband was killed and asks them to care for her little one, naming it after each of them and making them the child's godfathers. The three have a hard time caring for the youngster, but finally the little fellow is given a good start. Two of the men, weakened by wounds and privation, die and Bob finally reaches his destination bearing the baby safely to Ruby Merrill, with whom he is in love. The sheriff, learning that Bob is in town, goes to arrest him. The baby turns out to be the sheriff's nephew, and when he learns that Bob and Ruby were the means of saving its life he gives them the reward offered for the capture of the bank robbers and the story ends with the apparent prospect of a happy and useful future for all concerned.

Kleine

Gloria's Romance—(Two Reels)—George Kleine—June 19.—Chapter five, entitled "The Gathering Storm," featuring Billie Burke. A review appears on page 1395 of the issue of June 17.

Gloria's Romance—(Two Reels)—George Kleine—June 26.—Chapter Six, entitled "Hidden Fires," featuring Billie Burke. A review appears elsewhere in this issue.

Paramount

Silks and Satins—(Five Reels)—Famous Players—June 12.—Marguerite Clark, in a delightful romance produced under the direction of J. Searle Dawley. Reviewed elsewhere in this issue.

The Clown—(Five Reels)—Lasky—June 19.—Featuring Victor Moore. Piffle, the clown in a small circus, saves the life of Jackie LeRoy, but he himself is severely injured. Judge LeRoy, the father of the boy, takes Piffle to his home and places him under the care of the family physician. Millicent, the daughter of the judge, secretly marries Dick Ordway, a young club man, before he leaves on a trip to the desert. Later it is reported that Dick is dead and Millicent, horror-struck in the thought of their secret being revealed, attempts to drown herself in the lake near her home. Piffle, who loves the girl, rescues her and she confesses the tragedy of her situation. He offers her the protection of his name and they are married and Piffle returns to the circus life. When Dick returns to the city, it being his friend who had died, he meets Millicent and she says she cannot repay Piffle for his sacrifice and devotion. Piffle overhears this, and knowing that he never won Millicent's love he decides to give her to Dick and to go back to his old role of a clown.

At the Penal Colony of Palawan—Paramount—June.—The nineteenth release in the Burton Holmes Travel series is a notable addition to this valuable series. A trip up the underground river which penetrates the Island of Palawan, the

"The Wild Girl of the Sierras," "The Dividend," coming Triangle dramas, and "The Moonshiners," a Keystone comedy.

Philippines. The trip up stream offers some particularly beautiful pictures and once arrived at the Penal Colony there is much of singular interest to Americans. On this island criminals are really being "cured." The prisoners are not held by force at the colony, which is the graduating class of the prison system instituted by the United States. Each convict has it within his own power to win privileges which amount to freedom, and, indeed, freedom itself when he has proven his fitness to once more become a member of society. These scenes make this release one of the most interesting travel pictures ever offered to the public and the scenes taken during the novel trip to the Island of Palawan make it one of the most pleasing to the eye. T. C. K.

Pictographs—PARAMOUNT—JUNE. — Diagrams, animated, prepared by Henry Reuterdahl showing how our fleet might be destroyed, have first position on this release of Pictographs. Mr. Reuterdahl shows how a fleet more mighty than ours could utterly destroy the navy of the United States. A motorboat trip up the rapids of Snake River is another interesting contribution to this reel. Boats equipped with high powered motors battle and are tossed about in the swirling waters. "Testing the Trend of Your Mind," another article by Hugo Munsterberg, is included in the issue, along with the "Better Babies" department.

T. C. K.

Pathe

Pathe News No. 46—JUNE 7.—Lord Kitchener, creator of Britain's army, who lost his life when British cruiser was sunk off the Orkney Islands; delegates to the Republican convention gather around Congress Hotel awaiting the results of the peace negotiations between the Progressives and Republicans, Chicago, Ill.; President and Mrs. Wilson attend commencement exercises at the U. S. Naval Academy, Annapolis, Md.; animated map showing the onward sweep of the Russians in Asai Minor, the capture of Erzerum and the investment of Trebizond; the founding of Newark, N. J., by Robert Treat, 250 years ago, is re-enacted in a grand pagent at Weequahic Park; members of the New York police receive real military training in order to increase their efficiency as guardians of the peace, Staten Island, N. Y.

Pathe News No. 47—JUNE 9.—Delegates of the Republican National Convention carry the stars and stripes as they march to the Coliseum to symbolize their stand for Americanism and Preparedness, Chicago, Ill.; with five million men in the ranks of the army many women are being employed in workshop and factory, London, England; troops still guard the Irish Capital to prevent any further uprising of the Sinn Fein revolutionists, Dublin, Ireland; new type of machine gun mounted on a motorcycle is added to the equipment of the U. S. army along the border, Columbus, N. M.; crew of the U. S. S. Oregon honors the memory of their comrades who have given their lives in the service of their country, San Francisco, Cal.; after years of ceaseless effort the U. S. Reclamation Service has finished the Arrow Rock Dam at a cost of $3.000,000, Boise, Idaho; St. Louis, Mo., also responds to the National call for Preparedness and thousands of patriotic citizens march in a great parade, St. Louis, Mo.

Red Feather

The Man from Nowhere—(FIVE REELS)—RED FEATHER—JUNE 19—Featuring King Baggot. A dramatic story of circumstantial evidence and a crime avenged. Irene Hunt, Joseph W. Gerard, Helen Marten, Johnny Walker, Joseph Granby and Frank Smith complete the cast. Henry Otto produced the picture.

Triangle Program

The Wild Girl of the Sierras—(FIVE REELS)—TRIANGLE-FINE ARTS.—Mae Marsh, Robert Harron and Wilfred Lucas head the cast in this picture produced by Paul Powell from a scenario by F. M. Pierson and Anita Loos. Reviewed elsewhere in this issue.

Bath Tub Perils—(TWO REELS)—TRIANGLE-KEYSTONE.—Fred Mace and Claire Anderson appear in this comedy, directed by E. A. Frazee. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

Hearst-Vitagraph News Pictorial No. 45—JUNE 6.—Recruit firemen of Boston are drilled to make them efficient in all lines of duty which a regular fireman must face, Boston, Mass.; the fiftieth birthday of Berkeley, Cal., is observed with a Golden Jubilee celebration in which interesting contests are held by men, women and children, Berkeley, Cal.; New England Spanish war veterans hold their annual memorial in Fenway Park, Boston, Mass.; women delegates attending the national meeting of the Federation of Women's clubs are guests at the studios of the Vitagraph Company of America, New York, N. Y.; President Lowell of Harvard University and General Leonard Wood of U. S. A. review Harvard's regiment on parade on the University campus, Cambridge, Mass.; Policeman Henry Schwarz, who was killed in the performance of his duty, is accorded high military tribute at his funeral, New York, N. Y.; Columbia University and New York University play a spirited game of pushball, New York, N. Y.

Hearst-Vitagraph News Pictorial No. 46—JUNE 9—American Liberty Day is celebrated at Sheepshead Bay, Brooklyn, N. Y.; ten tons of eggs recently imported from China are destroyed in a big bonfire at San Francisco, Cal.; Mayor Thompson, together with thousands of spectators, review monster Preparedness parade, Chicago, Ill.; President Wilson and Secretary Daniels are guests at the graduation exercises of the Naval Academy, Annapolis; impressive memorial ceremonies are held on board the U. S. S. Oregon, San Francisco, Cal.; bluecoats get real war training at their camp on Staten Island, Staten Island, N. Y.; Ancient and Honorable Artillery Company celebrates the anniversary of the organization's birth, Boston, Mass.

The Redemption of Dave Darcy—(FIVE REELS)—V. L. S. E.—JUNE 12.—Vitagraph Blue Ribbon feature, directed by Paul Scardon, from a story by C. T. Dazey, centering about a character of the underworld who reforms. Reviewed elsewhere in this issue.

Three new Mutuals. Top, Lucile Ward in "Pedigrees, Pups and Pussies," next, "The Lion Nemesis," and "Jerry and the Moonshiners."

World

His Brother's Wife—(FIVE REELS)—PREMO—JUNE 5.—Carlyle Blackwell, Ethel Clayton and Paul McAllister featured in this story of a man's love for his brother's wife. A review appears on page 1333 of the issue of June 10.

Perils of Divorce—(FIVE REELS)—PEERLESS—JUNE 12.—Featuring Edna Wallace Hopper and Frank Sheridan. A review appears on page 1397 of the June 17th issue.

La Boheme—(FIVE REELS)—PARAGON—JUNE 19.—Featuring Alice Brady. Mimi, a foundling, is taken from the convent to an inn, where she meets Rudolphe Durandin, nephew of the wealthy M. Durandin, who wants him to marry Madame de Rouvre, a wealthy widow. Rudolphe again meets Mimi and falls in love with her, but through a friend he is led to believe that Mimi loves another man. Madame de Rouvre meets Mimi and tells her that she will ruin the position of Rudolphe and Mimi, heartbroken, determines to end it all, but before she can do so she is taken to a hospital. When she is released from the hospital she returns to her old home where she had been so happy with Rudolphe and there her friend Musette finds her, and seeing her weakened condition she goes to her artist friends and they raise sufficient money to buy her the necessary medicine. Rudolphe learns that Mimi has always loved him and goes to her home, but she passes away in the midst of her loyal friends with the realization that Rudolphe has always loved her. Paul Capellani, Leslie Stowe, June Elvidge, Chester Barnett and Zene Keefe complete the cast.

Famous Players Star Donald Brian

Donald Brian, celebrated comedian and matinee idol, and left wing of the inimitable "Donald and Julia and Joe" trio, in the current stage success, "Sybil," is to be starred by the Famous Players in a modern smuggling story which will be released on the Paramount Program within the next few weeks.

Mr. Brian is one of the best known and most popular figures on the stage today, his clever work in "Sybil" during the current season adding to the laurels which he has gathered in "The Siren," "The Dollar Princess" and "The Merry Widow."

Marguerite Clark makes her next screen appearance in the Famous Players production "Silks and Satins" which is released on the Paramount program June 12. The play is an unusual one, opening in the present and then reverting to the Napoleonic era as the story of the romance of the great-great-grandmother of the little bride is related to her and furnishes her with the solution of her own grave problems.

"Novelty Notes" for June contains an exhaustive special article, entitled "Percentage Pictures," which is important to all who are interested in the future careers of Anita Stewart, Mary Pickford and Charles Chaplin and their probable effects on the motion picture industry. This magazine is mailed to exhibitors only, but any of our readers may obtain a copy of the June issue if they will send their names and addresses to *"Novelty Notes,"* 115 East Twenty-third street, New York.

TEXAS FLICKERS

By S. G. Parker,

Special Representative of Motography.

W. H. WOOD has opened his Dome Theater, a summer house, at Lawton, Oklahoma. He is running pictures and vaudeville.

The Queen Theater at Bonham, Texas, has been sold by Don Ryburn to Ben Halsell. Mr. Halsell formerly was at Bonham in charge of the Mystic Theater. Ray Peeler has opened his airdome at Bonham.

A new house will be erected at Houston, Texas, which will run pictures and vaudeville for colored patrons. It will seat 800 and will be opened June 19, by J. R. Hamilton.

One of the most disastrous fires in theaters recently was the destruction of Robt. H. Nickerson's house at Butler, Oklahoma. The house, with all contents, including 15 reels of film, was totally destroyed, as well as an adjoining building. Edward A. Thomas, the lecturer, who has been touring Oklahoma with "Satan," reported the fire to Dallas exchangemen, and said that not only was there no insurance carried, but the booth was nothing more than a frame-box-like affair, and with no fire-proofing whatever. The conflagration started when the kid operator put two reels of film on a rectifier.

S. A. Arnold, for a long time manager of the Palace Theater, Little Rock, Arkansas, known as the man who put over so many live stunts in the show business there, is now manager of the Exclusive Feature Film Service's branch office at Little Rock.

C. E. Tandy, general manager of the Paramount exchanges in the South, and director general of the Southern World Film offices, recently visited Dallas for a few days.

Ned E. Depinet, manager of the Consolidated's office in Dallas, has returned from a trip to Atlanta, where he conferred with General Manager William Oldknow regarding the two big features their company has recently acquired from the Universal, "The Dumb Girl of Portici" and "Where Are My Children?"

The Alliance Film Company of Texas, J. W. Hill, Jr., manager, has secured the "Charlie - Fatty - Maybelle" comedy cartoon subjects for Texas and Oklahoma; and will have one new release each week. Mr. Hill is adding a scenic subject to the comedy cartoons, making the film a full thousand feet. Bookings are rapidly coming in on the contract basis, Mr. Hill has informed us.

H. Thomas, operating the Airdome Theater at Orange, Texas, made a flying trip to Dallas June 8, to arrange some bookings, among which was the Essanay-Chaplin "Police." It seems that a Dallas friend of Mr. Thomas wrote him that "Police" was a great picture, and that he had better get it. He did.

SOME NEW THEATERS

Alabama

The Strand theater in Montgomery has let the contract for the installation of a new ventilating system.

Arizona

The Phoenix Amusement Company, owners of a chain of motion picture theaters, has opened the Rex, in Prescott.

Arkansas

The moving picture show, Capital avenue and Main street, Little Rock, was destroyed by fire.

California

The Portola and Market Street theaters in San Francisco have been purchased by the Market Street Realty Company. The Portola is located in the down town district and has a seating capacity of 1,100, and is managed by Eugene Roth, who will continue in that capacity. The Market Street theater is centrally located and has about the same number of seats. It was managed by Hallahan & Getz, and the new management will continue the showing of feature pictures.

The Palmer and Vicksburg theaters in San Francisco have been purchased by Ford & Myer, managers of the Acme theaters.

Contract has been let for a new motion picture building to cost $16,000 for Lydia Dugan at Redwood City.

Santa Monica will have a new picture theater.

Canada

Mr. Savor, manager and proprietor of the motion picture house in Cardinal, Ont., has arranged to operate the Princess theater, in Prescott. It is rumored that Mr. Savor will operate a small three-town circuit, in Cardinal, Prescott, and Morrisburg.

The Corona theater with a seating capacity of over one thousand has been opened in St. Hyacinthe, managed by Mr. Bauchard.

The Empire theater in Granby, Quebec, is now managed by P. E. Page.

Georgia

The contract for the erection of the new Modjeska theater was awarded to Palmer-Spivey Construction Company. The building, which will be erected on R. O. Lombard's property, 815-17 Broad street, Augusta, will be one of the most beautiful structures in the city. The building, alone, will cost approximately $35,000, and the Modjeska Theater Company will expend between $10,000 and $15,000 equipping it with the necessary motion picture paraphernalia. The construction work will be begun immediately by the contractors, and the building will be ready for occupancy by October 1.

Illinois

Incendiaries at Chenoa started fire which destroyed the opera house there with a loss of $20,000.

The Majestic theater in Rushville has changed ownership, Mr. Wilson of Astoria selling it to three gentlemen from Vermont and Astoria. The new owners are Arthur McCormick and Doane Edie of Vermont and James C. Van Antwerp of Astoria. Mr. McCormick will be the resident manager.

The Dreamland theater in Roodhouse is having a new ceiling and side walls of metal installed.

The Wilson Avenue theater, Chicago, showing vaudeville, has been leased for the summer months by H. A. Gundling, who will show feature pictures.

The "K" and Grand theaters in Mattoon are being improved.

The Plumb theater in Streator will show pictures.

Indiana

The Palace livery stable in Mt. Vernon has been purchased by Mr. Crebs, who will erect a new picture theater on the site.

William Parent, manager of the Crystal theater in Decatur, has installed a combination pipe organ, piano and complete orchestra instrument.

Charles Porter, who formerly operated a picture theater in Cambridge City, has purchased the Old Trails theater in Centerville.

Articles of incorporation for the Autoslide Company, which is capitalized at $10,000, were filed in the office of County Recorder Grace, Terre Haute. The stock of the company is divided into 100 shares with a par value of $100 each. The purpose of the new concern is to buy, sell and manufacture lantern slides, screens and moving picture film. The incorporators are: George Graham Holloway, Frank J. Martin and Stewart Rose. These three men also are the directors of the affairs of the concern for the first year.

Northern Amusement Company, Indianapolis; capital, $1,500; motion picture show; directors, Michael J. Barrett, Robert Wands, James A. New, Dr. Herman G. Morgan, Charles E. Binkley, Eugene D. Foley, Clarence E. Clark.

Vernon U. Young has begun the construction of a $10,000 theater building at the corner of Seventeenth avenue and Broadway, Gary, which will seat about 1,200 people.

Iowa

The Amuse-U theater in Savanna, which was purchased recently by Al Yeager and remodeled, was recently taken possession of by Streicher & Kraft under a chattel mortgage.

The Allerton motion picture theater in Independence has been sold by Mr. Knee to Mr. Clatt of Wisconsin.

The Casino theater in Federal avenue, South, Mason City, will open under new management as announced by A. Kohn.

There was a slight blaze in the King theater, Albia.

To build a new opera house that will accommodate a moving picture show, a popular subscription is being circulated in Riverton.

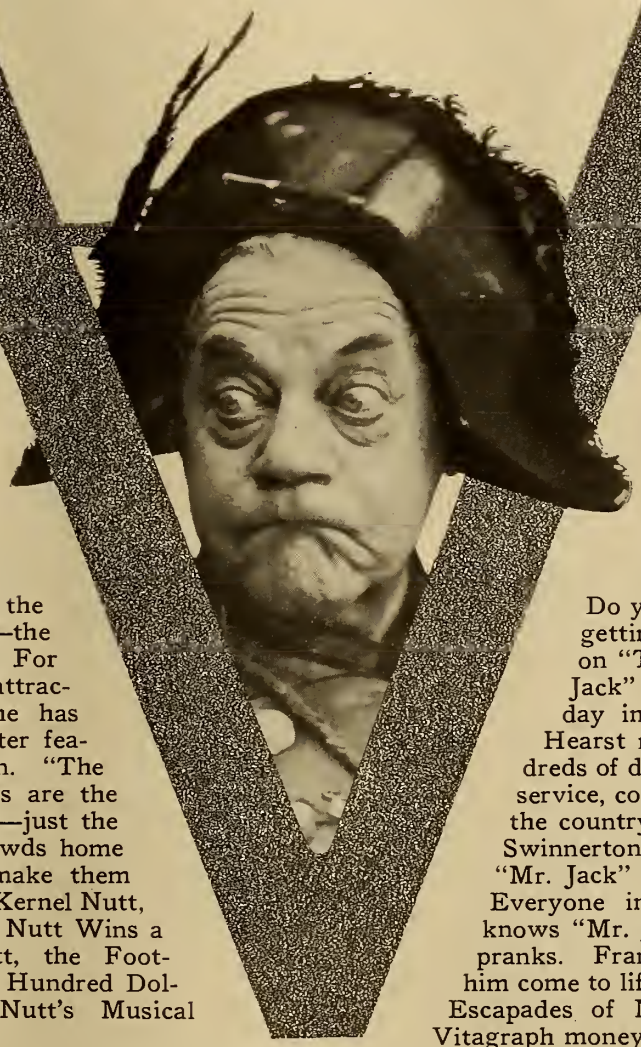
Pictures will be shown at the Crystal theater in Waterloo. This house was recently taken over by Nicholas Webber.

A two-story moving picture theater and apartment building will be erected in Webster City for E. H. Martin.

Announcement was made that Frank Schlueter, of La Porte City, has purchased the Grand theater in Cedar Falls from Mr. Dodge. The transfer takes place immediately and Mr. Schlueter will take charge at once.

Frank Daniels as "Kernel Nutt"

"His face is your fortune"



"Kernel Nutt" mobilizes the army of laugh lovers at every box office.

Frank Daniels is the master of his craft—the very imp of laughter. For years the big comedy attraction of the stage, he has proved an even greater feature on the screen. "The Kernel Nutt" pictures are the spice of the program—just the thing to send the crowds home with a laugh, and make them come back smiling. "Kernel Nutt, the Janitor," "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," "Kernel Nutt's Hundred Dollar Bill," "Kernel Nutt's Musical Shirt," followed by

And be sure you cash-in on "The Escapades of Mr. Jack" with Frank Daniels.

Do you know that you are getting unlimited publicity on "The Escapades of Mr. Jack" all over the country, day in and day out? The Hearst newspapers, and hundreds of dailies on the syndicate service, covering every corner of the country, are printing Jimmy Swinnerton's funny drawings of "Mr. Jack" on their comic pages. Everyone in your neighborhood knows "Mr. Jack" and follows his pranks. Frank Daniels has made him come to life and as a result "The Escapades of Mr. Jack" is another Vitagraph money-maker for exhibitors.

"Kernel Nutt Flirts With Wifie"

Released Monday, June 19th

BIG FOUR FEATURE PLAY V L S E

VITAGRAPH

Bookings now through V-L-S-E

SOME NEW THEATERS

Kansas

Shortage of sheet iron has caused a delay of several weeks in the opening of the Yuznik & Yakse new motion picture theater in Ringo. Mr. Yuznik, one of the owners, states that he does not know just when the show will open.

Work on Fowler's new picture theater was started this week. The building is being erected by E. E. Wilhite of Bucklin.

Louisiana

The Empire theater in New Orleans will install two Simplex projection machines.

The Canal Airdome, on Canal street, New Orleans, has been opened by L. C. Ashbury.

A $40,000 brick moving picture theater will be erected at 614 Canal street, New Orleans by William Klein.

Maryland

Jorio Brothers have taken over the Dream theater at 582 North Gay street, Baltimore.

The Broadway theater, 509 South Broadway, Baltimore, which was destroyed by fire some time ago, has been completely remodeled and opened again to the public. The theater is managed by J. Louise Rome, assisted by I. R. Martin.

Minnesota

Henry Bernhardt is having plans prepared for a moving picture theater to be erected in Triumph.

The Lagoon motion picture theater, costing $100,000, was opened for the first time June 3. It is located at Lagoon and Hennepin avenues, Minneapolis.

Montana

A fine new picture theater will be erected in Big Timber.

Nebraska

The Lyric theater in Broken Bow has been purchased by Horace Kennedy.

Samuel A. Donaldson will erect a two-story building in Central City, the lower floor of which will be occupied by a picture show.

Richard Baker has sold the Lyric theater in Norfolk to F. C. Largen of Creighton.

Manager Garman of the Strand theater in Lincoln has taken over the lease of the Elite theater and has opened it as a feature house.

Crofton has a new picture show opened recently by Emery Greenwood.

New Jersey

Highlands Amusement Company, Highlands, conduct moving picture theaters; Harry A. Sculthorp, Jesse Sculthorp, and George E. Jenkinson, Jr.

A moving picture theater, 60x120 feet, will be erected in Penns Grove, by the Penns Grove Improvement Company.

Morris Gold has opened an open-air picture house at 267-69 Prince street, Newark.

The City theater, 765 Springfield avenue, Irvington, has been taken over by I. Boyland.

A. Cohen has had plans prepared by Eugene Reilly for the erection of a one-story moving picture house to be built at 978 Broadway, Bayonne, costing $6,000.

New York

Elmar Film Corporation, moving picture films, $5,000; C. B. Mintz, H. Hayman, M. Resnick, 734 East 160th street, New York.

Fordham Theater Company, Inc., Bronx, theatrical, $5,000; C. M. Rosenthal, L. A. and W. B. Ochs, 112 Cathedral Parkway.

Martin Electrical Manufacturing Company, Inc., Manhattan. Motion picture films, vaudeville, theatrical supplies, etc.; capital, $5,000. Incorporators: R. Martin, 1063 Simpson street, Bronx; J. J. Murphy, 457 West Thirty-fifth street; H. C. Price, 131 West 110th street, New York City.

Permit has been granted J. M. Carroll to repair his theater at 38 Clinton street, Binghamton.

North Carolina

Messrs. Humphreys & Faw, architects, are preparing plans for a moving picture theater which is to be built in Winston for the colored people. It will be located on the corner of Sixth and Depot streets, covering an area of 30x75 feet, and will have a facade of thoroughly original design, a suggestion of the Spanish mission.

Ohio

The Opera House in Kenton is to be a motion picture theater. Work will shortly be started to get the place in readiness.

The management of the Ceramic theter, East Liverpool, has let contracts for the renovation of the play house, the making of many improvements on the interior and exterior; the installation of a modern motion picture outfit and a magnificent new pipe organ. A force of interior decorators are now busily engaged in redecorating the large auditorium, balcony and gallery. The color scheme is in grey and ivory and gold tints, with elaborate ornamentation in modest tones. New draperies in keeping with the decorative tones will be hung and new carpets laid.

Plans are being drawn by C. W. Deibel, former manager of the Dome motion picture theater, to erect one of the finest and most commodious moving picture show houses in the country on West Boardman street with an entrance from Federal street, Youngstown. Mr. Deibel has secured options on three properties on West Boardman which he intends to purchase in case the deal goes through.

Contract for the construction of the new Gutilla theater in Bellefontaine was awarded. The theater will be erected on South Main street on the site of the old Neer building. Work will begin at once, and it is hoped to be completed on or about August 1. The new front will be of pressed brick with white marble floor and white marble box office. The theater is owned by Daniel Gutilla.

The management of the Grand theater in Mansfield will make extensive improvements. The house will be closed for about three weeks and work will be rushed.

The Where Are My Children Photo Play Company, Cleveland, $10,000; E. P. Strong.

Pennsylvania

The Coliseum theater, Fifty-ninth and Market streets, Philadelphia, was damaged when a film caught fire while a picture was being flashed on the screen.

Carl P. Berger, architect, has finished plans and specifications for an addition to the Popular moving picture theater, 903-07 North Sixth street, Philadelphia, which will extend the present building back to Randolph street, doubling its seating capacity.

The Lancaster Board of Health has removed the ban on kiddies attending moving picture shows, the epidemic of measles having subsided.

Six large Westinghouse electric fans have been installed in the Hamilton theater on Hamilton street, Allentown, making the picture house one of the coolest in the city.

Ben H. Zerr, proprietor of the Schuylkill Avenue motion picture theater, Reading, leased the house to Haas & Moyer, motion picture exhibitors and owners of the Star theater, South Tenth street. The new management will make an effort to give the Schuylkill avenue patrons the best pictures available.

Texas

The Princess theater at Midland has been sold by H. P. Dunnagan to Theo. Ray, who has employed Kirksey Brothers to manage it.

J. T. Hodge has leased the Dixie airdome in Abilene.

G. L. Berry has taken over all the picture houses in Bowie, which number five, and has closed all but the Lyric and Airdome for the summer.

A fine new theater is being built at the corner of Milam and Travis streets, Houston, to be known as the Lincoln, and it will be for the pleasure of the colored folks only. Miss E. Johnson, owner.

The Gem theater in Big Springs is being remodeled.

R. D. Jones will install a new Motiograph in his theater in Kingsville.

Utah

The American theater in Salt Lake City was opened by William H. Swanson, who owns a circuit of theaters in Colorado, Montana and Utah.

Wisconsin

Workmen started tearing down two small two-story structures on Third street to make room for the new theater building which Otto L. Meister will erect on the site adjoining his Vaudette theater on Third street, Milwaukee. The new theater, to be known as the Capitol, will have a 50-foot frontage on Third street and will be 150 feet in depth. The cost of the new structure, which will be entirely devoted to the theater, will be $125,000. It will have a seating capacity of 1,600. A large balcony will be entirely reserved for women patrons and gentlemen with women escorts. The lighting system is distinctly different from anything ever attempted by a theater east of the Mississippi river. The lights, instead of being on the ceiling and side walls, will be on the floor. Work will be rushed to completion.

A large crew of men are at work on the Kliner-Lang & Scharmann building in Marshfield, which is being converted into a moving picture theater.

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Famous Players Film Company, Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

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Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

MUTUAL PICTURES

A STILL HUNT

– in which Rube Miller goes on a still hunt for a "moonshine still." Directed by Rube Miller, – *featuring* himself and Madge Kirby – Released April 2nd

A LION-HEARTED CHIEF

A rip-roaring comedy – with *Paddy McQuire, Frank Coleman, Jack Dillon, Arthur Moon and Louise Owen* Directed by Jack Dillon. Released March 30.

BOOK THESE FUN-FILMS!

They'll jam your house and "stand them up."

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

GOWER & SANTA MONICA
LOS ANGELES, CALIF.

MUTUAL PICTURES

BILLY VAN DEUSEN'S MUDDLE

Featuring
Carol Halloway, John Sheehan and John Stepping in a "Beauty" comedy that's all the name implies —a laugh for every turn of the crank. Directed by Archer McMackin. Released April 5th.

Art and Arthur

A farcical portrayal of studio life–and fond hopes of the aspiring artist blasted by the advent of a brazen "life" model. Orral Humphrey is the comedian featured in this "Beauty" mirth-maker. Directed by Phil Walsh. Released April 9th.

Ways of the World

Two part "Flying A" feature starring Vivian Rich and Alfred Vosburgh. Directed by C. M. LeVimess. Released April 4th.

Two Bits

Two-part "Mustang" subject featuring Anna Little and Tom Chatterton. A virile, compelling story. Directed by Tom Chatterton. Released April 7th.

Bonds of Deception

A "Flying A" society drama featuring Winnifred Greenwood and Edward Coxen. Directed by Thos. Ricketts. Released April 9th.

The established pre-eminence of American Film Co. Productions makes money for exhibitors everywhere.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Illinois

MUTUAL SPECIAL FEATURE

PACKED HOUSES!!

Fifteen Two Reel Chapters of "The Girl and The Game" mean fifteen weeks of jammed houses.

Helen Holmes' exciting exploits are filmed in human, logical plots of the most thrilling mountain railroad story by Frank H. Spearman.

1000 Newspapers Tell Story

Millions of people read the story and insist on seeing the film—

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
Son Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe-Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others.

THE GIRL AND THE GAME

Theatres who book "The Girl and The Game" report the biggest business in their history. It's the crowning success of all continued photonovels.

Book It Now!
Get the Crowds!

For booking information, apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

Directed by J. P. McGowan

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

MUTUAL PICTURES

EDWIN THANHOUSER

Presents

FEAR

Action from the word "go" Surprise after surprise—and suspence. A story of cannon-ball power by LLOYD LONERGAN —a cast which includes

HOWARD M. MITCHELL
PEGGY BURKE

JUSTUS D. BARNES
ROBERT WALKER

3 REELS - RELEASED MARCH 29TH

FALSTAFF

COMEDIES

(MARCH 28)

PAUL'S POLITICAL PULL

With Fatty Walter Hiers at his dumpiest best

SINGLE REELS

(MARCH 30)

The SNOW SHOVELER'S SWEETHEART

Frances Keyes, Jay Yorke and Harry Bates in the cast

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

VITAGRAPH

Albert E. Smith & J. Stuart Blackton
present

EDNA MAY

Famous Beauty of Two Continents

in

"SALVATION JOAN"

A story of society -
The Salvation Army in the underworld
And the workings of the American
Secret Service.

--of gold and poverty,
and beauty and love.

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EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

PICTURES WHICH CHALLENGE NATURE'S FIERCEST FORCES

SNOW-BOUND Washington!—country of blizzards and blockades!—mercury touching bottom!—small community!—country patronage! What more difficult test of their drawing powers could moving pictures have? Yet witness the report of Big Four's showing in the town of Sequim.

> "Last night's film enthusiastically received by large-sized crowd. V-L-S-E features deserve all credit for bringing out people with weather conditions at their worst. Terrific cold, snow and wind. All irrigation systems frozen and country folk beside themselves as to how to water stock, yet came long distances to see your picture."—*J. E. Musgrave, Mgr. Olympic Theatre, Sequim, Wash.*

And then to parallel this achievement in Northwestern Minnesota, land of bitter gales and biting cold, with the thermometer ten below zero:

THE BROADWAY THEATER
ALBERT LEA, MINN

V. B. VALLEAU, INC. LESSEE
F. H. MALLERY, LOCAL MANAGER
KLAW & ERLANGER, NEW YORK REPRESENTATIVES

V. L. S. E., Inc.
New York City

Gentlemen:

Enjoyed fine business last Sunday in spite of the extremely bad weather. In the evening the thermometer registered 10 below zero and a stiff northwest gale whirled the fine snow that had fallen during the day into a raging blizzard.

In spite of this, however, four young ladies and their escort, all good picture judges, made the drive in a bob-sleigh from Glenville (eight miles south) to Albert Lea, just to see our show. When they reached the theater, they were too cold to remove their own wraps, but after seeing the picture, they said it was worth all the discomfort to which they had been subjected, and started on the home trip, vowing they would be willing to do the same thing over again for so enjoyable an evening.

I consider this the greatest compliment ever indirectly paid a picture in my house, and cannot refrain from passing it along to you.

Yours very truly,

Valleau

Instances of the drawing power of V-L-S-E releases in every clime and under all conditions, might be multiplied tiresomely. In Dayton, Wash., for instance the American Theatre reports that "with the mercury two below zero, doors opened at 7:00 o'clock. At 7:30 'S. R. O.' Admission twenty-five cents. Box office records broken at 8:40." Suffice it here, however, to suggest that if you seek attractions of proved profit-making value, you would do well to consult the nearest V-L-S-E exchange.

We are always ready to help you help yourself.

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT. OFF.

"THE SUPREME TEMPTATION"

Featuring

ANTONIO MORENO

and

DOROTHY KELLY

A powerful, throbbing story, full of human interest, of the primrose path of gay Paris—of a grisette who loves, and of a man who is called upon to resist a terrible temptation.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

An Absolute Assurance of Success is Represented in Every Production from the Pen of

DANIEL CARSON GOODMAN

Author of that most talked-of Novel

"Hagar Revelly"

and of the Pace-making, Receipt-building Photo Dramas

"SOULS IN BONDAGE"

With NANCE O'NEIL

"THE GODS OF FATE"

With RICHARD BUHLER

And ROSETTA BRICE

Dr. Goodman's stories strike fire with the enthusiasm of audiences everywhere, because they are first of all Human—because they are written with a master insight into the great world play of emotions, and because he has evolved the most potent methods of imparting these cross-currents of life to the screen.

Soon to be released, a new heart-high picture by Dr. Goodman:

"THE TOILERS"

With NANCE O'NEIL

Directed by Edgar Lewis

An epic of capital and labor, with a tremendous love interest in which a woman sacrifices her life-long vow of destruction, upon the alter of desire.

LUBIN FEATURE

Released through V.L.S.E. Inc.

"THOU SHALT NOT COVET"

A Strictly Out-of-the Ordinary Drama Written for Selig by James Oliver Curwood and Featuring

TYRONE POWER, KATHLYN WILLIAMS,

EUGENIE BESSERER and GUY OLIVER

The S. R. O. Sign Everywhere!

SELIG

Released through V. L. S. E. Inc.

TRADE MARK REG.
U.S. PAT. OFF.

GLADYS HANSON,

famous on stage and screen, stirs the heart to the depths in H. S. Sheldon's powerful five act drama

"THE HAVOC,"

a story of love wrecked on the rocks of loneliness and passion—of a woman's reclamation—of the damnation of the despoiler.

Arthur Berthelet
Director

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

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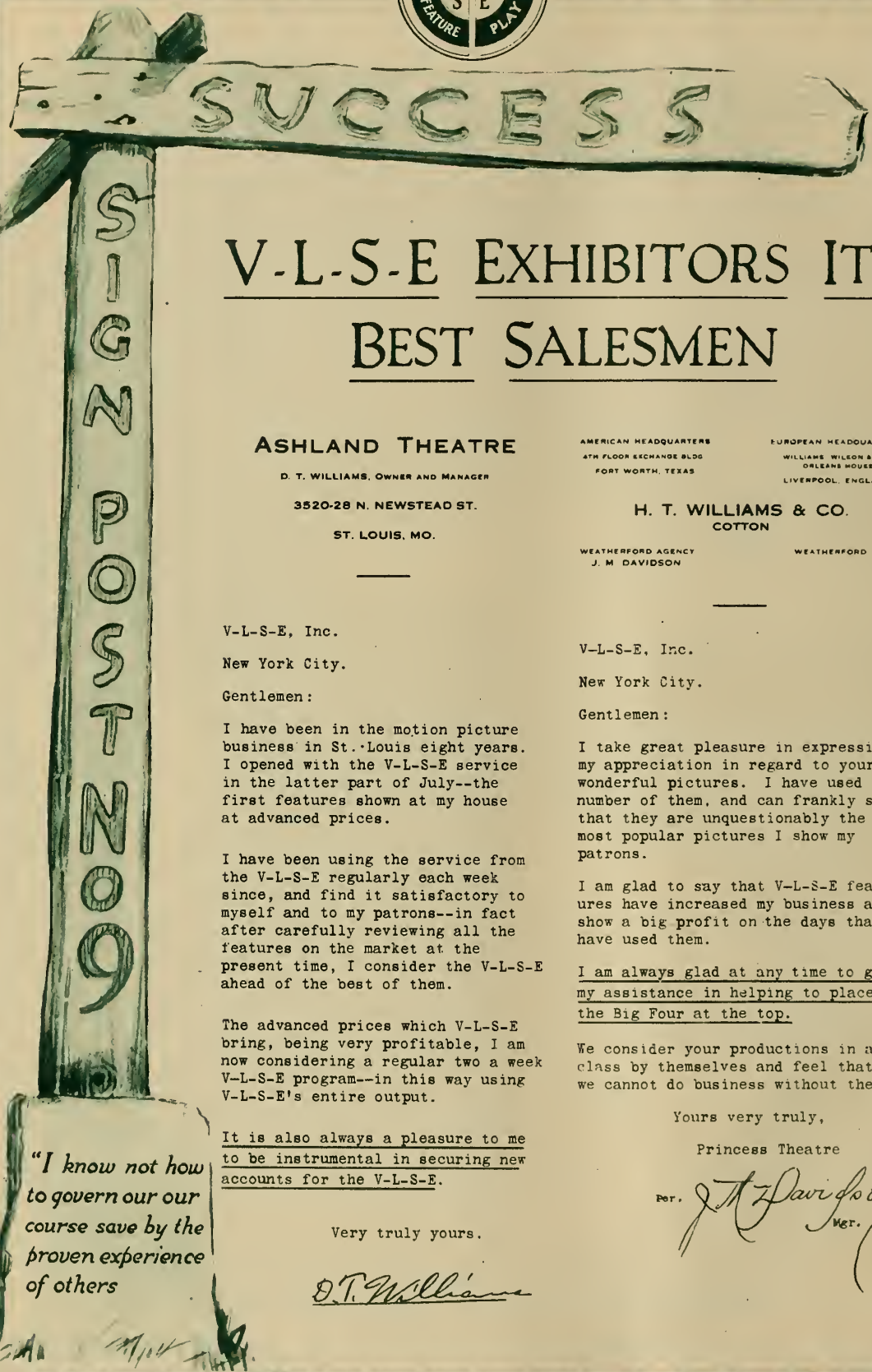
BIG FOUR
V L S E
FEATURE PLAY

LUBIN



V-L-S-E EXHIBITORS ITS BEST SALESMEN

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D. T. WILLIAMS, OWNER AND MANAGER

3520-28 N. NEWSTEAD ST.

ST. LOUIS, MO.

V-L-S-E, Inc.

New York City.

Gentlemen:

I have been in the motion picture business in St. Louis eight years. I opened with the V-L-S-E service in the latter part of July--the first features shown at my house at advanced prices.

I have been using the service from the V-L-S-E regularly each week since, and find it satisfactory to myself and to my patrons--in fact after carefully reviewing all the features on the market at the present time, I consider the V-L-S-E ahead of the best of them.

The advanced prices which V-L-S-E bring, being very profitable, I am now considering a regular two a week V-L-S-E program--in this way using V-L-S-E's entire output.

It is also always a pleasure to me to be instrumental in securing new accounts for the V-L-S-E.

Very truly yours.

D. T. Williams

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WEATHERFORD TEXAS

V-L-S-E, Inc.

New York City.

Gentlemen:

I take great pleasure in expressing my appreciation in regard to your wonderful pictures. I have used a number of them, and can frankly say that they are unquestionably the most popular pictures I show my patrons.

I am glad to say that V-L-S-E features have increased my business and show a big profit on the days that I have used them.

I am always glad at any time to give my assistance in helping to place the Big Four at the top.

We consider your productions in a class by themselves and feel that we cannot do business without them.

Yours very truly,

Princess Theatre

Per. J. M. Davidson Mgr.

"I know not how to govern our our course save by the proven experience of others

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Washington D. C.
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15 Wilton Ave

Montreal
204 St Catherin St

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

Triangle Releases for Week of March 26

Can you imagine what happens when an orphan asylum takes fire? Can you imagine the poor, little drudge of the place—the little Cinderella whom everybody cuffed and kicked, as the heroine of that fire?

And then Love came—the young artist who lived near-by, and after that a tragedy. Poor Ann fired a pistol—but you should see the picture and learn how close to the Grim Destroyer circumstantial evidence can bring an innocent person. It is a great picture—tears, comedy, tragedy, romance, and happiness at last. A real Triangle Play.

Name of Theatre
Address

Mae Marsh in Hoodoo Ann

Would you vote to hang a person on circumstantial evidence? There's the question in "Hoodoo Ann." A woman said five words, and came close to death when her husband disappeared.

The Play is really the tale of a modern Cinderella, and in it Mae Marsh gets a chance to do the things that have made her loved by theatre goers all over the land. A TRIANGLE Play of the "best" quality.

Name of Theatre
Address

Motion pictures that appeal to the public and that the public will pay real money to see are the kind of pictures that you want to be running in your theater. The two advertisements above which were prepared as a part of a regular service for TRIANGLE exhibitors show just why the TRIANGLE PLAYS released this week will appeal to your patrons—just why it will be of financial advantage for you to run them. These advertisements are merely illustrations of one of the basic ideas back of the TRIANGLE FILM CORPORATION—that each picture must contain some vital point that will strike the heart of the public and make people feel that they simply cannot afford to miss the next TRIANGLE PLAY.

Triangle Film Corporation, New York

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EXTRA!

"THE
IRON
CLAW
IS
CLEANING UP!"

PRODUCED BY THE
FEATURE FILM
CORPORATION
COMPLETE IN 14 INSTALLMENTS

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

These Are Specimen Pages from

ALABAMA.

BIRMINGHAM (132,685) **Savoy Theater,** 316 N. 18th St., remodeled 22x100, investment $5,000. Shows continuous, changes daily. Screen 9x12, throw 90 ft. Wurlitzer piano. Seats 273 @ 5c. W. H. Tomppert, mgr. Employs 4. 36.

CULLMAN (2,130) **Lyric Theater,** permanent 29x90, investment $5,000. Six shows. Changes daily. Screen 12x15, throw 63 ft. Wurlitzer Style "C." Seats 345 @ 10c. J. D. McMinn, prop. Employs 4. 75.

EUFAULA (4,259) **New Eufaula Theater,** permanent, investment $13,500. Nine shows, ¾hr. Changes daily. Screen 18x20, throw 55 ft. Piano. Seats 834 @ 10c. Weeden & Barr, owners. 31.

EUFAULA (4,259) **Amuzu Theater,** 204 Broad St., remodeled. Seven shows, (v) 40 min. Changes six times a week. Screen 10x12, throw 57 ft. Piano. Seats 250 @ 5-10c. R. F. Valentine, S. W. Strickland and M. C. Valentine, owners. Employs 4. 51.

GREENVILLE (3,377) **Iris Theater,** remodeled 24x90, investment $4,000. Ten shows, (v) 40 min. Changes six times a week. Screen 10x12, throw 54 ft. 6 in. Electric Piano. Seats 225 @ 10c. Sam Morris, owner. Employs 5. 42.

JASPER (2,509) **Colonial Theater,** remodeled, investment $15,000. Six shows, 1 hr. Changes six times per week. Screen 9x12, throw 63 ft. Piano. Seats 400 @ 5-10c. R. A. Roote, mgr. Employs 3. 35.

MOBILE (51,521) **Star Photo-Play Parlor,** remodeled 40x100, investment $3,500. Eight shows, 25 min. Changes daily. Screen 12x13, throw 74 ft. 6 in. Seats 76 @ 5c. Henry S. Delprange, owner. Employs 5. 101.

MOBILE (51,521) **Crown Theater,** 266 Dauphin St., permanent 35x126, investment $25,000. Eight shows. Changee daily. Screen 11x14, throw 100 ft. Orchestra. Seats 560 @ 5-10-20c. J. H. Krug, mgr. Employs 16. 26.

MOBILE (51,521) **Crescent Theater,** 208 Dauphin St., remodeled 26x90, investment $10,000. Ten shows, changes daily. Screen 10x13, throw 86 ft. Organ and orchestra. Seats 300 @ 5-10c. 1. N. Frenkle, mgr. Employs 8. 36.

MONTGOMERY (38,136) **Empire Theater,** 19 Commerce, remodeled 50x150. Eight shows. Changes five times per week. Screen 11x15, throw 95 ft. Orchestra. Seats 650 @ 10c. H. C. Farley, mgr. Employs 15. 26.

MONTGOMERY (38,136) **Strand Theater,** Court Square, remodeled 40x130, investment $60,000. Shows continuous, changes daily. Screen 11x14, throw 100 ft. Organ and orchestra. Seats 664 @ 5-10c. R. B. Weiley, mgr. Employs 20. 36.

TROY (4,961) **Lyric Photoplay,** remodeled. Nine shows, ¾ hr. Changes six times a week. Screen 8x10, throw 70 ft. Piano. Seats 175 @ 5-10c. M. M. Pender, owner. Employs 3. 31.

ARIZONA.

CLIFTON (4,874) **Princess Theater,** permanent. Two shows (v). Changes daily. Screen 14x16, throw 75 ft. Piano. Seats 500 @ 10-15c. E. Brutinel, mgr. Employs 7.

CLIFTON (4,874) **Empire Theater,** permanent. Two shows (v). Changes daily. Screen 14x16, throw 75 ft. Piano. Scats 500 @ 1015c. E. Brutinel, mgr. Employs 7. 26.

OOUGLAS (6,437) **Columbia Theater,** Box 751, permanent, investment $25,000. Three shows. Changes daily. Screen 14x16, throw 83 ft. Piano. Seats 650 @ 10c. Stephen D. Brown, mgr. Employs 7. 85.

FLAGSTAFF (1,633) **Majestic Theater,** Front St., permanent, investment $1,500. Two shows. Changes daily. Screen 15x15, throw 60 ft. Seats 10-15-25c. J. J. Castigan, prop. Employs 4. 26.

FLAGSTAFF (1,633) **Empress Theater,** Aspin Av., investment $3,000. Two shows. Changes daily. Screen 15x15, throw 68 ft. Scats 400 @ 10-15-25c. J. J. Castigan, prop. Employs 6. 26.

MORENCI (5,010) **Morenci Club Picture Thsatsr,** remodeled 40x60, investment $40,000. One ahow, changes aix times per week. Screen 17x17, throw 50 ft. Piano and violin. Seats 500 @ 15-20-25c. J. W. Brighton, mgr. Employs 4. 125.

PHOENIX (11,134) **Tamora Thsater,** 13 E. Washington St., remodeled 25x137, investment $1,000. Three ehowe. Changes three times per week. Screen 14x18, throw 108 ft. Orchestra. Seats 492 @ 10-15-20c. J. H. Baincord, prop. Employs 10. 36.

PHOENIX (11,134) **Plaza Theater,** 132 E. Washington St., remodeled 25x137, investment $6,000. Eight shows (v). Changes daily. Screen 14x17, throw 110 ft. Wurlitzer electric piano. Seats 1,100 @ 10-15c. A. R. Cavanen, prop. Employs 5. 36.

TUCSON (13,193) **Opera House,** Box 75, permanent. Four shows. Changes four times per week. Screen 14x22, throw 65 ft. Piano and violin. Seats 725 @ 10-20c. D. H. Chugan, mgr. Employs 8. 26.

TUCSON (13,193) **Broadway Theater,** Box 335, permanent 70x100, investment $10,000. Two shows. Changes four times per week. Screen 12x15, throw 75 ft. Orchestra. Seats 700 @ 10-20c. B. Goldsmith, mgr. Employs 9. 26.

ARKANSAS.

BERRYVILLE (785) **Ozark Theater,** permanent 24x80, investment $1,500. One show. Changes six times per week. Screen 12x14, throw 65 ft. Piano. Seats 350 @ 5-10c. R. H. Routzong, prop. Employs 2. 65.

BRINKLEY (3,000) **Princess Theater,** remodeled 24x80, investment $1,000. Three shows. Changes daily. Screen 12x15, throw 65 ft. Piano. Seats 250 @ 5-10c. C. F. Greenlee, prop. A. Rusher, mgr. Employs 5. 36.

HOPE (1,644) **Electric Theater,** remodeled 30x90, investment $1,600. One show, (v) 45 min. Changes six times a week. Screen 12x14, throw 60 ft. Electric Piano. Seats 300 @ 5-10c. W. T. Neal, owner. 52.

HOT SPRINGS (14,434) **Princess Theater,** $12 Central Av., permanent, investment $85,000. Five shows. Changes six times per week. Screen 14x17, throw 97 ft. Orchestra. Seats 1,000 @ 5-10-20c. W. R. Wilkson, mgr. Employs 15. 26.

LITTLE ROCK (45,941) **Crystal Theater,** 723 Main St., permanent 50x150, investment $125,000. Eight shows. Changes three times per week. Screen 14x18, throw 107 ft. Orchestra. Seats 800 @ 10c. J. R. Carter, mgr. Employs 15. 36.

MENA (3,953) **Lyric Theater,** remodeled 27x100, investment $3,000. Three shows (v). Changes six times per week. Screen 9x12, throw 65 ft. Orchestra. Seats 260 @ 5-10c. S. H. Blair, mgr. 75.

McGHEE (1,157) **Averill Theater,** Box 304, remodeled. Four shows. Changes six times per week. Screen 12x12, throw 60 ft. Piano. Seats 250 @ 5-10-20c. M. M. Avery, mgr. Employs 4. 125.

NEWPORT (3,557) **Newport Opera House.** Three ahowa, 1 hr. Changes six times s week. Sereen 9x12, throw 60 ft. Orchestra. Seats 600 @ 5-10c. B. H. White, mgr. Employs 10. 22.

PARAGOULO (5,248) **Majestic Theater,** remodeled 75x125. Two shows, 1½ hrs. Changes daily. Screen 12x16, throw 50 ft. Orchestra. Seats 600 @ 10c. Black & Whitsilk, props. Employs 7. 26.

RUSSELLVILLE (2,936) **Electric Theater.** remodeled, 45x100, investment $5,000. Four shows, 1¼ hrs. Changes six times a week. Screen 12x15, throw 80 ft. Orchestra. Seats 425 @ 5-10c. E. H. Butler, owner. Employs 6. 31.

STAMPS (1,021) **Stamp Theater,** remodeled 30x90, investment $1,600. One show, (v) 45 min. Changes six times a week. Screen 12x14, throw 52 ft. Electric Piano. Seats 300 @ 5-10c. W. T. Neal, owner. 52.

WARREN (2,057) **Pastime Theater,** remodeled 60x100, investment $25,000. Three shows, 50 min. Changes daily. Screen 12x16, throw 50 ft. Piano. Seats 375 @ 5-10c. H. D. Wharton, mgr. Employs 6.

CALIFORNIA.

ALAMEDA (23,383) **Alameda Thsater,** 2418 Santa Clara Av., permanent 55x130, investmcnt $30,000. Three shows. Changes four times per week. Screen 22x80, throw 110 ft. Kimball pipe organ. Seats 1,100 @ 5-10-15c. Van Vundgicy, prop. Employs 12. 26.

ANTIOCH (1,076) **Casino Theater,** remodeled 40x100, investment $9,000. Two shows, (v) 1½ hrs. Changes daily. Screen 12x16, throw 80 ft. Piano. Seats 553 @ 10c. Stamm & Beede, owners. Employs 5. 101.

CHICO (3,750) **Broadway Theater,** permanent 45x110, investment $25,000. Four shows (v). Changes fivs times per week. Screen 10x13, throw 93 ft. Piano. Seats 700 @ 10c. Anderson & Wood, props. Employs 8. 26.

CHICO (3,750) **Majestic Theater,** permanent 80x175, investment $70,000. Three showe (v). Changes four times per week. Screcn 16x20, throw 100 ft. Orchestra. Seats 1,200 @ 10-20-25c. Anderson & Wood, props. Employs 10. 26.

COLUSA (1,582) **Critsrion Theater,** remodeled 35x60, investment $1,500. Two showe, (v) 1 hr. Changes aix timea a week. Screen 11x14, throw 45 ft. Piano. Seats 200 @ 10c. Bennett A. Pryor, owner. Employs 4. 31.

COLUSA (1,582) **Gem Theater,** Market and Fifth Sts., permanent 23x100, investment $2,700. Two shows (v). Changes daily. Screen 12x16, throw 80 ft. Piano. Seats 244 @ 10c. C. C. Kaufman, prop. Employs 5. 75.

FRESNO (24,892) **Kinema Theater,** 1213 "J" St., permanent 75x150. Five shows. Changes three times per week. Screen 22x26, throw 109 ft. Organ. Seats 1,500 @ 10-15c. C. Kehrlein, prop. Employs 25. 26.

FRESNO (24,822) **Bijou Theater,** 1137 J St., remodeled 25x125, investment $5,000. Ten shows. Changes daily. Throw 80 ft. Ployer piano. Seats 350 @ 5c. G. Christopher, prop. Employs 5. 36.

HOLLISTER (2,308) **Opal Theater,** permanent 60x100, investment $30,000. Two shows, (v) 1½ hrs. Changes daily. Screeu 14x18, throw 90 ft. Orchestra. Seats 700 @ 10c and up. Elmer Tompkins, owner. Employs 12. 36.

KING CITY ( ) **Novelty Theater,** Monterey County, permanent 34x90, investment $10,000. One show (v). Changes three times per week. Screen 12x10, throw 71 ft. Orchestra. Seats 250 @ 10c. Alfred Goetz, prop. Employs 2.

LOS ANGELES (319,198) **Sherman Theater,** 518 S. Main St., permanent 18x110, investment $10,000. Six shows. Changes thres times per week. Screen 16x24, throw 65 ft. Peerless organ. Seats 700 @ 10-15c. S. A. Friedlander, lessee. Employs 15. 125.

LOS ANGELES (319,198) **Tally's Broadway Thsater,** 833 S. Broadway, permanent 60x150. Eight shows. Changes once per week. Screen 18x24, throw 110 ft. Pipe organ and orchestra. Seats 900 @ 10-25-30c. T. L. Tally, mgr. Employs 22. 26.

LOS ANGELES (319,198) **Tally's Broadway Theater,** 833 S. Broadway, remodeled 60x 155, investment $50,000. Three shows, 1 hr. 40 min. Changes two times a week. Screen 18x20, throw 105 ft. Orchestra. Seats 850 @ 10-15-20c. Tally & Tally, owners. Employs 17. 31.

LOS GATOS (2,232) **Photoplay Theater.** Main St., remodeled 40x65, investment $1,400. Two shows, 1 hr. Changes four times a week. Screen 10x14, throw 55 ft. Electric Piano. Seats 225 @ 5-10c. G. K. O'Leary, owner. Employs 2. 51.

MARYSVILLE (5,430) **Lyric Theater,** 213 D St., remodeled 20x80, investment $4,000. Eight shows, 1¼ hrs. Changes daily. Screen 14x18, throw 65 ft. Seats 200 @ 10c. Piano. F. E. Smith and W. B. Grow, props. Employs 5.

MERCED (3,102) **Merced Theater,** remodeled 22x80, investment $1,000. Four shows, (v) 1 hr. Changes daily. Screen 14x20, throw 60 ft. Piano. Seats 350 @ 5c. Mr. Sol Shockley, owner. Employs 4. 31.

MONTEREY (4,923) **Monterey Theater,** remodeled 60x150. Three shows, (v) 1½ hrs. Changes four times a week. Throw 130 ft. Piano. Seats 800 @ 10c. Clancy & Cornell, owners. Employs 6. 31.

OAKLAND (150,174) **Franklin Theater,** Franklin St. near 14th, permanent 65x150, investment $40,000. Five shows. Changes twice per week. Screen 15x20, throw 125 ft. Orchestra. Seats 1,000 @ 10-15c. R. Windgley, C. Windgley and M. A. Kreuger, props. Employs 24. 26.

OAKLAND (150,174) **DeLuxe Theater,** 2002 25th Ave., remodeled 25x125. Three shows, (v) 2 hrs. Changes daily. Screen 18x20, throw 100 ft. Seats 400 @ 5-10c. Piano. H. Bunkers, prop. Employs 5.

PASADENA (30,291) **Clune's Pasadena Theater,** 61 W. Colorado St., permanent 75x110, investment $25,000. Three shows (v). Changes twice per week. Screen 22x30, throw 81 ft. Orchestra. Seats 1,255 @ 10-30c. J. C. Nielson, mgr. Employs 15. 26.

PALO ALTO (4,486) **Varsity Thsater,** 263 University Av., permancnt, investment $40,000. Four shows. Changes five times per week. Screen 11x15, throw 65 ft. Piano. Seats 500 @ 10c. Betts & LeSuer, props. Employs 4. 26.

REOONOO BEACH (2,935) **Pavilion Theater,** Pavilion Bldg., permanent 31x90, investmcnt $2,000. Two shows. Changes four times per week. Screen 10x14, throw 70 ft. Piano. Scats 350 @ 10c. F. R. Fancher, prop. Employs 4. 26.

REDONOO BEACH (2,935) **"Art" Theater,** Diamond St. and Hermosa Av., permanent 95x100, investment $8,000. Two shows. Changes four timca per week. Screen 10x14, throw 70 ft. Piano. Seats 444 @ 10c. F. R. Fancher, prop. Employs 3. 26.

RIVERBANK ( ) **Oreamland Theater,** permanent 24x115, investment $4,200. One show (v). Changes daily. Screen 12x16, throw 90 ft. Piano. Seats 400 @ 10c. J. W. Wright, prop. Employs 6. 65.

ROSEVILLE (2,608) **Ooris Theater,** permanent 48x96, investment $5,000. Two shows, 2 hrs. Changes daily. Screen 11½x15, throw 72 ft. Piano. Seats 500 @ 5-10c. A. M. & B. F. Rutledge, props. Employs 5. 26.

SACRAMENTO (44,696) **Actograph Theater,** 918 K St., remodeled 26x160. Seven shows. Changes three times per week. American fotopiayer. Seats 550 @ 10c. C. A. Nathan, mgr. Employs 8. 26.

SAN BERNARDINO (12,799) **Savoy Theater,** 343 Rd St., permanent 80x120, investment $6,000. Four shows, 1¾ hrs. Changes four times per week. Screen 18x24, throw 99 ft. Orchestra. Seats 786 @ 10c. C. L. Paddock, prop. Employs 5. 124.

SAN OIEGO (39,578) **Broadway Theater,** 8th St. and Broadway, permanent 65x140, investment $75,000. Five shows. Changes twice per week. Throw 80 ft. Peerless photoplayer. Seats 1,000 @ 10-20-30c. G. A. Bush, prop. Employs 10. 26.

SAN OIEGO (39,578) **Superba Theater,** Third and C Sts., permanent 100x100, investment $75,000. Five shows. Changes twice per week, throw 80 ft. Peerlesa photoplayer. Seats 1,000 @ 10-20c. G. A. Bush, pres. Employs 10. 26.

SAN FRANCISCO (416,912) **Peoplss Theater,** 3507 Mission St., permanent 35x125, investment $4,000. Nine shows @ 5c. Changes daily. Screen 12x15, throw 93 ft. Piano. Seats 400 @ 5c. J. F. Cella, prop. Employs 8.

SAN FRANCISCO (416,912) **York Theater,** 2885 24th St., permanent 25x80, investment $1,500. Four shows. Changes daily. Screen 12x16, throw 60 ft. Seats 234 @ 5c. A. L. Bray and R. C. Bosselman, props. Employs 5.

SAN FRANCISCO (416,912) **Silver Palace Theater,** 729 Market St., remodeled 30x 165. Fourteen shows, 50 min. Changes daily. Screen 12x15, throw 118 ft. Seats 480 @ 5c. Organ. Alfred Kahn, owner. Employs 11.

SAN FRANCISCO (416,912) **Oavis Theater** 2507 Mission St., permanent 25x110. Five shows, (v) 45 min. Changes three times a week. Piano. Seats 400 @ 5c. Davis Bros., owners. Employs 9. 31.

SAN JOSE (28,946) **Empire Theater,** N. Second St., permanent 50x100, investment $4,900. Seven shows, 1 hr. Changes daily. Screen 16x19, throw 86 ft. Piano and trap drums. Seats 800 @ 5c. G. G. Tonascia, owner. Employs 6. 51.

STOCKTON (23,253) **Lyric Theater.** 124 N. Sutter, permanent 50x125, investment $17,000. Four shows. Changes four times per week. Throw 90 ft. Pipe organ. Seats 900 @ 10c and up. B. R. Davis, mgr. Employs 11.

TAFT ( ) **C and C Theater,** permanent 50x125. investment $12,000. Two shows (v). Changes daily. Screen 10x14, throw 90 ft. Orchestra. Seats 730 @ 5-10-25c. A. T. Conrad, prop. Employs 5. 26.

TULARE (2,758) **Majestic Theater,** Box 513, remodeled 50x120, investment $13,000. Two shows, (v) 1¼ hrs. Changes four times a week. Screen 9 ft. 6 in.x13. throw 60 ft. Piano. Seats 500 @ 10-15c. S. J. Greenwood, owner. Employs 5. 41.

WATSONVILLE (4,446) **New Lyric Theater,** 434 Main St., permanent 25x130 investment $6,000. Two shows (v). Changes five timcs per week. Screen 12x16, throw 102 ft. Orchestra. Scats 450 @ 10c. Rapp & Englehart, props. Employs 10. 65.

WATSONVILLE (4,446) **Opera House,** permanent 64x70. Two ehows. Screen 12x16, throw 65 ft. Orchestra. Seats 600 @ 10c. Jas. G. Piratsky, mgr. Employs 12. 41.

CANADA.

ALBERTA, CALGARY (11,967) **Monarch Theater,** Eighth Ave., permanent 24x110. Investment $10,000. Seven shows, 1 hr. Changes three times a week. Screen 16 ft., throw 110 ft. Orchestra. Seats 450 @ 15c. J. Allen, mgr. Employs 10. 31.

ALBERTA, EOMONTON (11,167) **New Bijou Theater,** permanent 50x105. Investment $12,000. Five shows, 1¼ hrs. Changes two times a week. Screen 14½x18, throw 48 ft. Orchestra. Seats 840 @ 10c. A. R. Lawrence, owner. Employs 18. 52.

ALBERTA, CALGARY, Princsss Theater, 212 8th Av., permanent, investment $110,000. Shows coutinuous (v). Changes three times per week. Screen 12x14, throw 80 ft. Orchestra. Seats 1,010 @ 10-15c. Geo. Aylesworth, mgr. Employs 35.

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ALBERTA, BANFF, Lux Theater, Banff Av., permanent 42x100, investment $10,000. Four shows (v). Changes six times per week. Screen 12x16, throw 80 ft. Orchestra. Seats 652 @ 10-15c. G. E. Luxton, mgr. Employs 10. 115.

B. C., VANCOUVER (26,133) Princess Theater, 57 Hastings St., East, permanent 30½x120, investment $18,000. Eleven shows, 1 hr. Changes three times a week. Screen 10½x14, throw 104 ft. Orchestra. Seats 550 @ 10c. W. P. Dewees, owner. Employs 12. 51.

B. C., VANCOUVER, Rex Theater, 25 Hastings, West, remodeled 68x132, investment $200,000. Six shows. Changes twice per week. Screen 16x22, throw 120 ft. Pipe organ. Seats 1,000 @ 10-15c. W. P. Denees, mgr. Employs 30. 65.

MANITOBA, WINNIPEG, Bijou Theater, 498 Main St., permanent 25x150. Nine shows. Changes three times per week. Screen 18x14, throw 80 ft. Piano. Seats 260 @ 10c. R. S. Miller, mgr. Employs 12. 115.

MANITOBA, WINNIPEG (90,153) Grand Opera House, Main and Jarvis, permanent 55x175, investment $125,000. Seven shows, 1¼ hrs. Changes three times a week. Screen 200x200, throw 80 ft. Piano and drums. Seats 985 @ 10c. Popham & MacLeod, owners. Employs 10. 52.

MANITOBA, WINNIPEG, Furby Theater, Portage Av., permanent. Shows continuous. Changes three times per week. Screen 18x12. Piano, violin and drums. Seats 500 @ 10c. L. Freeman, mgr. Employs 12.

ONTARIO, OTTAWA, Family Theater, Queen St., permanent 66x122, investment $80,000. Four ehows (v). Changes twice per week. Screen 12x15, throw 115 ft. Orchestra. Seats 1,142 @ 10-15-25c. H. G. Brouse, mgr. Employs 17. 26.

ONTARIO, OTTAWA, Imperial Theater, Bank St., permanent 55x112, investment $92,000. Four shows. Changes twice per week. Screen 12x15, throw 105 ft. Pipe organ. Seats 1,172 @ 10-20-25c. H. G. Brouse, mgr. Employs 14. 26.

ONT., LINCHAY ( ) Wonderland Theater, remodeled 24x80, investment $2,000. Two shows, 1 hr. Changes six times a week. Screen 12x14, throw 75 ft. Piano. Seats 275 @ 5c. F. E. Edmont, owner. Employs 6. 31.

ONT., TORONTO (208,040) La Plaza Theater, Cor. Queen and Lewis Sts., permanent 55x132, investment $60,000. Two shows, (v) 1½ hrs. Changee three timee a week. Screen 18x22, throw 80 ft. Orchestra. Seats 900 @ 10c. C. A. Welsman, owner. Employs 14. 101.

ONT., WOODSTOCK (2,984) Woodstock Opera House, Dundas St., P. O. Box 707, permanent 80x130. Two shows, (v) 1½ hrs. Changes six times a week. Screen 14x20, throw 52 ft. Orchestra. Seats 1,100 @ 5-10-15c. W. H. Wilcox, owner. Employs 14. 31.

SASKATCHEWAN, SASKATOON (3,011) Bijou Theater, remodeled 25x80, investment $11,000. Five shows, 1 hr. 20 min. Changes three times a week. Screen 14x10, throw 80 ft. Piano. Seats 350 @ 5-10c. Hoffman & Horn, owners. Employs 5. 52.

SASKATCHEWAN, REGINA, Rose Theater, 1801 11th Av., permanent 62x100, investment $27,000. Six shows. Changes three times per week. Screen 16x18, throw 95 ft. Orchestra. Seate 800 @ 10-15-25c. D. W. Fisher, mgr. Employs 18. 26.

SASKATCHEWAN, NORTH BATTLEFORD, Empress Theater, remodeled, investment $7,000. Three shows (v). Changes daily. Screen 18x20, throw 75 ft. Orchestra. Seats 376 @ 10-15c. H. Hemmings, mgr. Employs 7. 26.

SASKATCHEWAN, REGINA, Rex Theater, permanent 50x125, investment $40,000. Six shows. Changes three times per week. Screen 13x17, throw 92 ft. Orchestra. Seats 740 @ 10-15c. H. L. Gage, mgr. Employs 6. 26.

WINNIPEG (90,153) Columbia Theater, 606 Main St., permanent 35x120, investment $35,000. Twelve shows, 1 hr. Changes three times a week. Screen 13½x17½, throw 102 ft. Orchestra. Seats 750 @ 10c. W. S. Jones, mgr. Employs 19. 52.

COLORAOO.

ANTONITO (681) Star Theater, remodeled 75x25. Two shows, (v) 45 min. Changee daily. Screen 12x12, throw 60 ft. Piano. Seats 200 @ 10c. Mrs. E. M. Joyce, owner. Employs 5. 41.

BRUSH (997) Enterprise Theater, remodeled 20x80, investment $800. Two ehows, (v) 1 hr. Changes six times a week. Screen 8x10, throw 56 ft. Piano. Seats 150 @ 10c. W. E. McKinney, mgr. Employs 4. 41.

COLORAOO SPRINGS (29,078) Printers' Home Auditorium, P. O. Box 43, Union Printers' Home, permanent 40x60. Changee once a week. Screen 14x14, throw 60 ft. Violin and Piano. Seats 250. Jno. C. Daley, mgr. Employs 4. 124.

COLORAOO SPRINGS (4,333) New Empress Theater, 22 Pikes Peak Av., remodeled, investment $30,000. Shows continuous. Changes three times per week. Screen 15x20, throw 108 ft. Seats 1,050 @ 10-20c. Majestic Amusement Co., props. Employe 10. 26.

COLORADO SPRINGS (4,333) Union Printers Home Auditorium, Box 43, remodeled 40x70, investment $1,500. One show per week (v), 2 hrs. Changes once per week. Screen 14x14, throw 60 ft. Orchestra. Seats 250. John C. Daley, mgr. Employs 5. 124.

OENVER (213,381) Bide-a-wee Theater, 1036 W. Colfax Av., permanent 40x135, investment $5,000. Five shows. Changes daily. Screen 15x18, throw 120 ft. Violin and piano. Seats 600 @ 5-10c. H. E. Huffman, prop. Employs 4. 26.

DENVER (213,381) Crescent Theater, 2715 Welton, remodeled 22x85, investment $2,500. Six shows, 40 min. Changes daily. Screen 9x12, throw 70 ft. Orchestra. Seats 260 @ 5c. R. R. Dunkin, owner. Employs 8. 31.

DENVER (213,381) Casino Theater, Lakeside Park, permanent 80x140, investment $700,000. Two shows, (v) 2 hrs. Changes three times a week. Screen 28x24, throw 52 ft. Orchestra. Seats 1,700 @ 10c. Colorado Realty & Amusement Company, owners. Employs 26. 31.

DENVER (213,381) Royal Theater, 243 Broadway, 50x100, investment $4,000. Piano and Drum. Seats 650 @ 5c. D. J. Meyerpeter, owner. Employs 5. 31.

OENVER (213,381) Strand Theater, 1630 Curtis St., permanent 50x125. Eight shows. Chenges three times per week. Screen 19x23. Orchestra. Seats 1,227 @ 10c. A. F. Megahan, mgr. Employs 23. 26.

FLORENCE (2,712) Columbia Theater, 130 W. Main St., remodeled 25x120, investment $14,000. Four shows. Changes six times per week. Screen 13x15, throw 93 ft. Piono. Seats 375 @ 5-10c. Geo. W. Columhia, mgr. Employs 4.

FORT MORGAN (2,800) Isis Theater, 315 Main St., remodeled 25x90, investment $2,000. Six shows, 1 hr. Changes six times a week. Screen 12x14, throw 60 ft. Piano. Seats 250 @ 10c. Isis Theater Company, owners. Employs 1. 31.

GRANO JUNCTION (7,754) Majestic Theater, 534 Main St., permanent, investment $35,000. Five shows. Changes daily. Screen 16x18, throw 92 ft. Orchestra. Seats 750 @ 10-15c. Chas. Decker, mgr. Employs 11. 26.

GRANO JUNCTION (7,754) Crystal Theater, 556 Mein St., remodeled 30x125, investment $4,000. Five shows. Changes daily. Screen 12x14, throw 98 ft. Wurlitzer H and orchestra. Seats 380 @ 5c. H. L. Walker, mgr. Employs 6. 26.

GUNNISON (1,026) Electric Theater, remodeled 30x100. One show, (v) 1 hr. Changee six times a week. Screen 12x14, throw 80 ft. Piano. Seats 320 @ 10c. J. C. Butts, owner. Employs 3. 101.

IDAHO SPRINGS (2,154) Opera House, permanent 44x100, investment $12,000. Two shows, 50 min. Changes daily. Screen 10x14, throw 80 ft. Piano. Seats 500 @ 10c. Edw. Schoellkopf, owner. Employs 5. 101.

LA JUNTA (4,154) Wonderley Theater, permanent 50x75, investment $6,000. Three shows. Changes eix times per week. Screen 18x24, throw 75 ft. Seats 800 @ 5-10c. O. W. Wonderly, prop. Employs 15. 125.

LAMAR (2,977) Oreamland Theater, 111 S. Maine St., permanent 50x85. Two shows, (v) 50 min. Changes six times a week. Screen 12x14, throw 60 ft. Piano and Drum. Seats 500 @ 10c. Butts Bros., owners. Employs 5. 31.

LAS ANIMAS (2,008) I. O. O. F. Theater, permanent 45x75, investment $2,000. Two ehows, 1 hr. Changes daily. Screen 12x14, throw 60 ft. Orchestra. Seate 350 @ 5-10c. Karl Prewitt, owner. Employs 8. 31.

LOVELANO (3,651) Majestic Theater, permanent 60x120. Two shows, (v) 1 hr. Changes four times a week. Screen 14x18, throw 65 ft. Orchestra. Seats 600 @ 10c. Longfellow & Beehe, owners. Employs 7. 111.

MONTROSE (3,254) Crystal Theater, Box 423, remodeled 25x75. Three shows, 1 hr. Changes three times a week. Screen 9x16, throw 60 ft. Piano and Drum. Seats 288 @ 10c. Edw. J. Cooper, mgr. Employs 4. 31.

MONTROSE (3,254) Montrose Opera House, Box 423, remodeled 35x125, investment $5,000. Two shows, (v) 1 hr. Changes three times a week. Screen 14x20, throw 95 ft. Piano and Drums. Seats 750 @ 10c. F. E. Ashhurn and Edw. J. Cooper, owners. Employs 8. 51.

PUEBLO (44,395) Colonial Theater, 216 N. Union Av., permanent 45x140, investment $7,000. Seven shows. Changes daily. Screen 13x15, throw 100 ft. American photoplayer. Seats 750 @ 5c. Foster Bros. props. Employs 4. 26.

STERLING (3,044) Princess Theater, 114 N. 2nd St., remodeled 30x110, investment $2,500. Three showe, 1 hr. 10 min. Changes six times per week. Screen 10x14, throw 80 ft. Seats 375 @ 10c. E. D. Smith, prop. Employs 10. 83.

STERLING (3,044) Sterling Theater, 104 Main St., remodeled 25x100, investment $2,500. Four shows, 1 hr. 10 min. Changes six times a week. Screen 9x12, throw 75 ft. Orchestra. Seats 310 @ 10c. E. D. Smith, owner. Employs 8. 31.

TRINIDAO (10,204) Strand Theater, N. Commercial St., permanent 107x50, investment $20,000. Five shows. Changes four times per week. Screen 18x22, throw 76 ft. Orchestra. Seats 675 @ 10c. Jack Nash, mgr. Employs 7. 26.

TRINIOAD (10,204) Central Park Theater, permanent 70x130, investment $100,000. Five ehows, ½ hr. Changes three times a week. Screen 16x24, throw 78 ft. Orchestra. Trinidad Central Park Company, owners. Employs 4. 31.

TRINIOAD (10,204) Isis Theater, P. O. Box 238, remodeled 24x130, investment $3,000. Ten shows, ¾ hr. Changes daily. Screen 10½x15, throw 92 ft. Electric Piano. Seats 300 @ 5c. A. R. Wilson, owner. Employs 3. 31.

CONNECTICUT.

MOOSUP (2,000) Peoples Theater, permanent 42x100, investment $15,000. One show, (v) 1¾ hrs. Changes three times a week. Screen 18x18, throw 68 ft. Orchestra. Seats 600 @ 10c. Ross Stevens, mgr. Employs 8. 41.

NEW HAVEN (133,605) Oaley's Theater, 299 W. Water St., permanent 25x60, investment $9,000. Five showe, 1¼ hrs. Changes six times a week. Screen 12x14, throw 45 ft. Piano. Seats 214 @ 5-10c. John P. Daley, owner. Employs 6. 52.

DELAWARE.

NEWARK (1,913) Star Theater, Main St., permanent 30x60, investment $500. Three shows, 1¾ hrs. Changes six times a week. Screen 14x16, throw 58 ft. Piano. Seats 285 @ 5-10c. J. T. Crowe, mgr. Employs 4. 52.

DISTRICT OF COLUMBIA.

WASHINGTON (331,069) Happyland Theater, 1020 Seventh St., N. W., remodeled 80x30. Ten shows, 1 hr. Changes daily. Screen 14x12, throw 60 ft. Seats 250 @ 5c. Piano. Norman C. Wiser, mgr. Employs 8.

WASHINGTON (331,069) Garden Theater, 423 Ninth St. N. W., permanent 75x100, investment $250,000. Shows continuous. Changes three times per week. Screen 18x22, throw 75 ft. Orchestra. Seats 1,100 @ 15-25c. Tom Moore, pree. Employe 30. 26.

WASHINGTON (331,069) Strand Theater, 9th and D Sts., N. W., permanent 100x100, investment $200,000. Shows continuous. Changes three times per week. Screen 18x22, throw 85 ft. Orchestra and organ. Seats 2,240 @ 10-15-25c. Tom Moore, pres. Employs 30. 26.

FLORIDA.

BRADENTOWN (1,886) New Wallace Theater, permanent 35x100, investment $15,000. Five shows. Changes six times per week. Screen 9x12, throw 65 ft. Electric piano. Seats 475 @ 5-10c. F. A. Sutton, mgr. Employs 2. 115.

FORT MYERS (2,463) Grand Theater, First St., permanent 30x90, investment $12,500. Two shows, (v) 1½ hrs. Changes six times a week. Screen 12x16, throw 75 ft. Seats 350 @ 10-20c. Piano. John T. Henry, prop. Employs 4.

JACKSONVILLE (57,699) Phoenix Theater, 411 W. Bay St., remodeled 30x110, investment $6,000. Ten ehows. Changes daily. Screen 14x16, throw 85 ft. Electric piano. Seats 312 @ 5c. T. R. Frierson, mgr. Employs 4. 103.

JACKSONVILLE (57,699) Savoy Theater, 107 Main St., permanent, investment $25,000. Fifteen shows. Changes daily. Screen 14x16, throw 50 ft. Orchestra. Seats 400 @ 5c. W. L. Whitehead, mgr. Employs 10. 26.

JACKSONVILLE (57,699) Prince Theater, Main and Forsyth Sts., permanent, investment $25,000. Ten shows. Changes four times per week. Screen 12x16, throw 60 ft. Orchestra. Seats 500 @ 10c. W. L. Whitehead, mgr. Employs 8. 26.

KEY WEST (19,945) San Carlos Theater, Box 293, 50x145. Two ehowe, (v) 1 hr. Changes daily. Screen 23x36, throw 72 ft. Orchestra. Seate 1,100 @ 10-15-20c. J. F. Fleitas, mgr. Employs 16. 52.

MIAMI (5,471) Arcade Theater, 320 Twelfth St., remodeled 25x125, investment $4,000. Four shows, (v) 1¼ hrs. Changes daily. Screen 11x17, throw 88 ft. 6 in. Piano. Seats 350 @ 10c. Jaudon Bros., ownere. Employe 6. 31.

MIAMI (5,471) Marco Theater, 305 Twelfth St., remodeled 26x75, investment $3,000. Four shows, 50 min. Changes daily. Screen 9 ft. 7 in.x12 ft. 1 in., throw 63 ft. 4 in. Piano. Seats 270 @ 10c. E. F. Macveigh, owner. Employe 5. 31.

OCALA (4,730) Temple Theater, Fort King Av., permenent 90x110, investment $23,500. Seven shows. Changes six times per week. Screen 12x15, throw 85 ft. Orchestra. Seats 700 @ 5-10c. E. C. Bennett, mgr. Employs 10. 95.

PALATKA (3,779) Grand Opera House, First and Lemon St., permanent 50x137, investment $10,000. Three shows, (v) 1½ hrs. Changes eix timee a week. Screen 16x22, throw 70 ft. Piano. Seate 1,000 @ 5-10c. Louis Kablfield, owner. Employs 7. 52.

TARPON SPRINGS (2,212) Orpheum Theater, permanent 50x85, investment $14,000. Two ehows, 1½ hrs. Changes daily. Screen 14x16. Piano and drums. Seats 500 @ 5-10c. Peter Saciarides, mgr. Employs 6.

GEORGIA.

ATLANTA (154,839) Alamo Theater No. 2, 37 Whitehall St., remodeled 20x200, investment $30,000. Six shows. Changes three times per week. Screen 12x14, throw 135 ft. Orchestra. Seats 500 @ 10c. W. T. Murray, prop. Employs 20. 26.

AUGUSTA (41,040) Lake View Casino, permanent 60x90. Two shows, (v) 1¼ hrs. Changee six times a week. Screen 20x20, throw 60 ft. Orchestra. Seate 800 @ 5-10c. J. H. Weisiger, treas. Employs 10. 31.

BARNESVILLE (3,068) Palace Theater, remodeled 30x125, investment $800. Eight shows, ¾ hr. Changes daily. Screen 12x15, throw 60 ft. Piano, Seats 180 @ 5-10c. Edmund Reid, prop. Employs 5. 26.

BARNESVILLE (3,068) Pastime Theater, remodeled 30x125, investment $800. Eight shows, (v) ¾ hr. Changes six times a week. Screen 12x15, throw 60 ft. Piano. Seats 130 @ 5c. Fred E. Way and Geo. W. Harris, owners. Employs 5. 31.

BRUNSWICK (10,182) Grand Theater, permanent 200x160, investment $50,000. Nine shows, ¾ hr. Changes daily. Screen 22x16, throw 90 ft. Orchestra. Seats 1,100 @ 5-10c. W. A. Finney, owner. Employs 20. 31.

CARTERSVILLE (4,067) Olxie Theater, remodeled 22x140, investment $2,500. Shows continuous. Changes six times per week. Screen 14x14, throw 120 ft. Piano. Seats 200 @ 5-10c. E. W. Gould, prop. Employs 6. 85.

CEOARTOWN (3,551) Elite Theater, Box 275, permanent 30x70, investment $6,000. Eleven shows, 1 hr. Changes six times a week. Screen 10x12, throw 55 ft. Seats 300 @ 5-10c. Orchestra. Thoe. F. Thompson, mgr.

NEWNAN (5,548) Palace Theater, 22 Court Square, remodeled 25x85, investment $2,500. Ten showe, 40 min. Changes six times a week. Screen 9x12, throw 63 ft. Orchestra. Seats 200 @ 5-10c. J. P. Meriwether, mgr. Employs 5. 52.

QUITMAN (3,915) Opera House, Scriven St., permanent 50x125, investment $1,000. Two shows, (v) 1 hr. Changes six times a week. Screen 24x19, throw 65 ft. Seats 650 @ 5-10c. Piano. Employe 4.

TRION (1,721) Auditorium, permanent 80x100, investment $8,000. Two shows per week. Changes twice per week. Screen 12x15, throw 75 ft. Piano. Seats 900 @ 10c. A. M. Myers, mgr. Employs 4.

VALOOSTA (7,656) Montgomery Theater, 114 W. Hill St., remodeled 24x100, investment $100,000. Eight shows, 1 hr. Changes six times. Screen 9x12, throw 75 ft. Seats 250 @ 5-10c. Orchestra. John McMillan. Employs 6.

WEST POINT (1,906) Vaudette Theater. Five shows. Changes daily. Screen 8½x11. Piano. Seats 202 @ 10c. R. W. Jennings, prop. Employs 5. 95.

Theatres if you are a Showman

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National Motion Picture Tribute Day

for the Motion Picture Campaign for the Actors' Fund of America

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Marcus Loew with all theatres of his circuit
B. S. Moss with all theatres of his circuit
Aaron Jones with all theatres of his circuit
Allen Jenkins, Roanoke, Va.
C. W. Landers, Fredonia, N. Y.
Charles Teft, New Brunswick, N. J.
Irving Engel, Irvington, N. J.
E. F. Wunder, Freeport, L. I.
Jack Stein, Trenton, N. J.
C. H. Thomas, Bath, N. Y.
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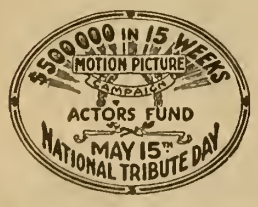

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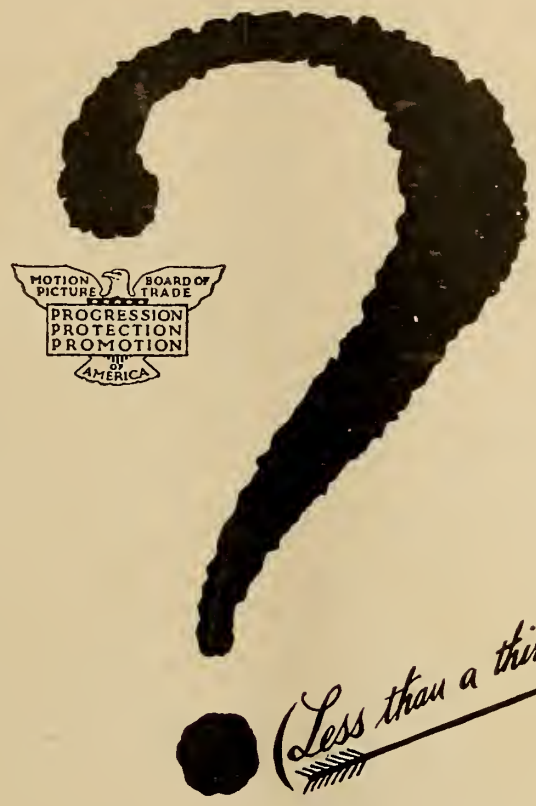

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